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Increasing Student Talking Time in the Secondary ESL classroom

A pedagogical innovation rooted in the use of art as a guiding theme

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DECLARACIÓN DE RESPONSABILIDAD Y AUTORÍA DE LA MEMORIA DE LOS PRACTICUM / TFG / TFM

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1. INTRODUCTION

My proposal for a pedagogical innovation in the English as a second language classroom is centred around the increase of Student Talking Time (STT from now on) by using art as a guiding theme in the teaching-learning process.

As an initial, it is important to consider that modern teaching practices involve new challenges and require innovative methods to provide answers to new societal questions. Therefore, when exploring the use of the arts in foreign languages instruction, it is worth noting that it can offer a distinctive and powerful approach to teaching that has the potential to transform some of the most outdated aspects of traditional education that still persist to this day.

To begin with, it has been widely accepted that students learn best when they are actively involved in the learning process. STT techniques promotes active learning by shifting the focus from the teacher to the students. In essence, when students are given opportunities to speak, they actively construct their knowledge, apply language skills, and take ownership of their learning. This engagement leads to deeper understanding and retention of the language.

However, during my internship, I encountered a discrepancy between the theoretical aspirations of maximizing student talk time (STT) in the English as a Foreign Language (EFL) classroom and the pedagogical reality when it comes to carrying out tasks such as presentations and debates. It became evident that students lacked the necessary cultural and conceptual background to engage in meaningful conversations, even in their native language. Notably, their familiarity with figures like Banksy, artistic movements like steampunk, and renowned artists like Georgia O'Keeffe was limited. Although these topics were alluded to within the unit on Creativity in their textbook (Styring. J. and Tims, N. ,2022), they were not adequately explored. This realization prompted me to identify an opportunity for a pedagogical innovation that could assist students in expressing themselves in English through contextualised tasks and collaborative projects. Art would serve as a didactic tool rather than a primary content objective,

simultaneously enhancing students' awareness of historical and cultural aspects associated with artistic representations, exhibits, creators, and their contexts. Additionally, fostering creativity would be prioritized to maximize students' learning experience during these sessions. Collaborative learning as a method would also be included within both the theoretical and practical aspects of this proposal inasmuch as it leads to the attainment of the primary objective of improving STT in the teaching and learning practice. Last but not least, vocabulary acquisition would play a central role in the session planning and achieving the desired learning outcomes.

To proceed with the development of the pedagogical innovation described above, this paper will begin by exploring the underlying theoretical framework that will inform the design and content of the learning sessions. Subsequently, the main objectives, as well as the specific objectives, will be explained, accompanied by a concise outline of the methodology to be employed during the implementation of the activities.

Towards the end of the discussion, a qualitative evaluation framework will be formulated by providing rubrics and questionnaires. Finally, the study will conclude with a reflective analysis and draw appropriate conclusions about whether this proposal can be feasibly applied within the secondary classroom at a Spanish public school.

1.1. A SUCCESSFUL STORY

To conclude this section, I would like to illustrate a project that further motivated me to delve into the idea of applying art in my teaching practice although the objective in that case was to develop the LOMLOE competences¹. Namely, the project was called "Un museo en mi instituto" (A museum in My School) and achieved several accomplishments through its development and implementation.

It involved transforming the school into a permanent museum, where students selected and grouped artworks from various art movements spanning from the Renaissance to the present day. History of Art teachers and 2nd-year Bachillerato students presented these artworks to all the classes in the school. Each class voted for their favorite artwork without any imposed criteria,

¹ Ley Orgánica 3/2020, de 29 de diciembre, por la que se modifica la Ley Orgánica 2/2006, de 3 de mayo, de Educación

resulting in four artworks per class. In Language class, students researched information about their selected artwork and wrote a text that would be used in an audio guide. The students themselves translated these texts into Catalan, English, French, and sometimes even Chinese or Arabic in their respective language classes. In Music class, they chose a melody that suited the painting in terms of the time period or theme. The students recorded audio tracks, combining the spoken texts with the chosen music, creating mp3 files. Additionally, the paintings were displayed in the hallways along with informative posters containing the artist's name, artwork title, and date. Throughout the process, students made decisions, worked in groups, utilized new technologies, and engaged with four different languages, resulting in a transformed school environment.

The project² played an essential role in the acquisition of cultural and artistic competency by introducing students to the historical and social context in which the paintings were created and studying the most significant works in the history of universal painting. It helped students appreciate the connections between art and other disciplines such as literature and philosophy. Furthermore, it promoted participation in cultural life, the development of personal aesthetic and creative abilities, and contributed to the preservation of cultural and artistic heritage.

2.THEORETICAL FRAMEWORK

The Theoretical Framework of this pedagogical innovation proposal revolves around the central objective of increasing Students Talking Time (STT). This is planned to be achieved through several key sections aimed at promoting cultural understanding and empathy, enhancing students' motivation and engagement, developing their critical thinking skills in relation to art, facilitating vocabulary acquisition through oral and written tasks, and utilising collaborative strategies to practice language learning. The thematic undercurrent that is going to be applied will be the topic of art. We will also be seeking to justify that decision by explaining how it is beneficial towards the consecution of the Learning Objectives, discussed in section 3.

² Source: Premios nacionales de innovación educativa 2011, edited by de Educación, Cultura y Deporte de España Ministerio, Ministerio de Educación de España, 2011. ProQuest Ebook Central, <http://ebookcentral.proquest.com/lib/ualicante-ebooks/detail.action?docID=3214055>.

2.1. STUDENT TALKING TIME

Traditionally, the prevailing model used in classroom lessons has been the Presentation, Practice, and Production (PPP) approach. This instructional method is closely associated with a structuralist view of learning. In the PPP lesson, language is broken down into smaller units and presented to learners, typically in the form of dialogues. Learners engage in practice activities to internalize the language, followed by producing it in their own speech or written output (Anderson, 2016, page 15). This model reflects a behaviorist perspective on learning, where the emphasis is on teacher-directed instruction and knowledge transmission. As part of their research, Whyte et al. (2022, page 10) found that within a PPP-oriented group of educators, there is a preference for adhering to a grammatical syllabus and offering learners a precise example to follow. They employ a presentation-practice-production approach, promptly correcting errors made by learners, even during activities that promote communication. These teachers view errors as a result of the influence of the learners' first language and are inclined to believe that such errors may propagate during small-group tasks, although they do not explicitly favor whole-class activities.

Consequently, a significant amount of teacher talking time (TTT) is unavoidable as the teacher assumes the role of the primary authority figure in the classroom. Bearing in mind that one of the major challenges faced by English as a Foreign Language (EFL) students within this approach is the limited opportunity for direct interaction and speaking practice, there appears to be considerable room for improvement in that regard. The below citation demonstrates the results obtained within a PPP-oriented control group of students in relation to an experimental one whereby a PPP method was enhanced with communicative methodology

...the students in experimental class usually had casual conversation inside the classroom talking about related materials and their life. It makes the student barely had difficulty in producing utterances in English while doing the posttest. Moreover, he had almost perfect sentence's structure that he uttered, and he did it very fluently. This is not surprising since it had been assumed before that the stages of modified PPP using CLT was predicted to be good to help the students in having better communicative competence.
(Belinda et al., 2021, page 363)

What is more, Lewis (1993) criticized the Presentation, Practice, and Production (PPP) method, stating that it did not reflect the complexity of language or learning. More specifically, it was noted that the PPP method requires learners to simply mimic a model in a fixed linear order without considering the inherent complexities of the language or the teaching/learning process (Criado, 2014, page 99). When studying the desired versus the real TTT (Teacher Talking Time) in the ESL classroom, Hitotuzi's (2005) initial hypothesis was that the teacher's talking time would be in the range of 60 to 80 percent during elementary lessons and 40 to 60 percent during intermediate lessons. The researcher considered these figures to be excessive in terms of the appropriate level of teacher talking time in second language (L2) classrooms that emphasize oral communication. He believed that a lower percentage of teacher talking time would be more suitable for promoting oral communication skills in the L2 classroom. He also expected the implementation of task-based learning to lead to a decrease in the amount of time the teacher spends talking, allowing for increased student participation and engagement in oral communication activities. The study's conclusions suggest that the distribution of talk in the L2 classroom has significant implications for teaching principles. The balance between teacher and student talk in the EG (elementary group) classroom seemed to benefit the students' learning, while the high level of student talk in the IG (intermediate group) classroom may not be sufficient at the intermediate level, where exposure to native-speaking models is still necessary.

All in all, these findings highlight the importance of considering alternative methodologies, such as incorporating CLT (Communicative Language Teaching) principles and task-based learning, to foster greater Student Talking Time and improve overall communicative competence in the ESL classroom. The justification of the CLT approach within the implementation and the outline of the specific objectives of the present paper will be explored in following sub-section.

Once established that the importance of the learner-centered approach (LCA) and the task-based-type³ activities are going to be paramount in the development of the learning activities that promote oral interaction, we can continue to analyse them alongside the rest of the specific objectives' theoretical implications. Namely, we are looking to achieve an increase in

³ We are not going to apply the Task Based Language Teaching method per se but rather center the learning process in the execution of tasks and/or projects

the STT in our classroom by fostering the attainment of those specific goals while their theoretical relevance is going to be discussed within the rest of this section.

2.2. USING LEARNER CENTRED APPROACH AND COLLABORATIVE STRATEGIES TO PRACTISE LANGUAGE LEARNING

There is a strong emphasis on developing effective communicative competence as the primary goal of ESL and L2 teaching and learning within the community of pedagogical researchers and educators. As is well known, in 1970, a teaching methodology known as Communicative Language Teaching was introduced, which gained immense popularity and has continued to exert its influence on various English teaching approaches to this day. Since its inception, CLT has played a significant role in shaping language teaching practices globally (Richards, 2006).

In consequence, we are witnessing a prevailing shift in focus from "teaching" to "learning" in today's era. Indeed, language learning is not solely dependent on teaching but rather relies on active engagement and participation from learners. To create an optimal learning environment, many educational researchers advocate for the implementation of a LCA in language learning and teaching. The main reflection of a learner-centred classroom is creating an environment where learners are no longer dependent on the teacher. However, some classrooms experience poor student participation despite the open opportunity for interaction.

By definition, LCA actively engages students in the challenging and sometimes messy work of learning. It involves explicit instruction in essential skills such as critical thinking, problem-solving, evidence evaluation, argument analysis, and hypothesis generation, all of which are vital for disciplinary familiarity. LCA also encourages students to reflect on what they are learning and how they are learning it. Moreover, it motivates students by granting them some control over the learning process (Nunan, 1988).

Research demonstrates that students can learn effectively through collaboration and interaction with their peers in the classroom. Experienced teachers implementing LCA strive to develop structures that foster shared commitments to learning, considering individual and collective learning as the paramount goal of any educational experience. Understanding LCA allows us to identify that a learner-centered approach entails reducing teacher talk and providing

more opportunities for students to actively participate and speak in the L2 classroom (Hitotuzi, 2005). It is recognised that language learning is not akin to listening to constant lectures; rather, students possess an innate ability to acquire a language and bring their own knowledge and life experiences to the learning process.

The principle of learning by doing emphasizes that learners are more likely to retain what they have learned when they actively participate in the learning process. Engaging in activities that involve hands-on experimentation with the target language and making choices about their learning, such as completing tasks in small groups, exemplify this approach. Tasks play a significant role as a core element of a learner-centered approach (Nunan, 1988).

According to Kumaravadivelu (1993b), however, Task-Based Language Teaching (TBLT) is not tied to a specific method because tasks can be approached using various methodological approaches. He suggests that it is more beneficial to view tasks as curricular content rather than a specific teaching method. Different methods can be used to carry out language learning tasks with different learning objectives in mind. The learning activities proposed in this paper are not going to follow the TBLT methodology as such but will be relying on some of its principles as referenced in Kumaravadivelu (1993b) and Prabhu (1990).

2.3. STUDENT MOTIVATION AND ENGAGEMENT. EMOTIONS AND VISUALS

Higgins, E. T. (1987) defines the self-discrepancy theory and suggests connecting students' "ideal L2 self" and "ought-to L2 self" to reduce attrition rates in world language programs. Students who have an ideal L2 self are motivated by the desire for growth, accomplishment, and advancement, whereas students who have an ought-to L2 self are motivated by the need to avoid negative outcomes. L2 motivation is the desire to reduce the perceived differences between the actual self and the ideal and ought-to L2 selves. In that sense, Dörnyei, Z., & Csizér, K. (2005) proposed that using interesting visual arts materials can help students with an "ought-to" motivation enjoy the opportunity to learn a language while being exposed to language and discourse-rich material. Lyster (2011) also supports the use of thought-provoking material to help students with an "ought-to" motivation let go of their educational duties and enjoy learning.

It can be stated with fair confidence then that visual arts can serve as a motivational tool in an ESL classroom, as teachers can explore potential student interest in the arts and encourage them to appreciate and interpret different artistic expressions.

Another pivotal idea is the implication of emotions in the teaching and learning process, understood as the sheer emergence of enthusiasm, surprise, empathy, curiosity, exhilaration or even frustration. Indeed, neuroscience provides a scientific foundation for understanding the brain's requirements for learning and retention, and how it can be applied to solve problems in society. Bueno (2017) emphasizes that emotions are critical for human survival and that incorporating emotional components into learning aids in better retention and future use. Joy and passion for learning create extensive neural networks and complex connections, leading to lifelong learning and a desire for change. In light of such findings, it is easy to conclude that the most straightforward way to provoking an emotional response resorts to the artistic realm of human ingenuity.

As highlighted by (Hulstijn & Laufer, 2001), language learning should not only be focused on teaching explicit grammatical rules but also on culturally embedded language lessons that increase students' learning motivation and self-esteem. More particularly, it is implied by these authors that using visually engaging authentic materials in the classroom has a positive effect on acquiring language and forming cultural attitudes, which teachers can use to create an optimal learning environment where students develop the four language skills. Visuals are an essential component for second language acquisition because they stimulate students' curiosity and elicit questioning and participation. Furthermore, using visual arts as a tool in second language acquisition can encourage learners to approach language learning as a playful and enjoyable experience. This approach can enable learners to break away from the rigid constraints of traditional language instruction and engage with language-rich material in a more relaxed and creative manner (Lyster, 2011). Visuals are a very important component for second language acquisition because they incite students' curiosity, and elicit questioning and participation. Using visual arts for language teaching helps evoke students' emotional responses, lower their affective filters and promote a subjective experience that might increase students' motivation and better student attitude toward the study of the target language (Card, 2012).

2.4. VOCABULARY ACQUISITION AND ART

In the context of using art in the English as a Foreign Language (EFL) classroom, the involvement load hypothesis, proposed by Laufer et al. (2001), holds significance. This hypothesis emphasizes the importance of attending to various aspects of new information for effective vocabulary learning. According to the hypothesis, the more in-depth processing required for a task, the better learners can retain new vocabulary in their long-term memory, with the depth of processing referring to the semantic involvement of a task (Craik & Lockhart, 1972).

Deeper processing of vocabulary items can be facilitated by task-induced involvement, as mentioned previously. The authors propose that tasks that require learners to process and produce language in a more active and challenging manner can lead to deeper processing and better retention of vocabulary items. This is contrasted with passive and shallow processing of vocabulary, which may occur when learners encounter words in a context where their attention is not fully engaged.

By engaging with artworks and related tasks that involve semantic involvement, learners can enhance their understanding and retention of vocabulary associated with art. In this way, incorporating art in the EFL classroom not only offers a platform for cultural exploration but also provides an opportunity for learners to engage in in-depth processing, ultimately facilitating vocabulary acquisition and retention.

The involvement load hypothesis comprises three main components: need, search, and evaluation. Need refers to the motivation to perform a task, and it is moderate when learners are externally exposed by the teacher or the task to know the meaning of a word, and strong when learners are intrinsically motivated to know a word. Search is defined as the attempt to find the meaning of an unknown word and is absent when learners are provided with the meanings of new words and present when learners look for the L2 word form while trying to express a concept. Evaluation refers to comparing the meaning of one word with other words to assess whether it fits the given context, and it is moderate when learners have to fill in the blank exercises with words provided and strong when learners have to generate sentences using the new words.

Additionally, Hulstijn, J., & Laufer, B. (2001) proposed the "Noticing Hypothesis" to help learners recognize critical language features in utterances. Paying attention and focusing on

details can improve encoding, and teachers can increase students' motivation by using interesting and appealing tasks and materials. Visual arts are a suitable tool for the "Noticing Hypothesis" because they require paying attention to details, which can help students focus on vocabulary. Additionally, the amount of cooperation that a work of art demands for communication to take place, and the readiness to engage is also important as a topic for discussion. Even with cooperative observers or receivers of works of art, the meaning is never univocal, which makes the concept of communication a particularly productive. This facet of art is especially important for the foreign language instructor when trying to elicit impromptu reactions and spontaneous participation, mostly using spoken language (Al-Busaidi, Al-Amri, & Al-Dhuhli, 2022). When teachers ask questions such as "What do you see? What's happening?" while looking at artistic representations, it can encourage discussions that activate prior knowledge and personal interests, leading to greater student motivation and retention of new vocabulary items.

2.5. CULTURAL UNDERSTANDING AND EMPATHY

The backbone of the issue that motivated me to use the topic of art as a background theme in the development of this paper can be summarised as a mismatch between pedagogy and reality, resulting in classrooms becoming superficial representations of learning with little social relevance, as pointed out by Acaso (2009, page 37). Artistic representations offer a tool for bridging real-world events, landscapes, people, creations and ideas on one side, and their abstract representation, on the other. This very aspect is going to be explored in this didactic innovation as it facilitates the use of learning and teaching tools that are imbedded both the context and its abstract representation at the same time.

Incorporating visual art into the language classroom, therefore, creates a complex linguistic and cultural environment that increases the students' literacy levels in the FL by providing the basis for descriptions, narrations, and interpretations at a more sophisticated level of comprehension and production in the target language (Parra & Di Fabio, 2015, page 14).

Another important issue the educational community is only too acutely aware of is the lack of students' engagement with traditional language textbooks - rooted in clichéd representations of reality, with predictable sequence of content and type of activities, where very little is left for students' creativity or contextualised engagement with the language. As a

prevalent issue in language learning, it naturally leads to limited progress in students' language attainment. Incorporating various forms of art has been identified as a potential approach to enhancing language learning outcomes. Arens (2010, page 321) established that “reconceiving language learning within a more consistent educational framework that teaches language and culture in tandem, with its goal being a joint literacy about a second language (L2) and culture (C2)” is one of the most pressing needs of second language teaching and learning. At the same time, according to Parkes, L., & Ryan, C. (2015):

In simplest terms, working with art objects helps develop students' capacity to observe, interpret, and communicate their own ideas. It fosters creativity, provides possibilities for making connections, and acts as a window for understanding different dimensions of our world and other worlds and cultures. Art also serves to raise students' awareness of issues related to community as well as civic and social justice.

To conclude this section, as we already pointed out in the introduction, art provides a safe and open-minded platform for learners to explore various facets of culture, society, and personal identity while learning a second language.

3. OBJECTIVES

The purpose of this theoretical research proposal is to increase students' speaking time in the ESL secondary classroom by using art as a guiding thematic thread in the learning and teaching activities.

For evaluation and theoretical purposes, the Main Objective will be to promote STT among students, whereas the Specific Learning Objectives are detailed as follows:

- To use collaborative strategies to practice language learning
- To increase students motivation and engagement
- To activate and provide tools for vocabulary acquisition (in oral and written tasks)
- To promote cultural understanding and empathy

4. METHODOLOGY

The sessions have been developed for 1st of Bachiller and the timeframe of their implementation is shown below. The activities will be carried out within the second term of the school year and the school calendar for 2023/2024 has been taken into account in order to distribute the sessions across the months of February, March and April (up until the first week of May). A total of 10 sessions have been planned at the rate of one session per week.

The first learning session introduces the objectives and activities, emphasising group work and collaboration. Seating arrangements are made to facilitate discussions and interactions - namely, in circles or horseshoe configuration, with sufficient space in between working stations for students to freely move around the classroom in order to check posters on the walls, talk to their peers from other groups or check in with the teacher. During the introductory session, the teacher also highlights the importance of useful language during group discussions. Learners are encouraged to create a learning portfolio to track their progress and showcase their learning journey, serving as a resource for self-assessment and personal growth. They are also explained that upon successful and timely submission of the learning portfolio (LP) they will be entitled to receive up to a 2-point upgrade to their term final mark. During this first session the teacher also distributes the students into 6 groups of 4 mixed-ability students as suggested by Smart, A. (2017, February 11).

The following couple of sessions are designed to help the students in order to prepare and deliver a presentation on a chosen art movement. After a short brainstorming activity designed to check students' prior knowledge on the subject, they are provided with a sample presentation containing the key information to be contained within each slide. They also engage in several vocabulary activities thought to equip them with the lexical requirements of the task. Learners are likewise encouraged to conduct their own research in groups and discuss the contents of their presentations in order to reach an agreement on the best approach to follow.

While the students are working in groups, the teacher is monitoring their progress and taking notes of the time each student spends actually engaging in conversation in English. This is going to be a common practice throughout the sessions as it will provide the teacher with some

actual evidence on the effectiveness of the learning activities proposed (see Evaluation section). The teacher also guides them while they are conducting their research and provides further sources of information and materials as needed. The specific learning objectives of attaining cultural empathy, building up new lexical knowledge and group work are embedded within this first series of sessions.

The third session is devoted to the students' oral presentations while the rest of the class are assessing them individually using an evaluation rubric. At the end of the session the teacher chooses some representative slides from each presentation in order for them to be printed and displayed in the classroom. The students are also asked to submit their portfolios for revision at this point so that the teacher may provide feedback where needed. The main objective of this proposal - increasing STT - is the most prominent teaching and learning goal during this session.

The next session is a series of hands-on activities related to visiting the Van Gogh Immersive Experience in Leicester. Learners work in groups while reaching an agreement as to what route to follow or how to prepare for the visit itself (fess, discounts, timetables, etc.). This session's learning objective is to provide some practical cultural background and to emphasise a learner-centered approach by placing the students in a real communicative situation. The following lesson is going to provide some scaffolding activities and vocabulary so that the students feel confident when describing a painting. Some background on Van Gogh's 'The Bedroom' is given through the use of interactive videos, vocabulary activities and further insights into the artist's life and personality. Both cooperative learning and cultural competence are underlying this session. The students are then asked to describe The Bedroom by Van Gogh or a different one of their choosing and describe it following the provided guidance. We ask them to record themselves describing it and to choose appropriate musical tracks to accompany it. Each student is expected to contribute with at least one phrase to the group recording. During the production phase of this task, students exercise the acquired vocabulary and speak in English while collaborating with each other in order to organise their responsibilities and workload.

Sessions 6 and 7 will revolve around the topic of Banksy's graffiti as a form of street art. Firstly, students engage in interactive tasks that are designed to offer some background information on the topic, along with getting acquainted with some useful vocabulary. In the second session, they discuss and analyse some of Banksy's most famous murals. They will share their thoughts in groups after completing the interactive tasks, and will subsequently summarise

their group's conclusion in their learning portfolios. Cultural understanding and empathy along with some critical thinking regarding social issues are thought to be paramount in these two sessions.

The last three sessions are designed to prove the most challenging for the students. They are expected to record a podcast in groups whose topic is a description of either a painting (ideally by Van Gogh) or one of Banksy's murals. The teacher provides a sample script for both options and some guidance on how to develop their final project - structure, software tools and deadlines for first and final script submissions. This final task contains the development of all four learning objectives - increasing STT, fostering cultural awareness, vocabulary acquisition and practice, and collaborative learning at the same time.

4.1.TIMEFRAME, SESSIONS DISTRIBUTION AND LEARNING ACTIVITIES

SECOND TERM 2023/2024	Session Name	WEEK
FEBRUARY	Project Introduction What is art?	19-23 February
	Art Movements	26 Feb - 01 March
	Group Presentations	4-8 March
	Planning a Visit to a Museum	11-15 March
MARCH	Describing a Painting	18-22 March
	Semana Santa Vacaciones	25-29 March
	Bansky and Street Art	01-05 April
	Street art or Vandalism.	08-12 April

	How to make a podcast.	15-19 April
APRIL	First draft of the podcast script.	22-26 April
	Submission and listening to students' podcasts.	29April - 03 May


The sessions are detailed below by specifying their duration, grouping and rationale along with the resources that are going to be provided to the students.

Learning Activities

Session	Learning Activities	Description of Learning Activities	Timing/Resources/Grouping
<u>Session 01</u> <u>What is Art?</u> 19-23 February	Introduction	<ul style="list-style-type: none"> → Introduction of overall objectives, assessment and activities. → Emphasis on group work and collaboration → Seating arrangements to facilitate discussions and interactions → Highlighting the importance of useful language during group discussions → Encouraging learners to create a learning portfolio <p><i>*Annex 1 and 2 are displayed as posters in a visible spot in the classroom</i></p>	20' Teaching Portfolio with activities (Annex 0) Collaborative Work Poster (Annex 1)* Group Discussions (Annex 2) ⁴ Whole class

⁴ (Implementing Group Work in the Classroom | Centre for Teaching Excellence, n.d.)

	Brainstorming ideas about art	<p>Student individually complete a quick vocabulary task and are then invited to discuss the following questions in pairs:</p> <ul style="list-style-type: none"> → What do you think art is? → Do you like going to museums? → Do you have a favourite type of art (music, theatre, literature, movies, fine art, etc.)? 	<p>15'</p> <p>Discussion prompt (Annex 3)</p> <p>Vocabulary I and Vocabulary II (Annex 4)</p> <p>Individual: vocabulary tasks</p> <p>Discussion in pairs</p>
	What is Art?	<p>The video is played by the teacher and the prompts are answered in the form of a group discussion. Students are asked to take notes with their own reflections and conclusions.</p>	<p>10'</p> <p>Video (Annex 5)</p> <p>What is Art Vocabulary</p> <p>Whole class discussion/ Individual note-taking</p>
	First Entry in the Learning Portfolio	<p>Students gather in groups and put together their individual conclusions reate the first entry into their LP</p>	<p>10'</p> <p>Groups</p>
<u>END OF SESSION 01</u>			
<p><u>Session 02</u> <u>Art Movements</u> 26 Feb - 01 March</p>		<p>After completing a short matching activity, students are sked to take a look Google Art and Culture and browse through the different art currents. Then they are given a sample presentation that they will need to follow as an example for their own work.</p>	<p>20'</p> <p>Portfolio Section 5. Art Movements (Annex 6)</p> <p>Art Movements Example (Annex 7)</p> <p>Groups</p>

		Students are asked to research and decide what art movement to describe and which paintings to include in their presentation in order to illustrate it. They put together their notes in their group portfolio.	35' Groups Vocabulary Art Movements
<u>END OF SESSION 02</u>			
<u>Homework</u>	As needed, students are asked to continue some of the work and research in order to finish their presentations. Students are encouraged to use at least one woman artist in honour of the International Women's Day.		
<u>Session 03 Presentations</u> Week 4-8 March	Group presentations	All 6 groups present their work, 5-8 minutes each. While a group is presenting, the rest of the class assess them using the provided	50'  Rubrics Annex 8 Groups
		Feedback and discussion	5' Whole Class
<u>END OF SESSION 03</u>			
<ul style="list-style-type: none"> ❖ LEARNING PORTFOLIOS ARE SUBMITTED TO TEACHER FOR FEEDBACK. ❖ Copies of the slides from each presentation are chosen by the teacher and printed out (if not already in paper) and displayed in the classroom as posters. Women artist posters are displayed around the school premises to celebrate International Women's Day. 			
	Art Treasure Hunt	Students complete the treasure hunt activity individually and answer the additional questions in groups	10' Annex 9 Paintings

<p><u>Session 04</u> <u>Plan a Visit to a Museum</u> 11-15 March</p>		<ul style="list-style-type: none"> → Find a painting that was created by an Australian artist → Find a painting that was created by a famous Pop artist known for his use of bold lines and dots. → Find a painting that was created using a unique technique or style. → Find a painting that was created in the late 19th century by a famous Dutch artist known for his post-impressionist style. 	<p>Groups/ Individually</p> <p>Vocabulary Session 04</p>
	<p>Visiting an exhibition in Leicester, UK</p>	<p>Students are presented with the following scenario:</p> <p>“If you wanted to buy a ticket for Van Gogh Immersive Experience in Leicester, UK:</p> <ul style="list-style-type: none"> → How much would it cost you? → Could you go at 9 o'clock on a Sunday? What about at 17.30 on a Tuesday? → Could you go at 9 o'clock on a Sunday? What about at 17.30 on a Tuesday? → What is the VR supplement? How much does it cost? → Are there discounts for students? → Where would you have to go? What is the address of the venue? → Your starting point is 51 Monforte Street. How do you get to the venue? Can you name some of the streets you would have to go along or describe the route?” <p><i>*Students are reminded about the Useful Phrases for Group Discussions poster.</i></p>	<p>35'</p> <p>Van Gogh Immersive Experience</p> <p>Leicester UK museum walk map</p> <p>The first question is discussed with the whole class as an example. (Visiting Leicester (annex 10)) Students work in pairs within their group (3 questions per pair) (Planning the Trip (annex 11)).</p>
	<p>Learning Portfolio and conclusions</p>	<p>Each group updates their notes from the session within the Learning Portfolio. A brief discussion with the whole class.</p>	<p>10'</p> <p>Whole class/Groups</p>
<p><u>END OF SESSION 04</u></p>			

<p><u>Session 05</u> <u>Describing a Painting</u> 18-22 March</p>	<p>Dr Who and Vincent</p>	<p>After a quick series of questions regarding students' previous knowledge about Van Gogh's life, they watch an interactive video and answer the questions in groups</p>	<p>10'</p> <p>Learning English with Art</p> <p>(Dr Who Takes Vincent to a Gallery - Annex 12)</p> <p>Groups</p>
	<p>How to Describe a Painting</p>	<p>Students watch a video describing 'The Bedroom' and complete a quick vocabulary task.</p>	<p>5'</p> <p>Learning English with Art</p> <p>(Van Gogh's 'The Bedroom' - Annex 12)</p> <p>Individually</p>
	<p>How to Describe a Painting</p>	<p>As a scaffold for describing a specific work of art, students watch a presentation delivered by the teacher. They are asked to take notes individually.</p>	<p>15'</p> <p>How to Describe a Painting (Annex 13)</p> <p>Session 05. Extended Vocabulary</p> <p>Whole Class</p>

	Describing 'The Bedroom'	In groups, students describe The Bedroom by using the expressions shown in the presentation and the information they have gathered so far regarding the painting and its author. To accompany their recorded presentations, students are encouraged to find a suitable piece of music. They update their LP once the task is completed.	25' Groups
<u>END OF SESSION 05</u>			
Homework	EASTER HOLIDAY		
	Students are asked to complete the description and recording for homework as needed and present it to the teacher within their learning portfolio by the beginning of the following session (after the holidays) They are also encouraged to complete the Vocabulary Assessment task (Annex 14). This is going to be repeated at the end of the project in order to assess vocabulary retention of students.		
<u>Session 06</u> <u>Who is Banksy?</u> 01-05 April	Street Art or Vandalism	Students watch an interactive video about the history of graffiti and complete a series of activities in order to get acquainted with the key vocabulary and topics.	20' Learning English with Art (Street Art or Vandalism - Annex 15) In pairs
	Who is Banksy?	Students answer questions about Banksy by watching a couple of significant videos.	10' Learning English with Art

			(Banksy and Street Art - Annex 16) Groups
	Choose the Top 5 Facts about Banksy?	Students revise the slides and links provided and decide in groups what information they find significant or interesting. After that, they update their learning portfolio with their findings.	25' Learning English with Art (Banksy and Street Art - Annex 17) Groups
<u>END OF SESSION 06</u>			
<u>Sessio 07</u> <u>Taking a Closer Look</u> 08-12 April	Taking a Closer Look into Banksy's Murals	Students are presented with two famous graffiti and are prompted to analyse their message. The teacher is guiding the discussion in order to provide some additional cultural background as needed.	10' Learning English with Art (Taking a Closer Look - Annex 18) Whole Class
	Understanding the Murals	Students do some research in groups regarding the suggested examples in the murals presentations. They are supported by explanations and a self-assessment vocabulary activity. They also need to provide their suggestions for the names corresponding to each mural. The teacher works closely with the groups at this point and engages in discussion with them.	25' Learning English with Art (Taking a Closer Look - Annex 18) Groups

	Choosing a Mural	Students choose a mural and discuss why they liked it. They need to agree on 1 or 2 murals in groups.	20' Street Art Vocabulary Groups
<u>END OF SESSION 07</u>			
<u>Session 08</u> <u>Creating a Podcast</u> 15-19 April	Choose your podcast topic	Students choose a painting or a graffiti mural they would like to describe in more detail.	20' Learning English with Art (Creating a Podcast - Annex 18) Groups
	Podcasts. Examples	They check the examples of podcasts provided and discuss their structure in groups.	
	Podcasts Structure and Sample Scripts.	Students are explained that they will be creating a podcast on a chosen painting by Van Gogh or a graffiti mural by Banksy. They are asked to choose a work of art and are expected to start gathering information related to it during the rest of the session.	35' Learning English with Art (Podcast Guidance and Script - Annex 19) Groups
<u>END OF SESSION 8</u>			
<u>Session 09</u> <u>Audio Recording</u> 22-26 April	First script for the podcast	Students submit their first script and receive feedback from the teacher. They continue working on it once the feedback has been received. Once done with the script, they research some suitable intro music and create a thumbnai (cover) for their podcast.	55' Groups Teacher feedback and instruction
<u>END OF SESSION 09</u>			

<u>Session 10</u> <u>Audio</u> <u>Recording</u> 29 April - 03 May	Presentation of podcasts. Questions and Answers	Each group presents their podcasts and the rest of the class prepare a series of follow-up questions (2 per group) to ask their classmates after listening to their recordings.	55'
<u>END OF SESSION 10</u> Submission of portfolios for final evaluation			

5. EVALUATION

At the end of the last session, students will be given a survey to complete (Annex 21). It contains questions about their being able to follow the lessons, whether they found them interesting, the new vocabulary that they learned, and some suggestions they might have for the teacher to improve in his/her practice in the future. Additionally, the survey aims at evaluating the relevance of using art as a thematic tool to increase students' talking time in the English lessons.

In order to conduct a more in-depth analysis of the students' engagement and talking time, the teacher will also evaluate each student during every session by responding to a series of questions. Those have been taken from Bentley's article (2007) dedicated to increasing STT, communication skills and CLIL programmes, where CLIL stands for Content and Language Integrated Learning. Although this methodology has not been explicitly followed, its objectives do overlap with those of the present paper given that they are centered around integrating content and language learning. This is one of the reasons why this approach has been widely implemented in and even used as a synonym of bilingual education.

Finally, students motivation will be evaluated at the end of each lesson with an exit card or a mentimeter survey (Annex 23). Students' vocabulary acquisition will be measured in the form formative assessment. At the end of 5 and 7 they are provided a series of exercises that seek to check how much of the target vocabulary they have attained. It is important to underline that

these assessment will not be taken into account for the students' final points (up to 2 on top of their final grade for the term). The vocabulary assessment only serves for the teacher to evaluate the efficacy of the methodology applied and implement changes as needed in the course of the sessions or in the future pedagogical projects. As for the final 2 points, those will be awarded upon successful completion of the learning portfolios, which will be evaluated following the rubric in Annex 24.

6. CONCLUSIONS AND PERSONAL REFLECTIONS

When I started developing this pedagogical innovation, I spent a lot of time researching evidence related to the use of art in the second language classroom in general. I was more than convinced by the ample scientific evidence backing up my intuition to delve into this particular subject matter. However, when it came down to the actual linguistic and pedagogical implications, matters acquired a much more challenging twist. To properly explore each of the objectives that have been proposed for this particular pedagogical innovation, a separate paper would be needed. I have attempted to synthesise the most prominent theoretical features of each one of them in order to illustrate and justify the learning activities later on. I am uncertain of whether I have fully succeeded in doing so. To gain a deeper understanding of the pedagogical relevance of this research proposal, I would be eager to explore in more depth some of those theoretical implications in my own teaching practice.

A The ideal continuation of this project would be a multidisciplinary one whereby literature, history, geography, and art teachers could provide input to enrich the students' projects and tasks. It would definitely benefit the students' awareness, as well as their self-confidence, imagination, and creativity, to gain a more rounded cultural outlook.

As always, the proposed artists and artistic movements are arbitrary and have been selected to illustrate how fine art and street art can serve as guiding topics for a variety of teaching and learning objectives. Besides advertising, drama, music, and poetry, there are many other artistic creations that can achieve similar outcomes.

Finally, even though the CLIL approach has not been mentioned explicitly in the theoretical framework, it can provide an interesting approach to this pedagogical innovation given its wide use in many art-based classrooms that use English as a language for instruction.

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Annexes

Annex 0.

Learning English with Art - Activities at a glance



1 / 13 < > ✕

Learning English with ... Introduction

- Welcome
- Brainstorming
- Art Vocabulary
- ▶ What is Art?
- ▶ Art Movements
- Planning your p...
- Plan a Visit to a...
- ▶ How to Describ...
- Street Art or Va...
- Banksy and Str...
- Having a Closer...
- Creating a Podc...
- Podcast Guidan...

Are you coping?
I cross the street without looking

Are you look? Yeah
Are you living? Yeah

1 / 13 < > ✕

The complex block displays a digital interface for a learning module. At the top, it shows a progress indicator '1 / 13' and navigation icons. Below this is a sidebar menu with various topics, including 'Welcome', 'Brainstorming', 'Art Vocabulary', and 'What is Art?'. The main content area features two side-by-side images of classical art. The left image shows a man and a woman in a room, with text overlays asking 'Are you coping?' and 'I cross the street without looking'. The right image shows a woman in a white dress and a man in a red coat, with text overlays asking 'Are you look?' and 'Are you living?'. At the bottom, there is another progress indicator '1 / 13' and navigation icons.

Annex 1. Collaborative Work Poster.



Annex 2. Useful Phrases for Group Discussion.

USEFUL PHRASES FOR DISCUSSIONS ✓

- 1 ASKING FOR AN OPINION**
 - Could you tell me ...?
 - What do you think about/of ...?
 - What's your opinion about ...?
 - How do you feel about ...?
 - May I ask you ...?
- 2 ASKING FOR AN EXPLANATION**
 - Could you explain to me ...?
 - Could someone please tell me ...?
 - I don't really understand ...
 - Are you saying that ...?
 - I beg your pardon?
- 3 GIVING YOUR OPINION**
 - In my opinion/view ...
 - As far as I can see/I'm concerned ...
 - I think/feel ...
 - Well, I'd say ...
 - What we have to decide is ...
- 4 AGREEING WITH AN OPINION**
 - I agree completely/entirely.
 - That's true/right.
 - I think so, too.
 - That's a very good/important point.
 - Yes, of course/definitely/absolutely.
- 5 QUALIFIED AGREEMENT**
 - Yes, perhaps, but ...
 - Yes, but on the other hand ...
 - Yes, up to a point.
 - Maybe, I suppose so.
 - I see what you mean, but I think that's not the whole story
- 6 POLITE DISAGREEMENT**
 - I disagree (with you), I'm afraid.
 - I don't quite agree there.
 - I'm not so certain/at all sure if that's true/correct.
 - Well, that's one way of looking at it, but ...
 - You don't really mean that, do you?

Annex 3. Discussion Prompt.

Annex 4. (Contributor, 2022)
Vocabulary I.

Different Types of Art Vocabulary

CC BY-SA

Drag the words into the correct boxes

Art produced after the second part of the 20th century is

Any form of contemporary art that is very similar to the real worlds, especially the human figure is called

Art products that are appreciated for their aesthetics and imagination are called

Art forms that involve moulding or modelling such as sculpture and ceramics are called

 are art forms such as painting, drawing, filmmaking, sculpture, ceramics, photography, video, design, craft and architecture.

The depiction of inanimate objects for their form, colour, texture, and composition is called a

 is a form of visual communication, usually illegal, which involves unauthorised marking of public spaces.

figurative art

fine art

Visual arts

contemporary/modern art

plastic arts

still-life painting

Graffiti art

Vocabulary II.



Do you think that some people are naturally more interested in art than others?

CC BY-SA

Drag the words into the correct boxes

I believe that to a certain extent some people are naturally more interested in art. However, I believe that most become successful _____ because they are encouraged to be creative when they are young, or they persevere with something that they are passionate about. For example, if you are taken to see _____ and visit _____ as a youngster, you are more likely to be interested in the arts. On the other hand, if you have never picked up a _____ in your life, or have never been to a museum, you may be able to appreciate the _____ beauty of a painting, song, or any other work of art. However, you are unlikely to be producing the next _____ anytime soon.

artists

galleries

aesthetic

paintbrush

masterpiece

exhibitions

✓ Check

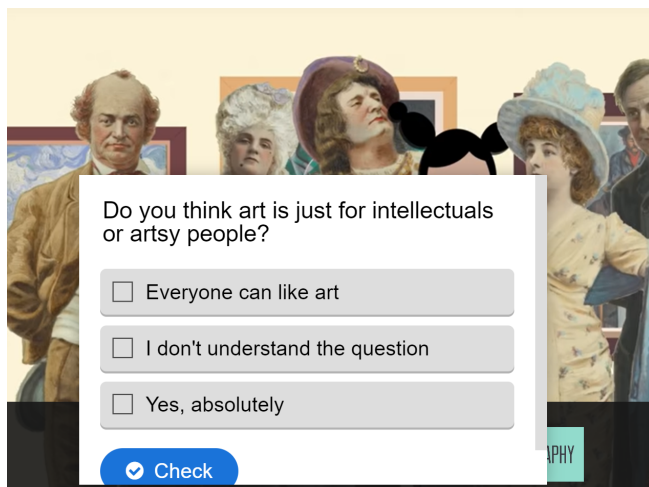
[Art Vocabulary I](#)



[Art Vocabulary II](#)



Annex 5



Annex 6. Introduction to Artistic Movements

[Art Movements Example](#) [Google Art and Culture](#)

We are standing in a room with some of the most important paintings by the Early Renaissance master Botticelli.

Time spent: 0:06
Card turns: 6

Annex 7. A sample presentation of an artistic movement (with script).

Slide 1: Surrealism: An Artistic Revolution

Image: A surrealist painting by Salvador Dali, such as "The Persistence of Memory"



Salvador Dalí
The Persistence of Memory
1931

Text: Welcome to our presentation on Surrealism, an artistic movement that began in the 1920s and had a major impact on the art world. In this presentation, we'll explore the origins and key features of Surrealism, as well as some of the most famous artists associated with the movement

<https://www.moma.org/calendar/exhibitions/72018>

Annex 8 (Widing, 2016)

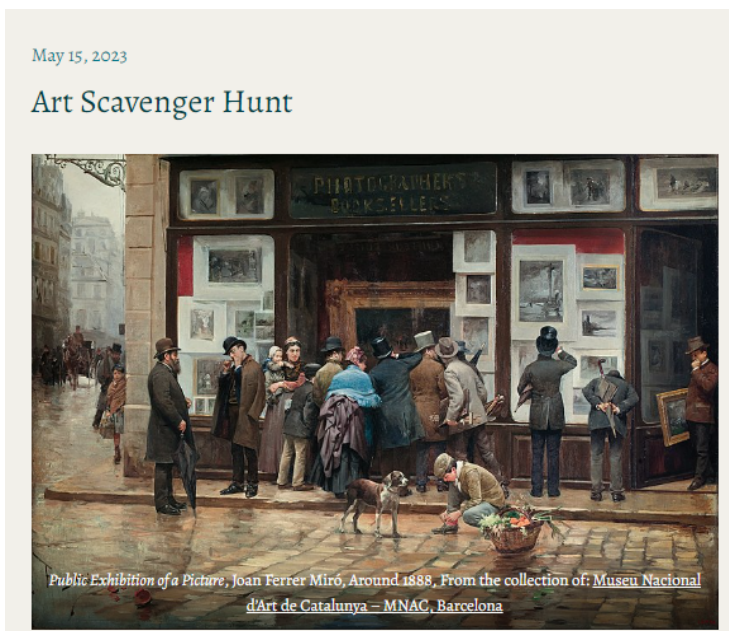
Women Impressionists		
Criterion		Points (1-10)
Presentation Content:	The presentation shows a good understanding of the topic.	
Language and Communication:	The presenter speaks clearly and confidently	
Engagement and Interaction:	The presenter shows enthusiasm and passion for the topic.	
Overall Impression:	Personal impression.	

[Women Artists of All Times](#)

Presentations. Evaluation Rubric (Complete)

Criterion		Points 1-10
Presentation Content:	The presentation is well-organized and easy to follow.	
	The presentation shows a good understanding of the topic	
	The presentation includes a clear introduction and conclusion	
Language and Communication:	The presenter speaks clearly and confidently	
	The presenter demonstrates a good command of English vocabulary, grammar, and pronunciation.	
	The presenter effectively uses visual aids, such as images or videos, to enhance the presentation	
Engagement and Interaction:	The presenter interacts with the audience, such as by asking questions or answering questions.	
	The presenter shows enthusiasm and passion for the topic.	
	The presentation provides opportunities for the audience to ask questions or give feedback	
Overall Impression:	The presentation is overall clear and appealing. Personal impression.	

Annex 9. Art Treasure Hunt



Find a painting that...

Find a painting that depicts a girl reading a letter while sitting in a room.

Check

Annex 10



If you wanted to buy a ticket for
[Van Gogh Immersive Experience](#) in Leicester, UK:

- How much would it cost you?

Van Gogh: The Immersive Experience

Leicester All Saints

Have you ever dreamt of stepping into a painting? To become completely immersed in the work before you, making reality around you fade into the new world created by the artist? This is where you can!



Annex 11



Answer these questions about your trip to Leicester

CC BY-SA



- Could you go at 9 o'clock on a Sunday? What about at 17.30 on a Tuesday?
- What is the VR supplement? How much does it cost?
- Are there discounts for students?
- Where would you have to go? What is the address of the venue?

Annex 12

Vincent Van Gogh Visits the Gallery | Vincent and the Doctor | Doctor Who

What is the name of this painting?

- Wheatfield under Thunderclouds
- The Starry Night
- Almond Blossoms

[Dr Who takes Vincent to a gallery](#)

Answer the questions in group and reflect on what kind of personality Vincent must have had.



[How to Describe a Painting](#)

I decided to *purchase* a framed print of Van Gogh's famous painting "The Bedroom" to add an artistic touch to my home.

to see

to buy

to rent

Check

She embarked on a new creative *endeavour*, dedicating herself to writing a novel.

journey

undertaking

adventure

Check

After receiving the devastating news, her dreams were *shattered* into countless pieces.

exploded

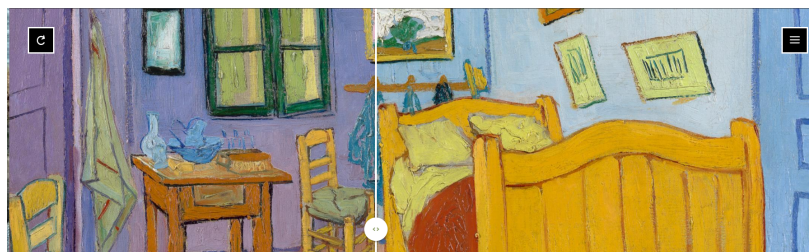
broken

assembled

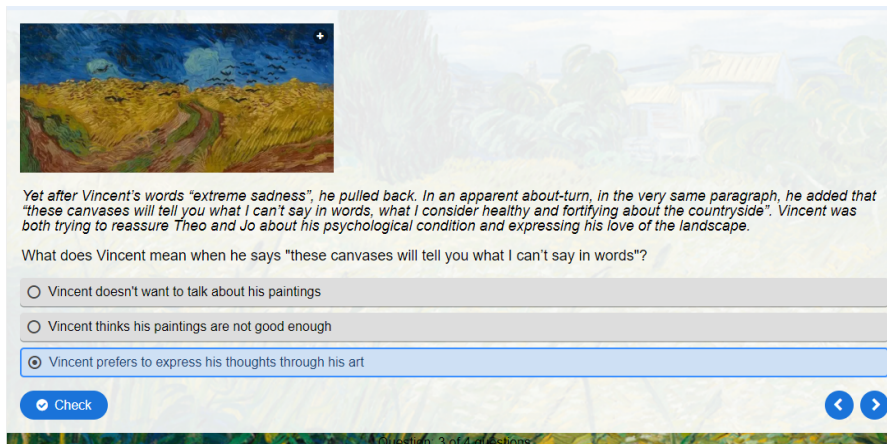
Check

Annex 13

How to describe a painting
CC BY-SA



Annex 14



Yet after Vincent's words "extreme sadness", he pulled back. In an apparent about-turn, in the very same paragraph, he added that "these canvases will tell you what I can't say in words, what I consider healthy and fortifying about the countryside". Vincent was both trying to reassure Theo and Jo about his psychological condition and expressing his love of the landscape.

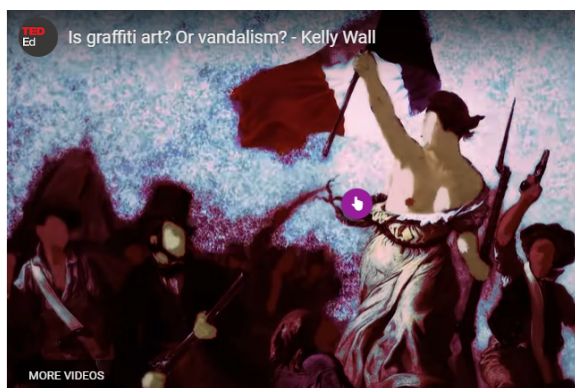
What does Vincent mean when he says "these canvases will tell you what I can't say in words"?

- Vincent doesn't want to talk about his paintings
- Vincent thinks his paintings are not good enough
- Vincent prefers to express his thoughts through his art

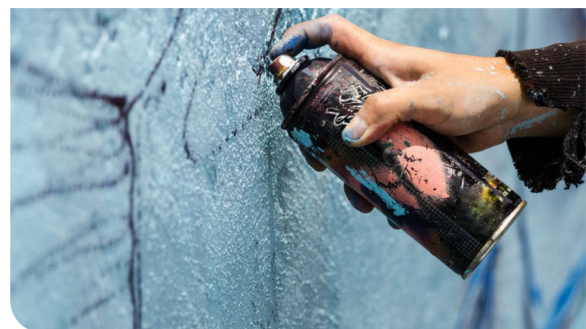
Check

Question 3 of 4 questions

Annex 15



Graffiti: art or vandalism?



Street Art or Vandalism



BANKSY, Crayon for Closure, Kolodny Banksy

View in Augmented Reality

Random Act Projects Los Angeles, CA, United States

Crayon for Closure by Banksy in East LA, Los Angeles, California, USA Photo by Johanna Konodny

Where do you expect to see graffiti? Probably not in a museum. Bristol Museum and Art Gallery, in the south-west of England, was the kind of place you went to see classical statues and stuffed animals in cases until the arrival of the 'Banksy versus the Bristol Museum' exhibition in the summer of 2009. The exhibition hosted more than 100 works by Banksy, one of the world's most famous graffiti artists.

Banksy is a man of mystery. He hardly ever gives interviews and likes to be anonymous. Nobody know much about his life or his background but many people believe that his real name is either Robin Gunningham, Robert Banks or Robin Banks and that he was born in 1973 near Bristol.

Banksy's controversial 'street art' includes spray paintings on live sheep and cows and graffiti on the huge wall erected to divide Israel and Palestine. Brad Pitt spent over \$2 million on a Banksy original. Banksy designed an album cover for the Britpop group Blur in 2003 but he has refused at least four requests to do adverts for Nike. A year after the Bristol exhibition, Banksy made a film called *Exit Through the Gift Shop*. The film tells the story of a French street artist in America. *Exit Through the Gift Shop* received many positive reviews. Nobody knows if it was about a real artist or an invented character from Banksy's imagination.

Bristol isn't the only place in Britain to welcome graffiti. The DPM Park in Dundee, Scotland has the longest legal graffiti wall (almost 110m long) in the UK. Anyone can paint on the council-owned wall any time they like. Mike Crilley, the graffiti wall project organiser, promotes the positive side of graffiti and runs workshops for local children.

Is everyone doing graffiti? Can we do graffiti where we want these days? Not exactly. It's illegal to paint on somebody else's property so make sure you find a legal graffiti wall like the one in Dundee if you want to have a go.

Annex 16

Discuss with your group mates and answer the question CC BY-SA



Where is Banksy from?

- New Orleans, USA
- Auckland, New Zealand
- Bristol, UK

Check

What is his highest auction record? CC BY-SA



What is his highest auction record?

- £ 20 min
- £ 5 min
- £ 18.58 min

Check

Annex 17

 Banksy, a Bristol man at heart
CC BY-SA

4. The first appearance of the "Banksy of England"



Banksy of England

In 2004, during the Notting Hill carnival, he handed out fake £10 notes, with the face of Lady Di replacing The Queen's, stamped "Banksy of England". Today, some copies of this £10 note can still be bought!

[Where is Banksy from?](#)

[What is his highest auction record?](#)

[Top 4 facts about Banksy](#)

[8 things you need to know about Banksy](#)

Check on the following link and summarise the main facts about Banksy you find interesting.

Annex 18



[Famous Murals](#)

Guess the names of each mural.

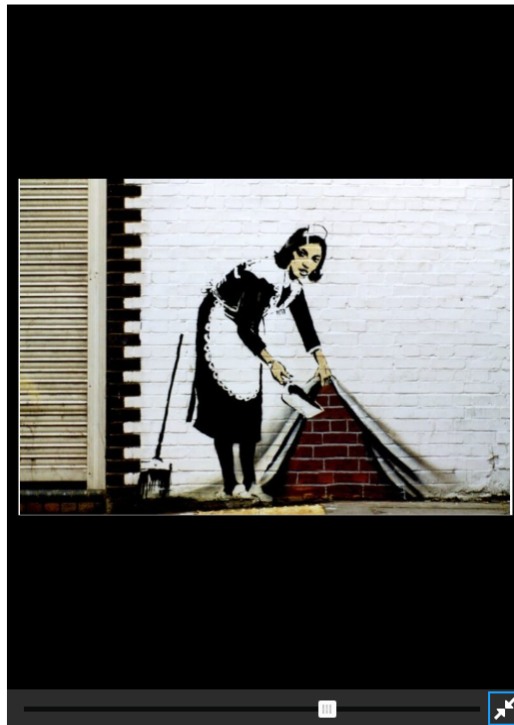
These are the options:

- Washing Zebra Stripes
- Shop Till You Drop
- Valentine's Mascara
- Sweep It Under the Carpet

How do you think these names correspond to the message being conveyed?

[Graffiti and Banksy - Vocabulary](#)

Famous Murals



It portrays a woman dressed as a maid who is sweeping dirt under the cover of a brick wall. The work is said to represent the reluctance of the Western world to deal with global issues such as poverty, or other issues dear to Banksy.

Annex 19

Creating a Podcast 12 / 12

Learning English wit...

- Welcome
- Brainstorming
- Art Vocabulary
- ▶ What is Art?
- ▶ Art Movements
- Planning your ...
- Plan a Visit to ...
- ▶ How to Descri...
- Street Art or V...
- Banksy and St...
- Having a Clos...
- Creating a Pod...

Banksy: artist or vandal? (learn English with p...

Podcast Van Gogh

Annex 20

Creating a Podcast
CC BY-SA

WHAT DO YOU NEED FOR RECORDING A PODCAST?

Dolby On (app)
Dolby On (account)

Smartphone
Android
iOS

4 3 / 3

Annex 21

Survey Questionnaire



Learning English with Van Gogh and Banksy

Información General/General Information

Name (optional):

Check the box if you agree or disagree

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
<i>Me he sentido agusto durante las clases</i> <i>I have felt comfortable during the lessons</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>He colaborado activamente en las tareas de grupo</i> <i>I have participated actively in the group tasks</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Creo que he aprendido muchas palabras que no sabía en inglés</i> <i>I have learned many new words in English</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

<p><i>Me ha gustado aprender cosas nuevas sobre el arte</i></p> <p><i>I have enjoyed learning new things related to art</i></p>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<p><i>Aprender sobre el arte me ha ayudado a soltarme más hablando en inglés</i></p> <p><i>Learning about art has helped me overcome some obstacles when expressing myself in English</i></p>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Tick the box that corresponds to your preferred option (more than 1 option is possible)

Elige la opción que más se ajusta a tu experiencia (más de una opción es posible)

Lo que más me ha gustado ha sido/What I liked the most has been:

- El uso de recursos digitales/The use of digital resources
- Los temas tratados/The topics we discussed
- Trabajar en equipo/Group work
- Otra cosa o nada/Something else or nothing at all*

*Specify:

Lo que me ha parecido más difícil ha sido/What I found the most challenging has been:

- Seguir las clases en inglés/Following the lessons in English
- Hablar con mis compañeros de grupo/Talking to my group mates in English
- Hablar en frente de toda la clase/Talking in front of the whole class in English
- Otra cosa o nada/Something else or nothing at all*

*Specify:

Lo que cambiaría de las clases/What I would change in the lessons

- Me gustaría tener más tiempo para aprender las palabras nuevas/I would appreciate having more time to learn the new vocabulary
- Me gustaría hablar de otras cosas que me interesan más/I would like to talk about other things that I find more interesting
- Me gustaría que la profesora me dedicara más tiempo individualmente/I would like the teacher to spend more time with me individually
- Otra cosa o nada/Something else or nothing at all*

*Specify:

Comentarios adicionales/Further Comments

Escribe lo que te parezca que tu profesor tiene que saber para mejorar las clases de inglés

Write here whatever you believe might be useful for your teacher in order to make the English lessons better

GRACIAS POR COMPARTIR TU OPINIÓN!

THANK YOU FOR SHARING YOUR OPINION!

Annex 22 (Bentley , 2007)

Can:

Respond to questions

Ask questions

Introduce new ideas

Clarify own points

Express support for others

Build on another student's ideas

Respond to peers by challenging ideas

Respond to peer talk by offering opposing ideas

Use evidence to support ideas

Identify points of similarity and difference

Identify and report back main ideas of discussion

Personalise the issue through relevant information

Date Date Date Date

Annex 23

Go to www.menti.com and use the code 62 92 04 1

Did you feel playful or sleepy?

The poll shows two options: 'Puppy' and 'Kitten'. Both options have a score of 1, indicated by a '1' above each image and a corresponding bar in the chart below. The 'Puppy' image shows a small, light-colored dog, and the 'Kitten' image shows a small, brown and white cat.

Option	Score
Puppy	1
Kitten	1

Go to www.menti.com and use the code 62 92 04 1

Did you speak mostly in English in today's lesson?

The poll question is displayed on a slide with a background image of a dog and a cat sitting on a couch. The poll results are not visible on this slide.

Annex 24

Writing Portfolio Assessment			
Criteria for evaluating students' writing portfolio for the school term.			
	Proficient <i>20 Points</i>	Emerging <i>15 Points</i>	Beginning <i>10 Points</i>
Completeness	All the assignments are present in the portfolio.	One or two assignments are missing.	More than three assignments are missing.
Development and process	High level of awareness and self-reflection.	Some progress of effort is reflected.	The portfolio reflects little to no awareness of the process involved in writing.
Creativity	There is a great extent of originality in the overall presentation of the portfolio (cover, visuals, materials used, organisation, etc.), as well as in the written work.	Some originality is shown, either in the presentation or in the written works.	The student did not make much effort in the design of the portfolio and the written works.
Overall Spelling and Grammar	Very few spelling and grammar mistakes, rich vocabulary and grammar structures involved.	Some spelling and grammar mistakes, and relatively good use of synonyms and various grammar structures.	Frequent grammar and spelling mistakes. There is little to no use of synonyms and rich grammar structures.
Time management	All the assignments were submitted respecting the deadlines.	One or two assignments were not submitted in a timely manner.	More than three assignments were submitted after the deadlines.