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Combining PBL and CLIL in the Goya Museum: creating audio guides to teach English students about the painter's life and works.

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ABSTRACT

This dissertation has been accomplished in order to fulfil the demands of a world characterised by the rise of globalisation, the development and promotion of the ICTs, and the reinforced interest in speaking English as a foreign language. The ensuing learning sequence will hence try to adhere to the new methodological tendencies that aim at developing the so-called 21st century skills, key competences for lifelong learning, and the learning of English as means for interaction and transaction. The combination of CLIL and PBL as two integrated approaches will encourage a student-centred atmosphere in which reasoning, creativity, drive, and dynamism will promote the learning of both history of art content and second language acquisition.

Abiding by the present curriculum, SLA, and CLT literature, the main aim of this dissertation is to design a learning sequence that enhances the benefits of the CLIL project in the second year of *Bachillerato* classroom. This paper will also try to raise awareness about the nature of the methodology in this particular academic year, and the advantages that an innovation in the delivery of lessons would have upon learners.

Key words: CLIL, PBL, CLT, key competences, *bachillerato*.

1. INTRODUCTION

As humanity and society progress, so must education. In a world which is more interconnected than ever before, the conception of what embodies an appropriate and first-rate education is changing. The last two decades in Europe can be distinguished by the revived and reinforced interest in second language teaching as a result of European socio-economic assimilation and growth (Yang, 2016). The growing need to learn and speak foreign languages is contributing to the importance of using English as medium of instruction. English is nowadays considered a universal language, and speaking it means "sharing and being part of a global culture through which local barriers can be overcome" (European Commission, 2010, p. 25). Within this context, Content and Language Integrated Learning (CLIL) appears as an innovative approach to address these new needs in the field of language teaching (Ball, 2013).

CLIL is a meaning-focused learning method which combines the teaching of content from curriculum with the teaching of a foreign or second language. This means that unlike traditional bilingual education, the focus of CLIL is not only on content knowledge, but also on language development. CLIL encourages linguistic diversity and is an influential learning method that can have a great effect on language learning, as it has a framework that explains how language and content can be integrated. This translates into an improvement in students' rhetorical strategies, a greater structural variety, and more pragmatic efficiency, hence embracing language growth at grammar and communication skills. CLIL is an evolving approach to learning, a driving and creative force with cross-curricular elements. It seeks to vanquish the limitations of the long-established school syllabi, like teaching subjects separately, and represents a switch to cross-curricular content assimilation. This is why, for all the aforementioned reasons, CLIL is going to be presented as the preferred approach to manage the increasing demands of this globalised world.

If CLIL is to be considered the preferred approach in this dissertation, Project-Based Learning (PBL) should be contemplated as the most suitable methodology to complement the CLIL teaching approach. PBL fits perfectly with CLIL environments, where cognition is integrated with content learning and communication. In PBL, learners receive comprehensible and multimedia input and are required to produce comprehensible output (Beckett & Miller, 2006) with the creation of a final product.

One of the reasons why PBL can boast of an increasing popularity is that it entails a pedagogy that caters for the needs of students in the 21st century. Murga (2018) identifies seven pedagogical practices that reinforce and encourage 21st century learning goals: meaningful learning, cooperative learning, competence learning, learning to learn, an integrated curriculum, inquiry-based learning, and critical and creative thinking development. Therefore, through PBL, students connect new information with pre-existent knowledge in the cognitive structure via social interactions, collaboration, communication, critical thinking and the use of the ICTs. Moreover, they learn to learn, which is considered to be the basic competence by means of inquiring, looking for information, checking and drawing conclusions by themselves. Likewise, PBL shares some theoretical principles with CLIL, like the importance given to scaffolding, the need to produce comprehensible input and output, or the need to discover and encourage students' own learning.

The purpose of this dissertation is hence to design a learning sequence in which both CLIL and PBL work as two integrated approaches for the facilitation of content and second language acquisition in the second year of *Bachillerato*. The European key competences for lifelong learning will try to be developed by combining CLIL and PBL within the classroom. These key competences (Marsh et al., 2010) define the fundamental abilities, skills, and opinions essential for deep-rooted learning. They all focus on logical reasoning, creativity, drive, ambition, problem solving, risk judgement, dynamism, and effective management of emotions, qualities that both CLIL and PBL will try to develop when working together.

In order to achieve these main aims, this dissertation will be structured as follows: first, I will describe the theoretical framework on which the criteria to create this project is based. This theoretical framework will lay the foundations of both CLIL and PBL and their contributions to the development of the learning sequence. Secondly, I will describe the curricular framework and the most important methodological principles that substantiate the criteria to carry out this dissertation, which will be presented and justified in the next section. Lastly, I will finish this dissertation launching some questions about the nature of methodology in the second year of *Bachillerato* regarding the difficulty, if not impracticability, of implementing projects of these dimensions. Further research on the field will be hence encouraged so projects like this might someday be the reality of a course year in which innovation and research are for so long forgotten.

2. THEORETICAL FRAMEWORK

2.1. Content and Language Integrated Learning

Content and Language Integrated Learning (CLIL) is a dual-focused educational approach in which the content subject is taught not *in* a second language but *with* and *through* the second language (Eurydice, 2006). The subject matter regulates the kind of language to be acquired, and the language presented allows students to learn and communicate the target content more effectively. CLIL, therefore, is used as a flexible and dynamic pedagogic tool, an integrated approach to learning that aims at providing value-added educational outcomes, like the promotion of learning to use language appropriately while using language to learn effectively (Coyle, Hood, and Marsh, 2010).

2.1.1. The 4Cs' Framework for CLIL

CLIL is aligned with the principles of social constructivism and therefore, it highlights the cooperative nature of learning. The Social Development Theory (Vygotsky, 1798) argues that social interaction precedes development, and that awareness and cognition are the result of meaningful interaction and social relations. This idea has been translated into a conceptual framework for CLIL that restructures the assimilation of language and content so as to establish and foster a CLIL pedagogy from a holistic approach. This pedagogy tries to exploit the relationship between the specific elements of a defined curriculum (content), the means for interaction (communication), the mental action of acquiring knowledge and understanding (cognition) and the exposure to different attitudes and common beliefs (culture).
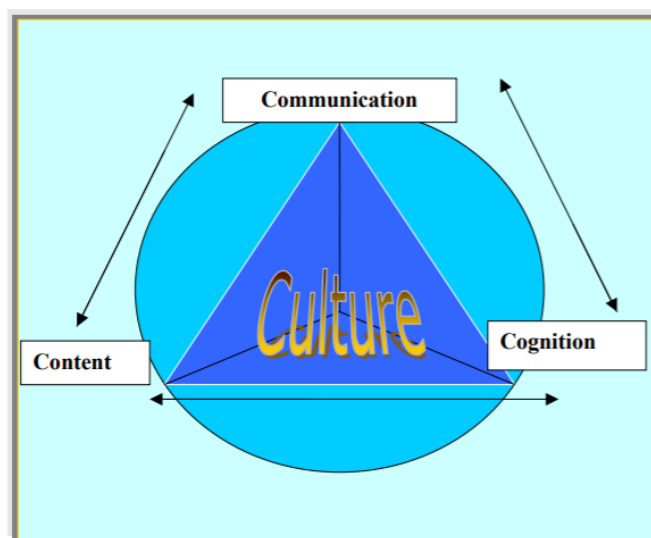

Figure 1: The 4Cs Framework for CLIL (Coyle, Hood, and Marsh, 2010)

The 4Cs Framework (Coyle, 1999) aims at the integration of learning (content and cognition) and language learning (communication and cultures) through a promotion of awareness, competence and judgement of the content, an interplay within the communicative background, an encouragement of language knowledge and skills as well as an acquisition of a wide intercultural knowledge as a result of the intelligence of self and otherness (Coyle, 2001).

Content: Content in CLIL may be explained in terms of three dimensions (Ball et al., 2015), which can assist in providing the background for any CLIL project: *concept*, *procedure*, and *language*. Direct interaction between these dimensions should take place systematically in the CLIL classroom, and teachers must be able to determine which dimension should be prioritised over the others, depending on the objectives, context, and specific circumstances. In a straightforward way (see Figure 2), the conceptual element of the curriculum could be described as the *what*, the procedural element as the *how*, and the linguistic element as the tools or the *means* by which students learn the concepts and perform the pertinent procedures. For the sake of coherence, the learning outcomes of the present project are to be described this way.
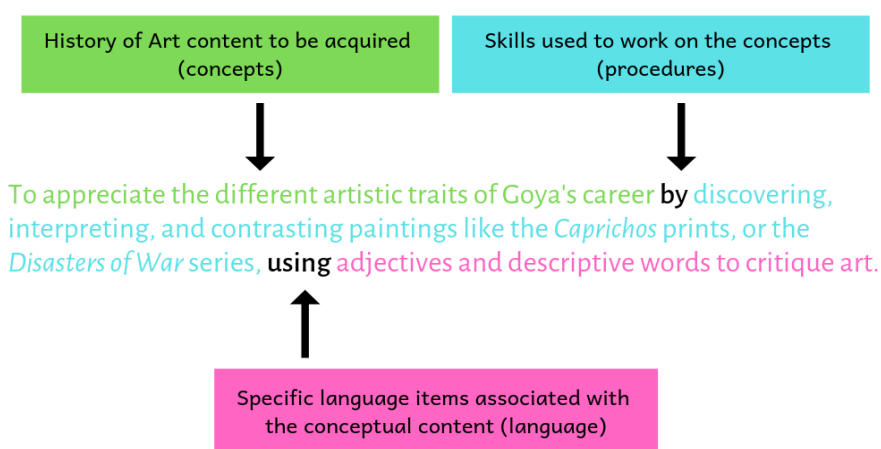
Figure 2: The Three Dimensions of CLIL adapted from Ball et al. (2015)

Cognition: Cognition requires students to deal and occupy themselves with information in order to create meaning. Bentley (2010) describes how students go from "information processing or concrete thinking skills, such as identifying and organising information (the *what*, *when*, *where*, *which*, *who*, and *how many* questions), to abstract thinking, such as reasoning and hypothesising (the *why* and *what if* questions)" (p. 20). This is closely related to the distinction that Bloom's Taxonomy establishes between Higher order thinking skills (HOTs), and Lower order thinking skills (LOTs). Students' cognitive skills can be developed through different tasks and projects relevant for their level, powerful

inquiry, and through assisting them in making mental connections. It is the task of the teacher to help students move along from LOTs to HOTs, trying to make HOTs the focus of the learning process as much as possible.

Culture: Within this framework, culture stands for presenting students with different viewpoints and a greater awareness. Students should be encouraged to consider themselves as inhabitants of the world and appreciate both their own way of life and other lifestyles. This could be achieved by making students solve real-world problems relevant to their society and surroundings, and by making them accountable in their effort to improve society and help others. The main aim is to sponsor global consciousness and recognition.

Communication: CLIL is fundamentally about developing subject competences through a second language. It is hence necessary to recognise the key linguistic features and incorporate them in the teaching procedures of the subject content. In order to do so, teachers need to know what language demands a lesson will make on learners.

Second language can no longer be parcelled into grammatical progression, from the easiest to the most difficult structures. History of art students will need to learn abstract vocabulary or past tenses as a priority, which goes against the order an ESL classroom follows. It is irrefutable that a new approach to language is required in order to assist in the process of integration of language and content. Coyle et al. (2010) proposed The Language Triptych Framework (see Figure 3) as a key tool that describes the different types of language. This allows teachers to integrate cognitively demanding content with language learning, consciously assisting in the process of using the language for knowledge construction.
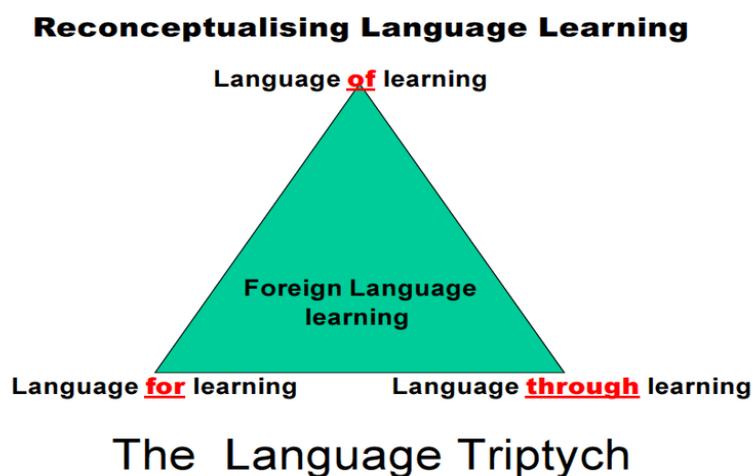

Figure 3: The Language Triptych (Coyle et al., 2010)

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Language *of* learning refers to the content-obligatory language necessary for students to construct new knowledge. Language *for* learning focuses on the language necessary for students to operate in a second language environment – how to conduct group debates, how to acquire learning strategies, how to summarise, brainstorm and ask cognitively demanding questions. Language *through* learning is new language that naturally arises out of students' articulation of knowledge (Coyle et al., 2010).

2.1.2. CALP / BICS

Another distinction between different types of language is that between Basic Interpersonal Communicative Skills (BICS) and Cognitive Academic Language Proficiency (CALP). This division was introduced by Cummins (1979) in order to draw teachers' attention to the struggles that second language learners faced to acquire, on the one hand, conversational fluency, and on the other, an appropriate academic proficiency. While BICS are related to social relationships and intimate conversations, CALP establishes students' curriculum as the focus, and entails a more intricate and extended process due to the absence of a familiar background. Moreover, BICS will only need of everyday classroom interaction to be promoted, while CALP needs to be given teacher and students' full consideration (Clegg, 2007). Figure 4 presents the academic L2 abilities which students need to develop in the CLIL classroom and which the ensuing project will try to give full consideration.

Language skills	- Academic forms of listening, speaking, reading, writing
Concepts/vocabulary	- Subject-specific concepts - General academic concepts
Grammar	- Complex sentence structure - Verb phrases
The language of thinking processes	- Definition, classification, describing processes/ objects/ properties etc., cause and effect, time sequence, hypothesis
The structure of texts	- Headings, numbering systems, paragraph organisation, connectors
Learning skills	- Using the internet, using a library, note-taking, using graphs/charts, planning, defining and revising writing, etc.

Figure 4: Cognitive Academic Language Proficiency: the language of learning (Clegg 2015)

Whereas long-established bilingual education has focused mainly on BICS, in CLIL, CALP becomes more significant. CLIL teachers need to understand both notions in order to take students' needs into consideration when planning. In their adaptation to Cummins' matrix to CLIL (see figure 5), Coyle et al. (2010) showed the four different quadrants in which both cognition and language coexisted depending on how challenging and complex they were.
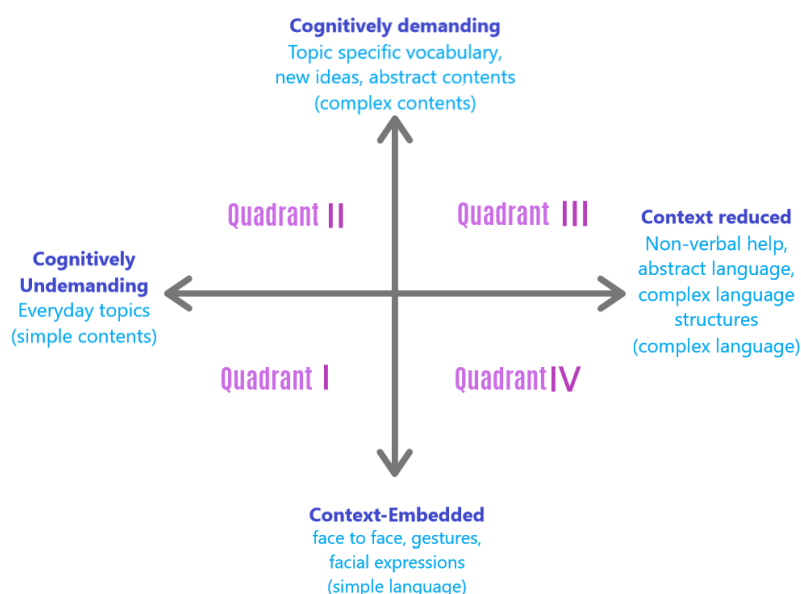
Cognitively demanding
Topic specific vocabulary,
new ideas, abstract contents
(complex contents)

Quadrant II   Quadrant III

Context reduced
Non-verbal help,
abstract language,
complex language
structures
(complex language)

**Cognitively
Undemanding**
Everyday topics
(simple contents)

Quadrant I   Quadrant IV

Context-Embedded
face to face, gestures,
facial expressions
(simple language)

Figure 5: The CLIL-Matrix adapted from Coyle et al (2010, p.43)

Central to the development of the CLIL lesson is the correlation between these two variables. Aligned with this idea is Coyle et al. (2010) assertion that "if the language level is too demanding, then arguably effective learning cannot take place. If the cognitive is too low taking into account the language level, then learning is restricted" (p.43). It is hence mandatory to examine and determine the language required to carry out the task and provide the relevant and desired scaffolding, offering a cognitive challenge in which language suits students' levels and needs.

2.1.3. The Language Matrix

In line with what has been previously mentioned, the following adaptation to the matrix (see figure 6) shows how tasks can be created to follow a course from low to high cognitive and linguistic requirements. Designing the tasks like this (auditing tasks), the educator can supervise, sequence, and reinforce the learning process (Coyle et al., 2010):
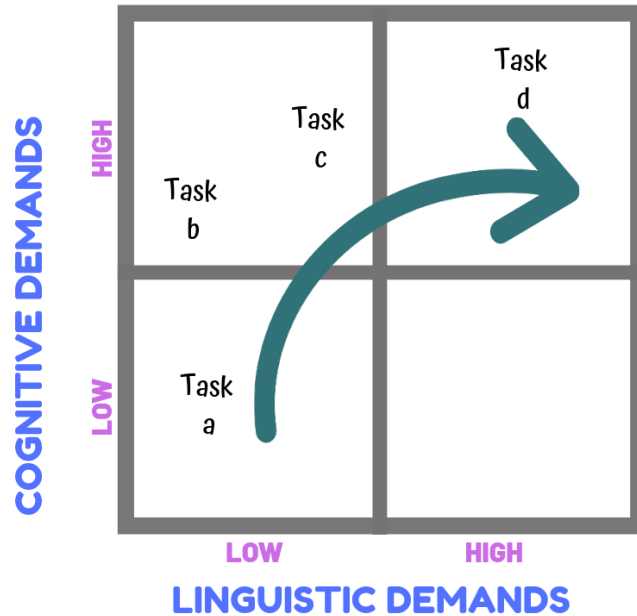
COGNITIVE DEMANDS

HIGH

LOW

Task
b

Task
c

Task
d

Task
a

LOW   HIGH

LINGUISTIC DEMANDS

Figure 6: Auditing tasks using CLIL Matrix adapted from Coyle et al (2010, p.68)

As can be seen in figure 6, tasks a, b, c, and d move from low linguistic and cognitive demands to high linguistic and cognitive demands. This CLIL matrix can become a very effective means in the course to compensate cognitive and linguistic demands. If students don't have a high linguistic competence, teacher should aim his/her attention to quadrant I, moving gradually towards quadrant II. As regards cognitive demands and in order for CLIL to be affective, students must be challenged by tasks that force them to use the HOTs. However, if students are to be cognitively and linguistically challenged, teacher will need to make use of the required scaffolding to support the learning process.

2.1.4. Scaffolding

Social constructivism underscores the commitment to interaction among students against classical competitive and individualistic methodologies. Inherent in scaffolding and students' cooperation is Vygotsky's Zone of Proximal Development (ZPD) that students are able to achieve through teacher's direction or cooperation with peer students. One outstanding repercussion of Vygotsky's ideas on education has been the acknowledgement of the need to supervise students' evolution on a systematic daily basis to decide which learning phase they have completed, and then decide which type of input and interaction is required in the classroom in order to enter the ensuing phase.

Scaffolding refers to the instructional techniques teachers use to support students so that they can move towards higher intelligence, understand new ideas and acquire new

competences. Scaffolding is temporary, and it can be used for listening, speaking, reading, and writing activities in all subjects of the educational program (Bentley, 2010).

There are different techniques and strategies for supporting language and learning (Lafuente, 2019). The strategies for language support include glossaries or writing frames, and the tools for supporting comprehension of materials include graphic organisers, pictures, and realia. Moreover, the teacher can support students through teacher talk, rephrasing and paraphrasing important information, or simplifying complex ideas. Scaffolding participation and interaction increases students' time to think and promotes cooperative learning. Lastly, support through the design of assessment tasks can be done by giving formative assessment and clear instructions, as well as dividing tasks into different sub phases.

2.1.5. Cognitive skills: Bloom's Taxonomy

Cognition, as well as scaffolding, must be viewed as a progression. According to Bloom's revised Taxonomy (Krathwohl, 2002), the learning progress must encourage learners to first remember and understand content so they can finally apply their intelligence. After applying their knowledge, students will manage to analyse and evaluate it in order to succeed in the creation of the final product. Thus, in order for development to take place, there must be a cognitive progression from lower order thinking skills (LOTS) to higher order thinking skills (HOTS).

Rational and analytical questions are at the heart of the CLIL approach, it is the task of the teacher to design a learning sequence in which students are encouraged to remember and understand an idea before they are able to apply, analyse, and evaluate it in order to create a product (Montalto, Walter, Theodorou, Chrysanthou, 2015). This sequence is depicted in figure 7:
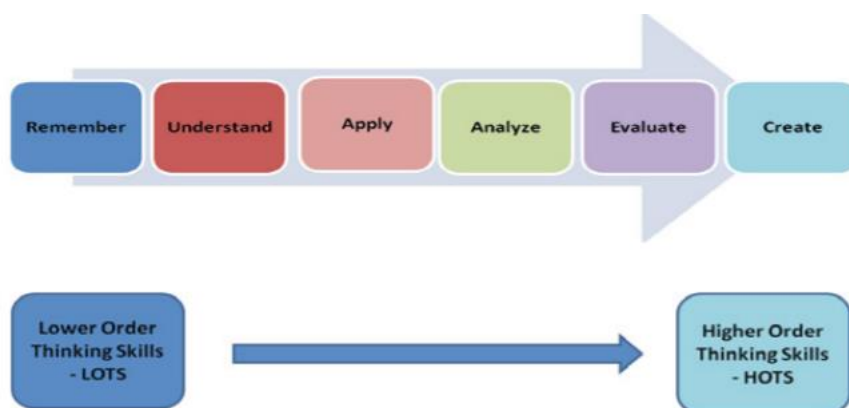

Figure 7: Bloom's Taxonomy in Montalto, Walter, Theodorou, and Chrysanthou (2015)

2.2.   Project Based Learning

Engaging students in the educational process and keeping them motivated at school has become a truly demanding task for even the most accomplished teachers. Project Based Learning (PBL) is a student-centred, teacher-promoted approach to learning in which students "solve real-world problems by designing their own inquiries, planning their learning, organizing their research, and implementing a multitude of learning strategies" (Bell, 2010, p. 39). Therefore, in PBL, the project becomes the means for students to attain the key competences and skills which frame the curriculum.

Inherent in the design of a project is students' commitment to be accountable for their own learning process. Students reinforce their motivation when accountability for the result of the process depends on them (Savery and Duffy, 1995). Therefore, if the focus of PBL is to be on students, they must face new suitable opportunities to encounter new information and experiences in an environment that fosters the research for understanding. This understanding should be gained through a routine of personal exploration and inquiry.

As regards the role of the teacher, coaching in a student-centred environment requires a blend of tolerance, understanding, communicative skills and awareness of the keys to a successful field performance (Markham 2011). Therefore, the teacher has to act as a guide and a companion, providing feedback and the support needed by students throughout the process.

2.2.1.   Learn by Doing: Essential PBL elements

Being students' learning goals at the centre of every project, Larmer, Mergendoller and Boss (2015) formulated the Gold Standard Project Based Learning, a research-informed model (see figure 8) to help teachers, schools, and organisations assess, adjust, and enhance their instructive practice. Gold Standard PBL defines what constitutes a complete and ambitious project, tracking the history of different teaching practices that share didactic approaches and common beliefs about the nature of learning. The purpose of the Gold Standard conceptualisation is to clearly illustrate the essential design elements that define Project Based Learning so as to differentiate it from those activities classified as 'projects' without being so and avoid the possibility of becoming another one of those obsolete approaches to learning (Larmer, 2015).
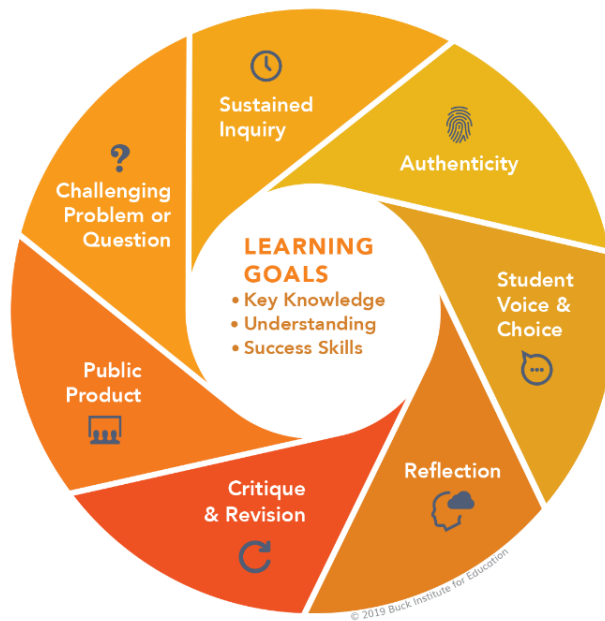
Figure 8: The Gold Standard PBL Essential Design Elements in Buck Institute for Education (2019)

The project must begin with a strong and significant challenge that students have to face and respond to. This challenge must be exciting and must engage students in a sustained inquiry that forces them to investigate, ask questions, and find the appropriate resources to solve those questions. Moreover, the project must engage students in the use of real-world procedures, activities, and instruments which promote motivation and sponsor personal authenticity with students' own responsibilities, sympathies, values, personalities, and affairs in their lives. Therefore, if students involve personal experiences in the project, they will feel responsible and so will be very engaged in the project.

Many theorists have considered the influence of reflection and thinking within the learning environment. According to Dewey (1933) "we do not learn from experience. We learn from reflecting on experience" (p.78). Reflection can occur naturally, as part of classroom practice and interaction, but it should also be promoted by teachers with tools such as think chart organisers and KWL charts that help students store and connect what they have discovered and speculate how it might be relevant outside the project, in the real world. After reflecting, students should provide, accept, and apply feedback to understand the importance of formative evaluation and to improve their products. The last step would be the publication of a product that would reflect the work of the whole process. Public products are beneficial for students' motivation and encourage first rate creations.

The purpose of the Gold Standard conceptualisation, situated at the heart of the diagram, is that the combination of all these elements results in the development of students' key knowledge, understanding, and success skills.

Key knowledge and understanding could be defined as the paramount content standards, ideas, and thorough intelligence which allow students to apply their knowledge to real world problems and challenges, creating first-rate projects to do so. However, both national and regional curriculums state that expertise and reasoning are not, on their own, enough in today's world. The so-called 21st Century Skills include critical and creative thinking, collaborating, and communicating as competences that students should acquire in the learning process. Therefore, through the acquisition of key knowledge and understanding, high quality projects should incorporate a focus on some of these success skills.

2.2.2. CLT

PBL is concerned with the assimilation of language skills as a way for increasing students' fluency in the L2. As a result, it aligns perfectly with the principles of Communicative Language Teaching (CLT). CLT sets as its goal the teaching of communicative competence, which is defined by Richards (2006) as the ability to "use the language for meaningful interaction" (p. 3). The underlying principles of CLT are essential to comprehend how PBL enhances English language learning and how it can be performed in a classroom where CLT is applied. Among others, CLT enhances the importance of making real communication the focus of language teaching, providing opportunities for students to experiment and try out what they know, offering opportunities to develop accuracy and fluency, linking the different skills, and letting students themselves discover grammar rules (Richards 2006).

Like CLT, PBL entails the assimilation of linguistic competences so that all features of language are acquired. Canale and Swain (1981) argued that the ability to communicate required also the mastery of grammatical competence, sociolinguistic competence, discourse competence, and strategic competence. In the CLT classroom, language is used as a means for interaction and the main aim is not learning the language, but rather using the language to learn. Similarly, PBL generally creates real-life situations which force students to collaborate and use negotiation of meaning strategies. This creates a student-

centred learning environment which favours communication and so, the fulfilment of the project.

2.2.3. How to Teach Content? PBL Stages

Based on the essential elements of PBL and the CLT literature previously mentioned, the main stages (Gil, 2019) of the subsequent project are:

1. **Activation:** building and activating background knowledge prior to learning is of paramount importance for the successful development of the project. Teachers should help students build a solid and informed background with which to analyse approaching ideas. Therefore, during this stage, students will be presented with the arrangement of the project and with tools that will help them activate previous knowledge and language. Moreover, they will be presented with the challenge and very specific success criteria to meet the expectations of the project.

2. **Discovery:** projects should provide a constant challenge among students that allows them to discover the significant elements referent to discerning, communicating, performing, and dealing with real world issues. The processing of the input should engage students in interaction, negotiation of meaning, and a focus on form as established by the CLT literature.

3. **Deepening:** making deep inquiries of an issue provides instruments to explain and construct richer reflections, connections and interpretations to describe the problem, plan the process, and set up new and deeper knowledge. As Weinstein, Husman and Dierking (2000) explained, using cognitive learning strategies requires "the intentional manipulation of information by the learner throughout processes such as repetition, elaboration, or reorganization of the material in such a way that the new information is able to be stored in the learner's associative network and assessed for retrieval" (729).

4. **Planning:** students must be eagerly engaged in the process of planning and organisation of the project, and in the identification the processes to be performed. Planning is really analytical, requiring higher order thinking skills and decision making. Feedback is of paramount importance during the planning stage, as students are required to provide and accept peer assessment on the process. This feedback will be used in the creation stage to improve the final product.

5. **Creation:** Throughout the creation of real value products, students reach the highest level of learning and cognition. The final product should demonstrate all the strengths acquired during each stage of the project, and should have a clear and recognizable audience, purpose, and voice.

6. **Publishing:** it is important to make sure that students communicate and share their learning with other students, the teacher, and any person outside the school. This stage is not only about exhibition and display, but also about introspection and reflection. Communicating the results to a public audience will not only show the final product, but also all the work completed throughout the project.

7. **Assessment and reflection:** it requires the use of tools that favour deep comprehension and reflexion of the different contents acquired during the project. However, the final project is not the only object of assessment, but the achievement of the learning outcomes and the different processes and activities. Both assessment and reflection are natural components of the teaching-learning process and so, they will be assessed and reflected upon.

3. CURRICULAR FRAMEWORK

Project Based Learning has materialised as the best option to assertively unpack and understand the curriculum without endangering student's key knowledge, understanding, or success skills (Pozuelos, 2007).

The present project has been hence elaborated taking into account the education law LOE-LOMCE issued in 9th December 2013. At the regional level, these legal and methodological provisions are detailed in the *Order ECD/494/2016* published in 26th May 2016, which approves the curriculum for *Bachillerato* and authorises its application in the schools of the Autonomous Community of Aragon.

Regarding bilingual education, the *Order ECD/823/2018* regulates the BRIT-Model in Aragon for the development of linguistic competence and second language acquisition in public schools imparting infant, primary, or secondary education. However, the second additional provision states that public schools imparting vocational training or *Bachillerato* will be able to establish a bilingual project adapted to the peculiarities of each educational stage and its curriculum.

This is why, as has been previously mentioned, a cross-curricular project among the areas of history of art and English will be the justification for carrying out a bilingual project in *Bachillerato*.

4. METHODOLOGY

As stated in the introduction to this paper, the main aim of this dissertation is to design a learning sequence in which both CLIL and PBL work as two integrated approaches for the facilitation of content and second language acquisition in the second year of *Bachillerato*. Having this end in mind, the methodology employed to develop this project is to be explained along this section.

First, the literature review explained in the theoretical framework has been elaborated by resorting to texts, books, webpages and papers about the existing trends in CLIL and PBL. This literature has provided me with the knowledge and resources to design a learning sequence in which both CLIL and PBL work as the best approaches to learning a second language subject and a content subject. Moreover, this project follows the principles of Communicative Language Teaching (CLT), which in the post-method era has been renowned as the best way to accomplish communicative competence. Tasks will accordingly include a gap (an information, opinion, or meaning gap) for learners to complete through interaction. In order to fill these gaps, and following Vygotsky's ZPD, students will be provided with the necessary scaffolding and feedback to complete these tasks.

Secondly, so as to design a learning sequence which is true to the principles described in the theoretical framework, the figures portrayed in that section have been essentially adopted in order to design the project. Therefore, as regards CLIL, I have incorporated the 4C's framework in order to identify the combination of contents, communication, cognition and culture that the project should include. CALPS have been given full consideration, and the level of difficulty and intricacy of the activities acts in accordance with the CLIL Matrix. Some defining aspects of the CLIL methodology have also been considered in the design of the project, such as the progression of cognition skills according to Bloom's Taxonomy, and the language triptych (Coyle, Hood, & Marsh, 2010).

As regards PBL, this project has been designed following the research-informed model Gold Standard PBL and all the essential elements, which has materialised in the 7 learning stages proposed by Gil (2019). The majority of questions posed at the activation stage were categorised at the lower cognitive taxonomic level. The rest of stages (discovering, deepening, planning, creating, and evaluating), where learners are made responsible of

the learning process, required them to use higher order thinking skills. For each lesson, the required cognitive skills will be specified, using the same colours as in figure 7 to make it more visual and appealing for the reader.

The justification and proposal sections includes some deep reflections about the nature of the project. These impressions have been reinforced by answering Lane Clark's '5 why's deep', which helps to lend validity and authenticity to the innovation project. Special relevance will be given to the features that define the project, as well as the strengths and weaknesses of the same.

5. JUSTIFICATION AND PROPOSAL

Abiding by section 31 of the *Order ECD/494/2016,* educational innovation and investigation must be promoted in order to boost quality, participation, and equity in education. Moreover, such projects should seek to develop and apply innovative methodologies that support and facilitate the educational progress, train life-long learning, and that are based on principles and practices, studies, experimentations, and innovations. Similarly, the curriculum states that interdisciplinary research and innovation will be encouraged and supported in order to favour the implementation of innovative methodologies.

In fact, according to many theorists, the most effective projects are the result of interdisciplinary educational teams that bring together different subjects' content into a thorough and tenacious investigation of a relevant subject matter (Markham, 2011). Current education should be indeed cross-curricular by nature. According to Beckett & Miller (2006), the more enduring nature of projects, in opposition to the fixed length of traditional classroom-based learning, makes PBL optimal for integrating different subject areas with a second langue. Projects are more successful provided that cross-curricular knowledge is involved. Due to the CLIL dimension, second language acquisition has to be inevitably considered, hence establishing a logical and close connection between PBL and CLIL, being latest guided by the acquisition of new competences and skills.

The evidence of the necessity of improvement that is going to justify this project was found during my work placement, where I realised that a traditional and teacher-fronted methodology was detrimental for students' motivation and engagement. This information is illustrated in the Observation Task (see appendix 1.1) that I carried out, focusing above all in the interaction patterns and the use of the mother tongue within the classroom. Moreover, in order to prove that a more student-centred and communicative approach was beneficial for students' motivation and participation, I decided to engage students in a communicative and student-centred lesson, which is reflected in the Practicum II Portfolio (see appendix 1.2). The results of this action research, as well as its procedure and the materials used during the whole process is to be found in the writing report for the evaluation subject (see appendix 1.3) that my partner and I wrote in order to illustrate this action research.

However, we are all very aware of the limitations of the curriculum and schedule for the second year of *Bachillerato*: the entrance examinations to university made it impossible to implement an interdisciplinary project of these dimensions. I am therefore well aware of the limitations of this project. Notwithstanding this, and as has been seen in the theoretical and curricular frameworks of this paper and will be seen in the ensuing sections, the investigation on the topic has been exhaustive.

Therefore, in order to justify the present didactic proposal, I am going to make use of some of the theoretical foundations that I consider to be most significant. This innovation proposal has been carried out, in fact, because the supporting literature and research has allowed me to do it.

5.1. Lane Clark's '5 Whys Deep'

Following Lane Clark's theory (2009), teachers should contextualise the curriculum based on their learners only after they are clear in their understanding. Consequently, the nature of this project will be justified by looking at the curriculum and then asking the 'so what' possibilities, or as she calls them, the '5 whys deep'.

- Why at this age?

Dealing with art from the different perspectives of history of art and a second language (English), requires tools and contents mainly associated with adulthood or non-compulsory education like *Bachillerato*. Moreover, second year of *bachillerato* students are the oldest in high school, so they can also use the first courses of ESO as audience and teach them about Goya's life and work.

- Why at this time in their lives?

Project-based learning, as well as interdisciplinarity, are holistic approaches to teaching and learning that present future university students with reality as it is. Therefore, this project at the end of *Bachillerato* is not only adequate but also meaningful, as it provides students with real life situations that they will probably face as adults.

- Why in this community and culture?

Goya is the most universal Aragonese of all time. The region keeps an important part of the painter's legacy, which is a reminder of the relationship that he kept with his origins throughout his life. In Zaragoza outstand the Diocesan Museum of Zaragoza, the Goya

Museum, and above all the vaults or domes painted with Frescoes by Goya, situated 28 metres overhead. Therefore, it makes sense to choose Goya as the main topic to carry out a project of these dimensions, as it is intimately related to the region and culture surrounding students.

- Why do my learners need to know and understand these outcomes today?

Firstly, the curriculum highlights the importance of knowing and appreciating the Aragonese artistic heritage as a foundation of our collective memory and as future social project. Moreover, the artist's 200-year-old macabre depiction of the effects of conflict on civilian and soldier is still relevant today. Goya's imagery is as important and timeless today as it was in his own era.

- So what? How could my learners use this knowledge, understanding, and skills to make a difference in their lives and the lives of others?

Using the upcoming visit of the English exchange students as the main pretext, audio guides will be prepared by the students so as to offer this service to the English students, who are very interested in the painter's legacy. The audio guides will offer a wide and accurate explanation of the main works of the painter, and will be supported by posters which will provide the history surrounding Goya's life necessary to understand the context in which those paintings were painted. This service can be also offered to other bilingual schools in the city so as to make their project as wide and influential as possible. This public process and final presentation encourages students to improve the quality of their work and demonstrates what students know and can do.

5.2.   Project Features

5.2.1. Cooperative Learning

Students' learning goals might be structured to promote cooperative, competitive, or individualistic efforts. Cooperative learning may be defined as a student-centred, teacher-promoted instructional strategy in which students work in small groups in order to achieve a shared set of goals. Every student needs to be responsible for the performance of the group by sharing their knowledge, answering questions, engaging in debates to reach agreements, and working towards a common goal (Johnson & Johnson, 2008).

Both PBL and CLIL lend themselves to the use of cooperative structures insofar as the two share the constructivist idea that students learn most efficiently while communicating with other students. Communication occurs naturally but it is somehow structured for students to interact. These cooperative learning structures (Kagan 1989), or content-free ways of organising social interaction, usually involve a series of steps with a prescribed behaviour at each step. Some cooperative learning structures that are going to be used in this project include: The jigsaw task of lesson 1, the round robin task of lesson 3, the talking chips of lesson 4, or the round table routine of lesson 8.

These carefully arranged cooperative structures help in the development of the four basic principles for cooperative learning (Kagan, 1994). *Positive interdependence* takes place when personal and team achievements positively correlate. *Individual accountability* requires the involvement and accountability of students in their own learning. *Equal participation* occurs when every student in the team is granted equal opportunities for sharing knowledge. Finally, *simultaneous interaction* allows for multiple discussions and activities taking place at once in the classroom.

Similarly, following Kagan's (1994) seating arrangement for heterogeneous teams (see figure 9), students will be organised in such a way that every student has a shoulder partner and a face partner to promote a correct interaction between students of different levels.

Figure 9: Group arrangement for cooperative learning adapted from Kagan (1994)

This way, interaction among students with similar levels will be promoted, while the extremes such as high level-low level will be avoided.

5.2.2. Inquiry-Based Learning: Learning Centres

Inquiry experiences can provide students with favourable circumstances to develop their intelligence of both history of art content and second language fluency. Moreover, inquiry tasks provide an invaluable context for learners to learn, analyse, and implement new understanding of concepts. Inquiry-based learning is, like PBL, a student-centred teacher-promoted methodology which encourages active learning by exploring issues, problems or possible scenarios. Interest and motivation are given much importance in inquiry-based instruction. This innovative methodology has turned conventional classrooms into high-energy learning centres, where students are eager to learn and cooperate with one another (Kampa and Vilina, 2016). This project devotes two lessons to learning centres, where students engage in independent and self-directed learning activities. These learning centres will allow students to learn through inquiry and research, presenting evidence-based arguments and original conclusions thanks to the ICTs. Afterwards, students will be required to complete organisers like the See-Think-Wonder Chart and concept grouping in lesson 2 or the Think Chart Organiser in lesson 8 in order to ingrate all the previous inquiry. Throughout the process of inquiry, organisation, and elaboration of newly acquired information, students will develop a stronger memory trace (Craik & Lockhart, 1972), enhancing storage in long-term memory.

5.2.3. Writing as a Process

Process approaches to writing tend to focus on the varied classroom activities which promote the development of language use. Although there are many different approaches to writing, they share some core features. Tribble (1996) suggest that process approaches stress "writing activities which move learners from the generation of ideas and the collection of data through to the 'publication' of a finished text" (p. 37). There are different views on the stages that writers must go through in producing a piece of writing, but the model to be followed throughout this project is the following: prewriting; drafting; revising; editing; and publishing. These stages are neither sequential not orderly (see figure 10). Instead, they follow a cyclical order, reformulating and recycling early stages so as to improve their final draft.
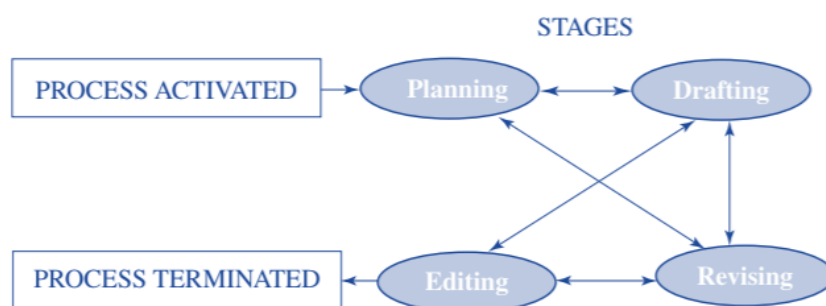
Figure 10: The Writing Process in Seow (2002)

The present project engages students in two different writing processes: the writing of a poster, and the writing of a script for their audio guides. In both examples, students will be engaged on a sequence of activities that will make them reflect, find out what they want to talk about (pre-writing), organise important information (drafting), assess, receive and accept classmates' feedback (revising and editing), in order to write and present the final version of their posters (publishing). Therefore, the writing process facilitates students' writing, as they develop different skills and apply their ideas in order to write a specific kind of text.

5.3. Contribution to Key Competences

Regarding the Key Competences as established by the European Union and adapted to the specific provisions for EFL in the LOMCE Aragonese curriculum, the communication in the mother tongue and in foreign language competences are combined, remaining the others the same. Therefore, the contribution of this project to the acquisition of the key competences is the following:

CONTRIBUTION TO KEY COMPETENCES	
Linguistic Competence (CCL)	The greatest part of the arranged tasks enhance the ability to use English in order to cope with the challenges of the project, either orally or writtenly, promoting both receptive and productive language skills.
Mathematical Competence and Basic Competences in Science and Technology (CMCT)	
Digital Competence (CD)	The project will also encourage the confident and critical use of digital technology, especially the Internet, so as for students to be able to search and filter information, evaluate and manage data, and interact, share, and collaborate with peer students.
Learning to Learn (CAA)	Students will be required to organise their own learning, both individually and in groups. Learning centres and graphic organisers like KWL charts will be provided so students can be aware of their own process of learning, identifying new opportunities to deal with, understand, and apply new information.
Social and Civic competences (CSC)	Working in groups will increase the intelligence to take part effectively and constructively in social life. Moreover, being the central aim of the project students' collaboration with the Goya museum, they will be equipped with knowledge of social notions and structures and a commitment to active democratic partnership. The process of self- and peer-evaluation will also enhance students' social and civic competences.
Sense of Initiative and Entrepreneurship (CIEE)	It is inherent whenever students have to be inventive, original, and risk-takers. The creation and putting into practice of the project itself will enhance entrepreneurial attitudes to reinforce personal aptitude, talent and leadership.
Cultural Awareness and Expressions (CEEC)	The nature of this project will inherently increase cultural skills and the competence to form and express opinions about Goya's heritage and history. The expression competence will be developed as a result of the recording of the audio guides themselves.

5.4. Contents

This cross-curricular project covers curricular contents as detailed in the specific provisions for Second Year of *Bachillerato* in the Aragonese curriculum and as stipulated in Methodological Provisions for EFL and History of Art. This unit plan focuses on the figure of Goya, which is included in block 4: "The art of the 19th century: art in a changing world". As a result, this project focuses on the artistic, cultural, and political context that shaped the artist and all of his paintings.

The following project also integrates some cross-curricular topics and ideas, namely, the unfolding of reading and listening comprehension and oral and written expression and the responsible use of information and communication technologies. Moreover, the particular period to be studied could be considered one of the foundations of the modern world as we know it today, so through this project, students will also learn about the origins of the contemporary society we live in.

The contents of this unit for both subjects are listed below:

ENGLISH AS A FOREIGN LANGUAGE CONTENTS
<u>Comprehension and production abilities and strategies</u> - Comprehension of general and specific information from presentations, documentaries and interviews of their appropriate level. - Use of comprehension strategies with aural texts: using previous knowledge about the topic, identifying the text-type, anticipating content and inferring meaning from context, etc. - Use of production strategies: previously prepared presentations about Goya's work and history, including personal interests and opinion. - Participation in group and classroom interaction about history of art in general and Goya in particular - Oral production of descriptions of paintings, engravings and drawings. <u>Sociocultural and sociolinguistic aspects</u> - Comprehension of the different linguistic registers (i.e., formal, informal, specialised) in the different oral and written texts.

- Adoption of critical attitudes towards art in relation to the different artistic movements and critical analysis of Goya's work.
- Evaluation of English as lingua franca and as an important vehicle of information and understanding among different cultures.

Communicative functions
- Understanding of the importance of interpersonal relationships and interaction.
- Expression of sympathy, understanding, capacity, satisfaction, confidence, and the opposites, related to group work and progress.
- Clear and detailed description of works of art, especially paintings.
- Narration of past events and history, expressing different points of view and beliefs.
- Expressing an attitude of certainty and conviction when doing the presentation and recording the audio guides, being always receptive and understanding to other people's beliefs, showing interest and approbation whenever someone is speaking.
- Establishment and management of communication and organisation of discourse.

Syntactic-discursive patterns
- Review of present tenses in order to describe paintings, recount historical facts, and narrate events.
- Review of past tenses so as to talk about past events and past ways of thinking.
- Study of past progressive (*was painting*) so as to give continuity to certain actions taking place in the past.
- Review of the difference between reflexive and emphatic pronouns (*He never thought himself to be an artist / He did the painting himself*).
- Review of compound and comparative adjectives so as to compare and describe works of art more accurately.
- Use of prepositions and the prepositional phrase to express place and time relations to talk respectively about the context and background of a painting.

Use of common-use lexis and fixed formulae
- Identification of vocabulary related to art (*canvas, landscape, exhibition, portrait, sketch, etc.*) and its subsequent use.
- Use of collocations

- Identification of expressions and phrasal verbs related to the specific topic of art.

<u>Accentual, rhythmical, and intonational patterns</u>

- Identification and production of Past Simple phonemes –ed: */d/, /t/, /id/*

- Recognition of stress, rhythm, and intonation patterns in conversation.

HISTORY OF ART CONTENTS

- The socio-cultural context surrounding the figure of Goya.

- Main characteristics of Goya's work and heritage.

- Analysis of Goya's paintings, including the main traits of his period and the ones that made Goya a man ahead of his time.

- Analysing and commenting upon the different works of art by the painter.

- Reflecting inductively and individually, so as to being able to make a formal critique on art.

- Relating concepts and ideas related to the topic and the previous ones.

- Expressing the ideas, emotions, and feelings that arise as a result of the different paintings.

- Appreciating and showing interest about the Aragonese artistic heritage, especially regarding Goya's legacy.

- Respecting other peers' emotions and feelings when talking about art.

5.5.   Learning Outcomes

The specific learning outcomes of this project are aligned with the aforementioned contents of both subjects and the evaluation criteria for the second year of *Bachillerato* outlined by the curriculum.

The specific learning outcomes of this unit are listed below:

LEARNING OUTCOMES
At the end of this unit, students will be able: - To identify and describe the main characteristics of Romanticism and the artistic periods that preceded it by identifying those traits in Goya's work, using past tenses and descriptive adjectives.   - To appreciate the different artistic traits of Goya's career by discovering, interpreting, and contrasting paintings like the *Caprichos* prints, or the *Disasters of War* series, using adjectives and descriptive words to critique art.   - To identify and explain the main historical events that struck the country during this period by looking at the evolution of Goya's paintings, using the past progressive and past simple tenses.   - To design a poster by synthesising all the information they know, using a straightforward language and vocabulary highlighted during the unit.   - To use correctly the format of an audio guide script by looking at and listening to real models, using a friendly and direct language taking into account voice, audience, and purpose.   - To describe a painting of the period they are experts in by recording an audio guide with its main characteristics using an appropriate vocabulary, grammar, pronunciation, and intonation.

5.6. General Stage Objectives, General Objectives, Evaluation Criteria and Standards and their Relation to the Key Competences

The present project contributes to the development of the General Stage Objectives for *Bachillerato*, specifically the objectives of (f) comprehending and appropriately producing a foreign language, of (l) developing artistic and literary sensibility, as well as the aesthetical judgement, sources of formation and cultural enrichment, and of (k) securing and strengthening entrepreneurship along with creativity, flexibility, initiative, team work, self-confidence and a critical mind. The General Stage Objectives of *Bachillerato* have been intertwined and paired up with the general objectives both History of Art and English as Second Language. As can be seen in the following tables, general stage objectives for the English subject are organised according to the different skills (listening, speaking, reading, and writing) while as regards history of art, they are described in terms of different ability verbs like 'commenting', 'understanding', or 'developing'. In order to attain these objectives, the evaluation criteria and standards have been concretised, serving as an interconnected, holistic basis for the learning outcomes of the unit, specified in the previous section, and in each of the lessons of the project.

General Stage Objectives for Bachillerato	SUBJECT: ENGLISH		
	General Objectives	Evaluation Criteria and Standards	KC
f) Comprehending and producing a foreign language (English) accurately and fluently.	**Obj.IN.1.** Comprehending oral texts, of various subjects and genres, delivered by other speakers or the mass media, so as to infer general and specific information, including non-explicit meanings.	- Students can listen for the gist and extract the main information of talks (Crit.IN.1.1) (Est.IN.1.1.1). - Students can follow face to face communicative exchanges between students and get the gist of conversations (Crit.IN.1.1) (Est.IN.1.1.2). - Students can infer meaning from the historical and sociocultural aspects of EdPuzzle and YouTube videos (Crit.IN.1.2) (Est.IN.1.2.1).	CCL CAA CSC CCEC

	Obj.IN.2. Expressing and communicating orally with fluency and accuracy, in an autonomous and comprehensible way either in communicative situations requiring interaction among various speakers or in monologues derived from specific tasks.	- Students can record well-structured, fluent, and accurate audio guides about Goya's life and work (Crit.IN.2.1.) (Est.IN.2.1.1.). - Students can describe Goya's paintings using a vocabulary and grammar appropriate to their level (Crit.IN.2.1) (Est.IN.2.1.2). - Students can exchange information and opinions about Goya's life and work making use of communication strategies (Crit.IN.2.2.) (Est.IN.2.2.1.).	CCL CAA CSC CIEE
	Obj.IN.3. Reading and comprehending texts of various subjects and genres, analysing and critically commenting upon the written text so as to develop a taste for reading.	- Students can read for the gist and distinguish between important information and secondary information for their own purposes (Crit.IN.3.1.) (Est.IN.3.1.1.) - Students can use contextual cues and world knowledge to understand texts about Goya in a meaningful context (Crit.IN.3.2.) (Est.IN.3.2.1.).	CCL CAA CD CCEC

	Obj.IN.4. Producing written texts of various subjects and genres, showing accuracy, coherence, and certain degree of creativity, adapting the text to the target listener and to the communicative function.	- Students can make use of planning strategies in the creation of their posters and audio guide scripts that enhance the importance of writing as a process (Crit.IN.4.1.) (Est.IN.4.1.1.). - Students can explain key ideas and concepts about Goya's life and work writing text with coherent ideas, grammatical and lexical accuracy, and a wide range of vocabulary (Crit.IN.4.1.) (Est.IN.4.1.2). - Students can write texts with a clear audience, purpose and voice, respecting the norms of the different types of texts (Crit.IN.4.2.) (Est.IN.4.2.1.).	CCL CAA CSC CCEC

k) Securing and strengthening entrepreneurship along with creativity, flexibility, initiative, team work, self-confidence and a critical mind	**Obj.IN.6.** Securing and strengthening autonomous and cooperative learning strategies like planning, researching, selecting and organising information; the use of the ICTs; the individual and team work habits; the evaluation and adjustment of the process of learning; co-evaluation, entrepreneurship and responsibility in order to progress in the acquisition and learning of the foreign language.	- Students can participate in the planning of the project, taking part in discussions about the different cooperative roles and speaking fluently in social conversations, always respecting other students' opinions (Crit.IN.2.2.) (Est.IN.2.2.1). - Students can write scripts for an audio guide using the ICTs, avoiding mistakes thanks to peer correction, and following accepted entrepreneur practices to create a product that will help other students understand the life of Goya (Crit.IN.4.4.) (Est.IN.4.2.1).	CIEE CAA CSC CCEC CD

General Stage Objectives for Bachillerato	SUBJECT: HISTORY OF ART		
	General Objectives	**Evaluation Criteria and Standards**	**KC**
l) Developing artistic and literary sensibility, as well as the aesthetical judgement, sources of formation and cultural enrichment.	**Obj.HA.2.** Commenting and analysing a piece of art considering the historical, formal and sociological aspects, the purpose for which it was created as well as the assessment of its iconographic components.	- Students can analyse the art of Goya taking into account the historical and artistic period in which it was painted as well as the personal situation of the painter (Crit.HA.4.1.) (Est.HA.4.1.1.). - Students can appreciate the artistic changes that Goya experienced throughout his lifetime, recognizing his artwork veering from dreamlike to grotesque, documentary to imaginary, and humorous to harshly satirical (Crit.HA.4.1.) (Est.HA.4.1.1.).	CCL CAA CCEC
	Obj.HA.4. Understanding a piece of art as the result of human creativity, subject to be enjoyed by itself and assessed as the result of a period and culture.	- Students can understand the differences between paintings that were the result of different periods and state of minds in the life of Goya (Crit.HA.4.1.) (Est.HA.4.1.1.).	CCL CAA CCEC

	Obj.HA.9. Developing aesthetic sensibility, personal taste and critical sense, learning to express personal ideas about a piece of art, respecting perceptual diversity and overcoming stereotypes and prejudices.	- Students can recognise and explain the main aesthetic conventions of the period and describe the paintings as a result of the specific historical and cultural contexts using the correct terminology (Crit.HA.4.2.) (Est.4.2.3).	CCL CAA CCEC
h) Knowing and appreciating the contemporary world realities, its historical precedents and it main change factors. Participating in a supportive way in the development and improvement of their social environment.	**Obj.HA.6.** Knowing and appreciating the Aragonese heritage as the basis of our collective memory and as a future social project.	- Students can appraise the quality some of the paintings by Goya in an audio guide that comments on some of the treasures of painter that are preserved as outstanding Aragonese heritage (Crit.HA.4.6.) (Est.HA.4.6.1.).	CCEC CSC CAA
g) Using efficiently and responsibly the information and communication technologies.	**Obj.HA.10.** Obtaining and analysing information of the past from different sources, both bibliographical and visual, corresponding to important aspects of the History of Art, being able to process, synthesise, and	- Students can conduct research tasks, both individually and in group, making a responsible use of the ICTs (Crit.HA.4.5.) (Est.HA.4.5.1.)	CCL CAA CCEC CD CIEE

	present it in research projects using the ICTs.		

5.7. Evaluation and Assessment

Following chapter III, section 19, of the *Order ECD/494/2016*, curricular evaluation criteria and standards must determine the acquisition of all the Key Competences specified for the 2nd year of *Bachillerato*. Due to its cross-curricular nature, the evaluation and learning outcomes of this project are to be based on the aforementioned evaluation criteria of both History of Art and English as Second Language.

Evaluation will be continuous, formative, and integrative as stipulated in the official curriculum, and it will serve as a tool for the improvement of both the learning and the teaching processes. As regards formative evaluation, students' different learning strategies and cognitive processes will be considered so as to apply the most adequate and inclusive procedures to meet the needs of every student. Moreover, the formative character of evaluation will provide students with the necessary feedback and scaffolding to meet the expectations of the teacher, who at the same time will have evidence of students' performance and will be able to apply tools to improve the teaching process. Lastly, the integrative nature of evaluation will make the project coherent within itself, with contents, evaluation criteria, stage objectives, and learning outcomes that comply with one another and with the curriculum itself.

Thus, students' final marks will result from selected tasks along the project, both the poster and audio guide products, and a final peer-assessment. All of these tasks will be concerned with content from History of Art, but as this is a project from the English department in collaboration with the history of art department, language will be assessed and evaluated in all of them.

The grading criteria of this project is listed below:

- Class work: 20%
- Poster: 30%
- Audio guide: 40%
- Peer-assessment: 10%

In order to pass, students must have an average mark of 50% considering all the parts of the assessment. However, the nature of evaluation will allow students to plan their own learning pace and so reduce the chances of failure to the minimum. Students will be given

this information right at the beginning of the project so they will know which is expected from them and feel part of the evaluation process.

Regarding the instruments of evaluation, different and specific tools will be used to promote and encourage students' regular, developmental, and unifying work. As regards class work, an all-embracing selection of evaluation tools has been devised to judiciously understand students' progress, like different graphic organisers. Both the poster and the audio guide will be evaluated through a strategically designed rubric and checklist respectively, which will assess both history of art content and the students' display in the second language. Finally, peer-assessment will be carried out through a checklist. The relationship between each part of the assessment, the tools to assess them, and the percentage and key competences elated to them is depicted in the table below.

Assessment Activities	Tools	Marking criteria	KC
Class work	**Compass point** in lesson 1 **Think Chart organiser** in lesson 3 **Group writing assignments** in lesson 4 **Painting chart** in lesson 7	20%	CCL, CMCT, CD, CAA, CSC, CIEE, CCEC
Poster	Rubric (**see assessment tools**)	30%	CCL,CMCT, CD, CAA, CSC, CIEE, CCEC
Audio guide	Checklist (**see assessment tools**)	40%	CCL, CMCT, CD, CAA, CSC, CIEE, CCEC
Peer-assessment	Peer-evaluation form + 'I used to think… Now I think…' organiser (**see assessment tools**)	10%	CCL, CAA, CSC, CIEE, CCEC

6. CONCLUSION

Having arrived at the last stage of this dissertation, and after completing an exhaustive analysis, we cannot but place emphasis on the importance of being proficient at a second language. During the last decades, we have witnessed a grown interest in encouraging students to learn different languages which are consistent with their working and living conditions and that may strengthen cross-border cooperation and interaction, and on providing assistance in the acquisition of the key competences for lifelong learning by adopting the best practices.

The need for a new learning method which addresses both second language learning and the demands of a continent which is more interconnected than ever before seems, thus, clear. Just as CLIL has been presented as the most appropriate approach to learn a content subject and a language subject, PBL seems the perfect methodology to complement the CLIL approach, as it prepares learners to be citizens in an ever changing and developing world.

The main research hypothesis of this dissertation was to demonstrate that CLIL and PBL could work together in order to successfully develop the so-called key competences for life-long learning and 21st century skills. The didactic proposal has been carried out successfully, and even though its implementation has not been possible, the supporting literature guarantees its success. The CLIL project is framed within a meaningful context that fits students' desire and purpose and that aligns perfectly with the official curriculum, emphasising therefore critical thinking, intelligence, leadership, problem solving, risk taking, decision making, and effective management of emotions.

The design of the project has not been arbitrary. In fact, it has followed the Gold Standard PBL model, which establishes the essential elements that a first-rate project should include. Moreover, the seven-stages PBL has been presented to us as the best option to carry out a successful project, as it provides students with a safe affective climate, real-world experiences, motivation, feedback, scaffolding, and a purpose and context in which students can interact and cooperate.

Apart from CLIL and PBL, this project is also aligned with the CLT literature, which is essential to understand the way PBL promotes the use of English as second language in the CLIL classroom. Moreover, there are three more features that characterise this project and that reassure its almost complete success if implemented: cooperative learning,

inquiry-based learning, and the process approach to writing. Like CLIL and PBL, cooperative learning and inquiry-based learning are based on constructivist approaches to learning, meaning that communication and interaction are always to be promoted within the classroom. By following these approaches, students will always be at the centre of the learning process, becoming the teacher a mere facilitator of knowledge and provider of comprehensible input.

Students in the last year of *Bachillerato* are still suffering a traditional and long-established methodology which has its basis on the pressure of the dreaded entrance examination, an anchor that still nowadays drags Spanish education, educators, and students. The curricular framework of this chapter makes reference to section 31 of the *Bachillerato* curriculum. It is stated in this section that educational investigation and innovation will be promoted as long as they facilitate the educational process. But is this really the case? Do teachers in *Bachillerato* use active methodologies which foster the acquisition of the key competences? Can our students master the so-called 21st century skills if we limit them to memorise the contents of an exam? I think not. This Master dissertation might be an insignificant contribution to the field, as it might lack the depth necessary to provide solutions to these questions. Therefore, further research will be necessary in order to see this project implemented someday.

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