

A SHARED SERVICE-LEARNING EXPERIENCE: creating materials for Year 2 EFL learners at a secondary school

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Bachelor's Degree Final Project

Bachelor's Degree in Primary Education - English

Universitat Autònoma de Barcelona

May 2020

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, Amina Khyat El Achlam. 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 presenting Year 2 learning materials whereas my colleague is responsible for providing English support materials for Year 1 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 Amina Khyat El Achlam, 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 (Bonafant & 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 pupils' 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 scope 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 students are asked to fill in the gaps some Google Maps directions in their hometown. In order to do so, language support is in the hands of students.

Furthermore, the last activity 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 (see Appendix A) 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, there is a gap filler of a listening track using Tubequizard designed to ensure understanding (see Appendix A, Activity 1). There is extra practice for mastering certain grammar aspects such as future verb tenses (see Appendix A, Activity 5) 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 task –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 and graphic organisers to help pupils along the way (see Appendix A, Activity 6).

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 our Year 1 project, we departed from a proposal, which used chunks of Shakespeare plays to tackle storytelling and ended by performing a theatre play. Due to 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

In this second part of the journey, I am going to summarise the salient points of the proposal designed for Year 2 while interlinking them to the pedagogy entailed and approaches undertaken in our didactic choices. Following the equal workload division, my fellow Amina Khyat El Achlam is going to elaborate on the project-based language learning approach, mentioning its achievements and drawbacks as keys to our planning process. It goes without saying that the combination of both individual productions leads to the big picture of this service-learning experience.

Our melting pot

In this first section, I am going to briefly refer to some of the pillars in our theoretical framework for designing this teaching proposal. First and foremost, we stem from the Communicative Language Teaching (CLT), an approach that pursues meaningful communication and language practice. According to Richards (2016), language learning involves going beyond the grammatical competence, by developing the discourse, sociolinguistic and strategic competences. In communicative tasks, EFL learners first feel a desire and the need to use the language in plenty of meaning-focused opportunities (Harmer, 1983, pp. 69-70).

Aligning our project *Music to our ears!* with the CLT principles, Year 2 students are introduced to real-world tasks in order to effectively build up their communicative competence. Throughout our digital proposal, we establish many situations in which there is a real purpose for communication by pursuing fluency but also taking care of accuracy.

It is also worth-mentioning the presence of game-based learning, an approach that boosts students' communicative competence and engagement. This pedagogical approach goes along with a current trend in education, which can be read as methodological shift. Despite many blurring boundaries, the rise of games is called gamification, considered a teaching-learning process in non-game contexts. From the perspective of educational psychology, it is claimed that games can foster cognitive and socio-emotional skills (Lonka, 2015) and create meaningful learning contexts in which students in an EFL classroom have opportunities to play with the target language.

Correspondingly, the Year 2 proposal is filled with several digital game-based activities with dissimilar purposes but a shared learning objective, learning through play. That is why we support that playfulness and gamification are involved in triggering learning, especially in connection to language learning, because as Hernando reminds us (2015) "At schools 21, playing is not at odds with learning. Rather, playing is an essential part in the simple and exciting experience of learning" (p. 148).

Last of all, in order to surmount one of the greatest hurdles related to project-based language learning, which is responding to students difficulties in the classroom, we draw on the experience shared by the English teachers at IES Federica Montseny, who highlighted the challenge of dealing with different commands of English. As a result, we acknowledge that these groups have high diversity of skills and English levels, therefore we believe that it can be helpful and convenient to follow the Universal Design for Learning (UDL) principles and to work from a Multi-level instruction process.

As far as UDL is concerned, the instructional design framework is based on the premise of the variability of all learners and the need to design flexible and adaptable learning materials (Ateneu, n.d.). In its turn, the application of this framework also has got the potential to remove barriers to students' engagement in online environments (Hollingshead & Carr-Chellman, 2019). As for the basics of Multi-level instruction, we have been able to better attain students' needs since our planning process has also undergone the Multi-level instruction process. Bearing in mind the Bloom's taxonomy (1956), this process consists of identifying the underlying concepts, determining the teacher method of presentation, the student method of practice and finally the method of student assessment (Collicott, 1991).

Music to our ears!

Our proposal for Year 2 students homes in on learning about English-speaking countries only through music (see Appendix B). In order to offer a new scope of the topic, we stepped back from what the English language teachers of the secondary school designed, that is to distribute experts groups according to several English-speaking nations around the world and present the findings to their peers. Instead, we chose music in English and the challenge to create a collaborative playlist of songs in English as a gateway to engage students in the discovery of English-speaking countries from home.

Although one might argue that, nowadays, given the spread of English language around the world, almost all countries represent somehow extensions of the label English-speaking countries; when referring to this specific entity, we need to mention those locations in which English as West Germanic language was first originated. In other words, these are the British Isles and territories and colonies of the past British Empire.

First of all, we should take into account that English is the most widespread language in the globe. Around 350-400 million people use it as their mother tongue and almost 900 million speak it as a foreign language (Ethnologue, 2019). Owing to this, English has its language maintenance assured thanks to its number of speakers, institutional support, visualisation and use in the media and usefulness in business, science, entertainment, ICT and diplomacy due to its prestige. Following David Crystal's analysis (2003), English is undoubtedly a global language regarded as a global economic commodity.

According to the Central Intelligence Agency (2020), among over the seventy nations that have English as the *de iure* and *de facto* official language, in this project we sought to transcend the main countries such as the United Kingdom, United States of America, Ireland or Canada. We are very aware that the English language extends these physical states and that many postcolonial countries –which have been under British or American rule, such as India, Nigeria or Philippines– tend to be disregarded. That is why we tried to bring to a fore some of these English-speaking countries in a new guise.

Focusing on the latest guidelines by the Department of Education, titled *The language model of the Catalan education system*, it is highlighted that “speaking of plurilingualism also implies speaking of pluriculturalism and interculturality because it is impossible to separate a language from the culture that it carries with it” (2018, p. 13). Following these recommendations, the plurilingual and intercultural dimensions revolve around the crucial role of attitudes such as curiosity and respect towards other cultures, societies and traditions among countries as well as the inner interest in knowing people from other places.

With this in mind, we think that learning about English-speaking countries through its music is a good starting point to discover a part of this plurilingual and pluricultural world we live in.

Putting this entire framework into practice led us to question students to reflect on what music in English is like. Answering to this guiding question, our project-based language learning proposal *Music to our ears!* lasts six sessions, which are titled according to the common parts of a song. The title itself is quite self-explanatory as we hope that it becomes a pleasant project to carry out individually during confinement or in the classroom afterwards. Hence, the final product is purposefully a collaborative Spotify playlist created by all students, after choosing a song by an artist from an English-speaking country. This playlist goes along with a blog entry in a Wakelet collection, a digital tool to save, organise and share content among people in a private account, if desired.

As a key feature of this project, four of the six sessions are introduced by “a song of the day”. These songs are intended to provide several models from less known English-speaking countries such as South Africa or Sierra Leone as well as to widen students’ musical repertoire. We agree with Forster (2006) that using songs in the EFL classroom gives us “more scope and time for teaching and allows more and varied opportunities for the pupils to practise new language skills” (p. 63). Consequently, as explained below, these four songs also become a good excuse to propose a breakout activity for Year 2 students.

Music to our ears! gets underway sharing the objectives and final outcome of this digital project. The first session (see Appendix B, Intro) covers a version of a KPSI questionnaire, to pique students’ curiosity and explore their previous knowledge (Sanmartí, 2007, p. 99). It is followed by an activity to visualise their top 3 songs in a map, so as to promote reflection on the link between the most popular songs and the countries where they come from. In all likelihood, an English-speaking country will appear, as the current music market is mainly dominated by artists born in these places (IFPI, 2020). As an optional activity, we offer an extra digital resource in case pupils wish to quench the thirst about the places of songs.

The second session (see Appendix B, Verse) has three clear objectives for students, which are (1) to become aware of the linguistic diversity worldwide; (2) to identify basic information related to English-speaking countries; and (3) to look up some facts about one English-speaking country. For these purposes, the first input of the session is a brief explanation about the largest language in the world, that being English, and the amount of countries that speak it. Subsequently, they carry out an online quiz about the topic through Quizizz. In the event that students need more information after the quiz, they have three functional resources at their disposition.

Afterwards, an online spinner is used to assign randomly an English-speaking country to each student. In fact, the quizz and the spinner are two instances of the presence of game-based approach features in this project. Some of the multiple advantages of games are that they help focus students' attention, involve equal participation, they can be adjusted to suit individual age and particular group, and contribute to create a secure atmosphere of healthy competition (McCallum, 1980). The session is completed by introducing the music booklet (see Appendix C), which is the document where most of the proposed activities are displayed. Students make a copy of this file, and eventually it becomes their proof of the learning and discovery process. The music booklet is also shared in the Wakelet collection in the end.

At the beginning of the third session (see Appendix B, Pre-chorus), students pick a song to their liking from their assigned English-speaking country to be included in the collaborative playlist. To do so, detailed instructions as well as online resources are provided to assist in the process of filtering and refining their search. As we advocate for supporting assessment for learning throughout the project, two different types of assessment tools are used in this case, as they serve the purpose of promoting learning for both teachers and students.

In this sense, we support the notion that in formative assessment “students have to change from behaving as passive recipients of the knowledge offered by the teacher to becoming active learners who can take responsibility for and manage their own learning” (Black, Harrison, Lee, Marshall & William, 2004, p. 20). Firstly, another short KPSI questionnaire to help students familiarise with the lyrics and the meaning of the song. Secondly, the handbag metaphor is used in the end as a linguistic technique for students to visualise the new words in their linguistic repertoire.

Recreating the same pattern in Year 1 proposal in order to recognise different learning styles, preferences and multiple intelligences Gardner (1999), this third session promotes an open format, since pupils can choose two among four activities with several layers of complexity. First, there is a common activity to carry out as it compiles basic facts about the song. The rest of the activities focus on diverse language aspects, such as preparing an (online) adjectives quiz for other classmates, creating a glossary using an ICT tool, looking for slangs or inventing new verses for the song.

The same applies to the fourth session (see Appendix B, Chorus), which is devoted to knowing the artist(s) of the song. It starts with a KWL chart “to spur discussion and start the students' ‘juices’ flowing” (Zhou & Brown, 2017, p. 79) and consists of a graphic organiser to gather what students already know and want to know about the topic at the beginning of the lesson. After completing the activities, students are asked to fill in the third column with what they have learnt. So as to dive into their artist life, pupils are served with four proposals in which, once again, ICT tools are remarkable.

To illustrate this point, they can choose among creating a digital biography timeline using a specially designed website, collecting and sharing information about the artist on Pearltrees platform, or putting themselves in the shoes of a journalist when writing some questions in order to later record themselves using Vocaroo. In any task, all the required language support is provided as well as clear furnished instructions broken into chunks and steps to follow. The proposals are also accompanied by video tutorials on how to use all these digital tools and models to give sound examples. All these complementary materials seek to ease task completion and to assist students throughout.

Regarding the fifth session (see Appendix B, Bridge), the time is invested to become acquainted with the song and to empathise with its message. Apart from paving the way to the memorisation of new elements of language, songs also enable students to emotionally engage (Leśniewska & Pichette, 2016). For that purpose, students fill in a questionnaire to verbalise their feelings regarding their chosen song. Once that is completed, students add the song to the collaborative Spotify playlist. The following task consists of laying out the music booklet, that is to say making it more visual and customised. This is, additionally, a means to unleash students' creativity.

To introduce the song to their classmates, students write a small text to be included in their Wakelet blog entry. In order to do so, they must overcome the last challenge, which is solving a digital breakout to discover the code that enables them to edit the Wakelet collection. This type of activity gives students both the answer and the question, whilst it is motivating because it challenges them and interconnects the four songs of the day. Needless to say, digital breakouts are based on self-regulated assessment since they provide immediate feedback and they have game elements to motivate learners in a non-game context (Figueroa, 2015).

During the sixth session (see Appendix B, Outro), pupils share all their productions in the Wakelet collection to interact with the real addressee for their work, their classmates. For this last time, another checklist supports them in structuring what they need to do. This session also sets the objectives to assess themselves, comment on their classmates' outcome as well as to provide feedback (and feedforward) to the overall proposal. The used assessment tools endeavour to make the reflection upon their learning process more enjoyable and original for students (Reigner, 2012). For instance, the designed self-assessment tool, called 'Let's take a selfie!', encourages students to mark their work throughout the project according to the metaphor of taking pictures and their resolution.

Lastly, with the aim of hearing students' voice, we set an "open mic" to gather their opinion on a Google Forms. In line with the ending of Year 1 project, pupils are guided to threefold question to discern their points of view. And our final product remains there, a collaborative playlist to enjoy it from home that brings together bits and pieces of sounds all around the globe.

My learning backpack

In the grand scheme of things, once this project has come to an end, I do not seem to grasp the magnitude of our journey. A few months back, we ventured into a service-learning experience in blissful ignorance somehow, but the evolution of itself has paved our way for designing two digital project-based language learning proposals. With the wisdom of hindsight, this Bachelor's Degree final project has definitely brought me a very meaningful hands-on activity and it has meant an enriching learning opportunity. It has opened wide space for creativity, flexibility, continuous improvement and immense application of knowledge into real projects.

Above all, this service-learning experience has unfolded as a self-exploratory process with a worthy end. From the outset, the materialisation of the school's demands seemed slightly vague, but after carrying out a close analysis to their projects currently carried out and the subsequent creation of some support teaching materials, we could re-orient our alternatives. In any event, the changing nature of this undertaking did not hinder us from committing to create new teaching proposals.

Obviously, I have a tinge of regret that we could not meet our students in person. It is true that I would have preferred a more direct service-learning experience in the sense of having better chance of mingling with the real secondary school. Yet, I am profoundly grateful for having benefited from full access to teachers' materials, which enabled us to adjust our actions. Not unexpectedly, I would like to see the implementation process, as I wonder if Year 1 and 2 projects can end with certain nuances when they are put into practice. Here lies the mystery of the unknown.

Apart from that, one of my main fears was that the written pages did not fully embody the care and thoughtfulness of creative design process, whose teaching materials are the essence of this Bachelor's Degree final project. But as you cannot judge a book by its cover, I consider that throughout the process of co-writing the first part, both Amina and I contributed with our exchange of ideas. After all, I think we have mastered a sound practice of equal participation, co-responsibility and teamwork, in which we were more than respectful, complementary and understanding with each other. To me, this is indeed the result of working together during four years.

Speaking for myself, it felt like a precious gift sharing this service-learning with a friend. *Moltes gràcies*. Had I undertaken this venture on my own, the individual accomplishment would have led to a minor endeavour. Hence, the two final products would have failed to maintain the coherence between theory and practice. Without a doubt, the overall experience exceeds my initial expectations because I realise how much I have learned from the theoretical perspectives of language learning and how better my understanding is thanks to this Bachelor's Degree final project. Standing on the threshold of graduation, when I see my imminent future as a primary (secondary?) teacher, I cannot help feeling more empowered by carrying all this knowledge from now on.

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