

A SHARED SERVICE-LEARNING EXPERIENCE: creating materials for Year 1 EFL learners at a secondary school

Amina Khyat El Achlam

Tutor: Dr. Dolors Masats Viladoms

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Foreword

This Bachelor's Degree final project is intended to trace the process of developing a service-learning experience hand in hand with another student teacher, Ivet Pintó Calderer. Pursuing the objective to meet some of the needs of a secondary school, the following pages bear witness to our overall learning process. In spite of its changing nature, the ultimate aim of this inquiry-based and cooperative service-learning has maintained its essence. That is, to design teaching materials to assist EFL learners at IES Federica Montseny in Badia del Vallès. Therefore, I am in charge of creating Year 1 learning material whereas my colleague is responsible for providing English support materials for Year 2 students.

With this in mind, the development of our contribution should be considered a clear sign of cooperation and academic growth. As a consequence, the written project also embodies this decision. It is split into two main sections, entitled “a common road” and “individual path”. The former is the result of collaborative work, therefore it is the same for Ivet Pintó Calderer whereas the latter is a product of personal writing in order to develop autonomous learning strategies, to assume individual responsibility as well as to fulfil the requirement of this Bachelor's Degree final project as an individual assignment.

In short, the rest of the paper is organised in the following way. On the one hand, there is a brief justification of school's demands, together with our personal needs; followed by a rationalisation about the school's context. This first part also presents the bachelor's thesis organisation and its evolution, since several modifications have been made regarding the initial proposal. On the other hand, the individual path introduces the settings and conditions under which the design of the materials has been undertaken. The remainder of this part lays out the theoretical dimensions of each project and justifies the didactic decisions made in each case.

Needless to say, this Bachelor's Degree final project has also been affected by the spread of the COVID-19 pandemic. Apart from the constant changes in our service-learning experience, the final teaching materials have responded in such context to ensure their implementation at this challenging time. All in all, we incline towards depicting this written project as a metaphor of a journey, with starting and finishing points as well as with its ups and downs. Under our eyes, everything boils down to education as the endless process of improvement and adaptation.

PART I. A COMMON ROAD

Departure: justification of the project

This Bachelor's Degree final project is framed in the context of a larger project titled 'Teachers as agents of transformation through their engagement in cross disciplinary innovative projects in the English classrooms (DATE)', whose principal researcher is our tutor, Dr. Dolors Masats.

As a matter of fact, the chosen secondary school, Institut Federica Montseny, was already a participant of a previous socio-educational initiative, known as '*Let's go!*', in which English language teachers, UAB researchers from the Grup de Recerca en Ensenyament i Interacció Plurilingües (GREIP) and trainee teachers planned and implemented technology-based language teaching projects targeted only at a cohort of learners (UAB, 2016). The overall aim was to compensate such inequalities and to ensure a more equitable access to English opportunities (Masats & Guerrero, 2018).

Given that close collaboration between this secondary school and university, there were changes made regarding teaching approaches, methods and practices related to the foreign language area. Therefore, after applying project-based learning approach in their classroom, some teachers spotted that learners at lower levels of English showed certain difficulties following English mainstream lessons. Thus, they made known a specific demand to adapt or modify the current teaching materials to guarantee that all students could boost their language learning process.

And here it is our starting point. The needs expressed by this educational centre matched our learning objectives, as 4th-year students of the Bachelor's Degree in Primary Education, with a minor in Teaching English as a Foreign Language. Therefore, designing support teaching materials for Year 1 and Year 2 students from Institut Federica Montseny became a sound example of service-learning, "an activity that combines community service and curricular learning" (Puig, Gijón, Martín and Rubio, 2011, p.2).

On our behalf, we envisioned the proposal by Dolors Masats as an opportunity to engage our learning process with a real educational community and its social needs. This Bachelor's Degree final project is aimed at linking us with our environment so as to make us comprehend that learning goes beyond having good marks and writing academic reports. In many cases, the distance between the educational centre and reality is too wide. This service-learning experience turns getting closer to reality into a shortcut to discover, understand and motivate our action-making.

In this sense, we felt an eagerness to combine community service along with the consecution of learning objectives, through which we both expected to better define our teacher identities. This entire project meant living at first hand a service-learning, which provides us "contextualised learning experience based on authentic, real-world situations in [our] communities" (Groff, 2012, p. 10).

A glance at the context

As above-mentioned, the context in which our service-learning is set is in Badia del Vallès at IES Federica Montseny, a secondary school whose students are in a socioeconomically underprivileged milieu (Masats & Guerrero, 2018). According to a recent study of inequalities and social exclusion by Consell Comarcal del Vallès Oriental (2017), Badia del Vallès stood out as the municipality with the higher unemployment rate of the district and a widening gap among population.

It is not a mere coincidence that in schools with high levels of complexity emerges the need for compensatory strategies such as the design of educational policies, socio-educational programmes or changes in educational projects (Bonal & Tarabini, 2010; Tarabini, 2017). Essentially, these changes seek to counteract the impact of cultural capital in students' educational desires, opportunities and trajectories (Tarabini & Curran, 2015).

In this framework, English plays a prominent role as the marker of social and educational inequalities, in line with the social reproduction theory (Bourdieu & Passeron, 1977), which underlines that students from less favoured socio-economic and cultural context tend to show a lower command of English than those coming from more privileged settings. In other words, they are more likely to obtain significant lower performance scores in national tests and to fall behind curriculum standards.

This secondary school is not an exception in this myriad of factors. But after the poor performance in the state-sponsored English competency evaluations, a research project emerged with 'Let's Go!' programme as its main materialisation. The aim was "to develop in and out of school proposals to help students improve their command of English. The adoption of project-based learning as a teaching approach was one of the actions taken at school" (Pratginestós, Solans & Masats, 2019).

Because of this, the shift inside the English classroom led to a generalised increase in student motivation and engagement to English as a foreign language. Yet, the presence of mixed levels of proficiency in the class group remains as a pitfall in classroom management (Masats & Guerrero, 2018). Nevertheless, the introduction of project-based learning meant the reconsideration of theories and practices embodied by other teachers in the rest of learning areas. It was a springboard for new teaching and learning scopes. It goes without saying that this modification has also been gathered in the institutional approaches of the educational centre.

Reading beyond their educational project (PEC), two highlighted aspects support our decision-making process, which are teaching competences and the use of ICT tools. As stated in their official documents, the secondary school strives to train autonomous and motivated students, who understand their reality and, consequently, are capable of taking the appropriate action. Ultimately, this is translated into students that turn to be competent citizens. Aware of the new needs in the current society, IES Federica Montseny advocates for the integration of ICT as a basic tool for teaching and learning processes. Indeed, it is a beneficial component for the individual work, creativity and search for information. Consequently, the responsible and formative use of technology is claimed.

Methodologically, the secondary school is aimed at developing a student-centred learning environment, by placing student agency in front and at the centre of their learning process. Pupils are expected to acquire a curious and committed attitude, while teachers are seen as guides that provide pupils with strategies and significant knowledge. There is also a concern for autonomy, linked to the promotion of collaborative work, along with self-learning. Furthermore, assessment plays a key role at IES Federica Montseny, seen as a dynamic, diversified and continuous process. Accordingly, there are multiple forms of assessment, with an added emphasis on self-assessment as a tool to use both errors and achievements as equal sources of learning.

For our part, immersing ourselves in this context provides us a clear insight of the factors that determine the characteristics of IES Federica Montseny. It presents a real setting for our teaching materials. Undoubtedly, the design and implementation of project-based language learning approach become essential in any future proposal, to be in tune with the previous initiative, along with the use of ICT tools. Last but not least, there is special attention to all educational needs and different paces of language learning as the only way of responding positively to pupil diversity.

The meanders of our journey

Back in October, we would not have been able to envision the directions of our service-learning experience. With hindsight, we can summarise this evolution into three main stages, which coincide with each term of this academic year. All along the way, one of our priorities from the very beginning was a close face-to-face relationship with the English language teachers of the secondary school.

In order to ensure that there was a two-way communication flow, we wanted to conduct several interviews with the purpose of concreting teachers' demands and better adjusting our teaching materials. If possible, we even would have liked attending some lessons to obtain a closer understanding of students' needs. Yet, this contact with the secondary school has remained virtual. In any case, we appreciate having full access to all the teaching materials used in Year 1 and 2.

At first, the main aim was **to create support teaching materials to assist Year 1 and 2 learners with lower commands of English**. That is, those students who showed certain difficulties in timetable slots related to the foreign language area. Therefore, this service-learning was aimed at adapting the current teaching materials used in the English classroom at IES Federica Montseny. It would also mean to design language learning didactical games and recreational materials as support for students with special educational needs.

In order to do so, we contacted with the English department of the secondary school and then, we could access to all project outlines and resources carried out in these grades. Afterwards, we conducted a comprehensive and in-depth analysis of them. As explained in the previous section, language teaching and learning processes in this secondary school follow a project-based learning approach, from which the academic year is divided into a few projects. Hereunder we give a short description of the school's projects to contextualise our subsequent steps.

In general terms, the projects developed in Year 1 are the following:

- The 1st project intends to provide learners with vocabulary and structures to be able to introduce themselves. The final product is to create a poster about themselves.
- The 2nd project is oriented towards the creation of Halloween classroom decoration.
- The 3rd project is based on winter festivities. It is composed by two micro-projects: Thanksgiving and Christmas. The final products are a list of things to be grateful for and an oral exposition.
- The 4th project is about the characteristics of a good citizen and how to be one. The aim is to write a magazine advice column for the school.
- The 5th project is linked to the different ways of giving directions, and as a result, being able to move around the school and a theme park.

- The 6th project is about discovering different jobs and displaying them in a job fair, as the final output.
- The 7th project consists of the reading and exploration of some classic stories in order to create a theatre play.

Regarding the projects carried out with year 2 students, they go as follows:

- The 1st project is aimed at creating collaborative posters to remind what students have learnt from the previous grade. It is essentially a revision of Year 1 contents.
- The 2nd project is based on food and healthy habits and ends up with a role-playing at the restaurant.
- The 3rd project is interlinked to sustainability, the three Rs and planet resources, whose final output is an application of the recycling facilities in Badia del Vallès
- The 4th project explores geography, countries and nationalities, in which students are proposed to create an oral presentation on an assigned English-speaking country using a technological tool and a physical display.
- The 5th project is related to mass media and social media with a video as a final product to be broadcasted in Badia TV news.

Now, turning to the second stage of our service-learning experiences, it involved designing a detailed proposal with support materials. We chose two projects pending to do in each grade, so as to ensure they could be implemented during this school year. In the case of Year 1, the chosen project was number 4, titled 'Giving directions'; whereas in Year 2, it was the third project related to environment, the three Rs cycle and sustainability.

However, after designing these support materials, we felt that our final project needed to be reoriented so as to meet our academic needs and also comply with the school's demands. The main reasons behind were the conflicts with using certain teaching materials with all rights reserved. Therefore, we could not contain sufficient authorship of our created proposals. Another explanation was that in some projects, it already existed some multi-instruction activities to address diversity in the classroom.

With all this in mind, we redefined the first objective, counting with the approval of our tutor. The second and new aim was **to design a grounded project-based language learning proposal** linked to the area of English and following the planning of the secondary school. Indeed, it differed from the initial purpose. However, we were sure that special attention would still be paid to pupils with slower paces of learning and less command of English. Therefore, the adaptation of these materials required a different scope. We selected the topic of another project in each grade to create a new proposal for all students. And these were storytelling in Year 1 and English-speaking countries in Year 2. As it can be seen in the following section, they are the original version from their previous project.

Unexpectedly, we found ourselves in a situation that required us to be flexible and realign one last time the purpose of the project, COVID-19 pandemic. The purpose to **create a new digital project, fully adapted to the lockdown in Catalonia**, shed light on this respect because we could see the point of designing some useful teaching materials. Even though we are aware of the existent digital gap for many different reasons such as lack of resources or skills, we took into account the Department of Education instructions (2020a) when ideating our individual proposal with a final product to be shared among the class group and following an open format that allows students' choice and voice.

Nevertheless, if needed for further editions, these two projects can still be adapted by changing the social organisation of tasks, so that they turn into collaborative project-based learning in the classroom setting. They are essentially digital proposals catered for different types of learners through a wide range of activities using multiple teaching methods and varying ICT tools and resources. All the created materials are original and respectful of copyright law, since videos and images used in our project are available in the public domain.

Reaching our destinations

In this section, all final products are presented and contextualised in order to provide an overview of our journey through the created teaching materials. We have developed four different sets of proposals, two of which are support materials and the two remaining are new projects for each respective grade. What is left aside is the full analysis of projects developed at the secondary school, from which our teaching materials derive. Yet, we acknowledge that it was thanks to the close reading of previous projects that we could start out our planning process.

Looking at the first proposal, the support teaching materials for Year 1 were meant to complement the fourth project, titled "Giving directions". It consisted of a set of activities based on the original project aimed to assist students who required extra help to assimilate the key contents, such as prepositions of place. These activities attempt to be meaningful and achievable for everyone. For example, in the third activity (see Appendix A, Activity 3) students are asked to fill in the gaps some Google Maps directions in their hometown. In order to do so, language support is provided. Furthermore, the last activity (see Appendix A, Activity 5) is a board game, to be played individually, and it is created to enable pupils to check their own progress throughout the project.

With reference to the second proposal, the support teaching materials for Year 2 are also a compilation of activities for assimilating and consolidating key contents. Following the project about sustainability to the letter, we first foresaw the difficulties students could have while encountering the tasks. Based on this, we created language

support and models to allow them to better perform. For instance, the first activity is a gap filler of a listening track using Tubequizard designed to ensure understanding. There is extra practice for mastering certain grammar aspects such as future verb tenses or new activities that are attuned to the topic, like a related song with follow-up questions. The intention was to break one of the main tasks –i.e. locating the recycling facilities in Badia– into more simplified versions by guiding students throughout the process. To illustrate this, examples are offered as well as frames to help pupils along the way.

Turning to the new project-based learning proposals, the bottom line was using English in an appealing context within reach for students to carry out at home. We derived from the basics of such approach, as it is “an ideal tool teachers have at their disposal to get their students to ‘connect the dots’ between content, language use, the construction of knowledge and the development of 21st century skills” (Mont & Masats, 2018, pp. 93-94). We sought to boost English competences throughout the completion of a final product, guided by a driving question and intertwined activities.

Due to the generalised context caused by COVID-19 pandemic and the provoked uncertainty among the educational community, the Department of Education has provided several guidelines. These guidance documents agree on recommending that any teaching proposal should verbalise and share with students its objectives and purpose from the very beginning and they should contain step-by-step instructions. The tasks should also ensure the development of students’ competences, through motivating and meaningful activities that recognise their agency (2020b, p. 5). There should be a final outcome, written or digital, such as videos, presentations, voice recording, blogs and so on and so forth (2020c, p. 7). Indeed, any proposal should always maintain its inclusive nature, by taking into account learning rhythms, individual characteristics and personal situations of students. Bearing this in mind, we created the following two proposals.

Regarding the year 1 project (see Appendix B), we departed from a proposal, which used chunks of Shakespeare plays to tackle storytelling and ended by performing a theatre play. Given the current situation, we transformed that into an individual challenge. By asking how we can become great storytellers, this project prepares first graders to tell and virtually share one tale. The sessions are aimed at honing the storytelling techniques as well as understanding the story structure and its main message. The project is grounded in experimental learning, by placing body awareness as the pivotal point of knowledge. For this reason, pupils are proposed to play with their voices, facial expressions and gestures until they record themselves as storytellers.

With regard to the project in Year 2, the starting point was English-speaking countries, yet we distanced ourselves from the group research of these countries around the world. The school project was to create experts’ groups who should defend their assigned country and plan a trip, while relevant information about the place is included.

Instead, we only focused on the power of music. This proposal strives to empower students' musical side and create a collaborative playlist of music in English. Stemming from a song by an artist from an English-speaking country, pupils familiarise with the lyrics, learn about the artist and research some curiosities of their country. All over, game-based learning approach plays a prominent role insofar as learners recognise the value of songs through gamified activities in their language learning process.

PART II. AN INDIVIDUAL PATH

Up to this point, Ivet Pintó Calderer and I have been working hand in hand, however from now onwards we set off different paths. According to the distribution of the service-learning experience, I am going to give grounds for our new project named *Tell us a story!* addressed to Year 1 students. Even though we still share the same theoretical roots, these pages revolve around one pedagogical principle, the characteristics we grasped from project-based language learning approach. For her part, my colleague is going to focus on the communicative language teaching, game-based approach and our attention to diversity.

Driving through project-based language learning

Project-based language learning, also known as PBL, is “a comprehensive approach to classroom teaching and learning that is designed to engage students in the investigation of authentic problems” (Blumenfeld, Soloway, Marx, Krajcik, Guzdial & Palincsar, 1991, p. 369). A considerable amount of literature has been published on such approach. These studies coincide that it is known by engaging students into a research work that is, usually, based on a social problem.

Furthermore, “it usually results in building learners' confidence, self-esteem, and autonomy as well as improving students' language skills, content learning, and cognitive abilities” (Poonpon, 2017, p. 2). This same author holds that project-based language learning takes into account both the process and the product since students have opportunities to use several skills, such as problem-solving or language, at different work stages and therefore, language skills are developed. In our project, the process is regarded as important as the ultimate outcome. The final product turns out to be a storytelling video that results from all the work done during the project.

Conversely, Baş & Beyhan (2010) argue that “there is not sufficient research or empirical data to be able to state with certainty that project-based learning is a proven

alternative to other forms of learning” (p. 367). In this case, we do not contemplate project-based language learning as an alternative to other forms of learning but as an approach that encompasses many effective methods. To us, it is an umbrella that has allowed us to use game-based approach and communicative language teaching by Richards (2006). Additionally, students are more motivated and committed to learning if the objectives are compatible with their own interests and goals, which is something that, frequently, project-based learning enables (Hallam, 2018).

Moreover, this approach –which entails blurring boundaries with the task-based approach– boosts competence development throughout the completion of a final project, along with other essentials to display proposed by the Buck Institute of Education (2019). Conversely, we take into consideration its pitfalls such as the lack of more mechanic practice and the lowering of specific content or skills referring to language teaching and learning. That is why some of our activities follow a more systematic emphasis in order to ensure the assimilation of certain language aspects.

In addition, we note in passing its variant with the use of ICT and technological tools, the so-called Technology-Enhanced Project-Based Language Learning (Dooly, 2017). Through TEPBLL, students are empowered to develop L2 communicative skills and digital literacies (Dooly & Thorne, 2018). Given the need to use distance learning, technology has become a key asset in the current education field.

In the same way, PBLL is directly linked to Content-Rich Language Learning (CRLL), also known as soft CLIL (Content and Language Integrated Learning). As Escobar Urmeneta (2012) states “Content-Rich Teaching Units are teaching sequences designed to promote the learning and teaching of a foreign language taking bits of intrinsically attractive academic content as the starting point” (p. 39). This implies that it is the content to be explored, which determines the selection of the language items that will be presented and practised.

Applying this notion to our case, *Tell us a story!* has a clear guiding thread that requires students to be aware of everything that the art of storytelling involves. Finally, in Content-rich contexts, it is of utmost importance to provide language support in order to enrich students’ contributions as well as their understanding of the content (Evnitskaya, 2018). Without doubt, this project takes care of the language presentation by predicting what students could struggle with when it comes to language aspects and by offering a breadth and variety of models.

Tell us a story!

This project brings together the art of storytelling and the need of adapting a digital proposal due to COVID-19 pandemic in our planning process. Chosen among the topics already developed at IES Federica Montseny in Year 1, we opted for this option as an ingenious solution to learn English in a more relaxed and kinaesthetic way. Furthermore, focusing on its social nature “the effectiveness of storytelling lies in its ability to create a shared experience between the narrator and the audience, stimulating emotions that help create a lasting shared memory” (Bodine, 2018, p. 105).

As with any project-based language learning proposal, our first decision was to materialise a final output as a result of answering a guiding question. In this instance, the final outcome is an individual video of storytelling and we pose the challenge of how we can become great storytellers, assuming that in one way or another we are all so (The Society for Storytelling, 2004). Taking into account this rationale, our project is sought (1) to prepare students to tell a story with expressiveness; (2) to develop their own storytelling techniques; (3) to create a cover for the tale; and (4) to record and share a video on Flipgrid presenting a story uploaded.

The project consists of six sessions, titled steps, planned to be carried out at students’ pace, as each session offers diverse tasks, some of which are eligible and others compulsory in order to ensure the assimilation of key contents (see Appendix C). Therefore, students’ choice will be decisive in establishing the desired timing. Regardless of the invested time, there is always a real addressee for their storytelling, which are at the very least the rest of Year 1 students.

By and large, storytelling surrounds us every day. It is about sharing and learning together. As Alterio and McDrury (2003) claim:

Our ability to communicate not just our experiences but the experiences of others enables us to transcend personal frameworks and take on wider perspectives. This attribute, together with its international, transhistorical and transcultural usage, makes storytelling a powerful learning tool. It is therefore not surprising that it has endured. (p. 7)

And it is less surprising that nowadays it can also be called digital storytelling (Barrett, 2006), when we take advantage of the endless possibilities entailed in ICT tools. And from here we picked up the gauntlet. Hereafter, I am going to provide a brief description of each step of *Tell us a story!* (see Appendix B) so as to highlight the key aspects.

From the first to sixth step, each session is introduced by setting clear goals to make students aware of the project’s expectations. In the first step, pupils discover the topic of storytelling, backed by specialised literature (see Appendix D), and answer a KPSI questionnaire (see Appendix B, Step 1), not only to introduce what they are going to

do, but also to reflect on the didactic objectives of the project. Therefore, it is used as a way of knowing which their initial knowledge is and to allow them to regulate their overall learning experience (Sanmartí, 2010).

Throughout the project, it stands out the importance of presenting models, in this case of an ideal storyteller and a bad example, performed by me. There are follow-up questions for guiding further inquiry, which students need to answer on a Google Forms. And if desired, students can deepen into the topic as an extension activity is also offered.

Regarding the second step (see Appendix B, Step 2), it concentrates on the story itself that students are going to tell their peers. First, they need to choose one among a selection of a dozen tales, in which there are traditional, folklore and cultural stories. Aware that in PBL proposals, some systematic grammar aspects can be disregarded, we wanted to ensure the attention to linguistic forms. Following the focus on form approach, the attention is fundamentally focused on making the meaning clear but with concise and instant attention to linguistic structures (Loewen, 2018).

Stemming from that, we planned five proposals of which two are strictly focused on the general understanding and structure of the story whereas the remaining three tackle different grammatical aspects that can be worked through any chosen story, such as adjectivisation and regular and irregular inflection in past tense. Some proposals might turn out more complex than others depending on individual differences, therefore it is within students' hands to choose the couple activities they prefer.

In relation to steps three and four (see Appendix B, Steps 3 & 4), they are centred on providing students with a wide range of storytelling techniques and strategies based on body consciousness, facial expressions and the regulation of the own voice. Following Wright (1995), we share that "it is probably true that we communicate much or more through our bodily and facial movements than we do by the words we use" (p. 17). Consequently, these two sessions are designed for students to experiment with their voices and gestures.

In this instance, ICT tools, Vocaroo and VoiceThread, are indispensable to ensure the achievement of the learning objectives from home. In fact, in order to promote self-reflection about the learning process, in step three students complete a rating grid before and after the fulfillment of the different activities, while in step four they assess themselves using a dartboard. These different assessment tools are not only useful to guide students in the process but also to inform the teacher about students' difficulties and misconceptions (Sanmartí, 2010).

Afterwards, in the fifth step (see Appendix B, Step 5), students are proposed to create a cover for their tale using Canva, so there is room for creativity and personalisation to their liking. This step implies looking at the story from another angle, using visual

thinking. So as to assist them in this process, two tutorial videos are provided along with a model of a tale cover and a video of its making of. Moreover, students can go through several brainstorming ideas at the beginning of the session, and a checklist at the end to make sure their covers meet the requirements and, if not, they can monitor which aspects need to be changed. This cover will be used as the image preceding their final storytelling.

Finally, the sixth step (see Appendix B, Step 6) embraces a threefold objective, which are (1) to record and share their individual storytelling, hence closing the *Tell us story!* project; (2) to self-assess and peer-assess their creations uploaded on Flipgrid; and (3) to provide feedback to the overall project. Needless to say, this final session brings a golden opportunity to celebrate the end of this journey and praise students' effort.

Once again, the session includes some step-by-step instructions before recording the final video, with the aim of reminding pupils of the most important aspects. After sharing their storytelling, students need to assess their performance by using a rubric. Its assessment criteria, with a grading scale, encompasses the items worked during the previous steps, which are voice pace and use, pronunciation, fluency, body language and the overall impression of the storytelling.

Thereupon, students also use this rubric to assess and provide constructive feedback their peers after watching their storytelling. In line with this, when sharing their work with their classmates, students "gain valuable experience in critiquing their own and other students' work, which can promote gains in emotional intelligence and social learning" (Robin, 2006, p. 4).

All in all, we made very clear during the whole project that students' voice matters, therefore we could not finish up this proposal in any other way than asking for students' opinions and thoughts about it. Students are asked to contribute by filling a Google Forms questionnaire in which they can find pictures of a suitcase, washing machine and a rubbish bin. These are metaphors of pupils' achievement, room for improvement regarding the project and imminent rearrangements, respectively.

In short, *Tell us a story!* is intended to cheer students up during the COVID-19 lockdown by exploring the art of storytelling from home. Even though it is a digital proposal addressed to individual students, it seeks manifold moments of interaction with classmates. As it can be expected, this project-based language learning proposal can be undoubtedly adapted to a classroom setting. It only requires certain grouping adjustments.

My learning suitcase

Upon the completion of this service-learning experience, I can look back and value the challenge that we were posed and its associated learning. I conceived this experience as my opportunity to engage in authentic and real work. Indeed, this context has allowed me to approach my future as a teacher in the best way possible, which is learning by doing. I came into this process optimistic, yet I was also certain that some difficulties could arise. Therefore, as the job of a teacher requires, we had to be flexible and adapt to the different circumstances that surrounded the context, the most prominent being COVID-19 pandemic.

Despite the several times that we had to redirect our work and adjust to different situations, the main aim of this service-learning experience, which is designing teaching materials to assist EFL learners in IES Federica Montseny, has endured. For my part, this adventure granted me the opportunity to give free reign to my imagination and be able to apply and depict on the designed products all the learning I have acquired over these past four years. Additionally, it was a practical way to reflect upon my learning and be conscious of how much I know and how much I still need to learn. Overall, I can say that I feel ready to continue learning while teaching.

Concerning the written paper, my fear revolved around the possibility of not being capable to accurately set forth in writing all the effort and dedication put into this Bachelor's Degree final project. Turning to the working process, I was appreciative of the access we had to the different projects that were planned to be implemented in the English class. However, I yearned to maintain a closer relationship with the school. I believe that it would have been truly enriching and functional to meet the students who we were creating teaching materials for. Needless to say, this would have given us a bigger insight into how to best adapt the materials to the existing classroom diversity.

Finally, I would like to give an ending to this experience by pointing out one of the aspects that I enjoyed the most about it, which is coworking. It certainly was a cooperative work that involved supporting, trusting and listening to each other along the way. Ultimately, we brought this final project to fruition through hard work and determination. Working closely with Ivet directly implies a lot of learning, and I believe that is an exceptional way to finish this degree.

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