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Do you dare to feel?

The Use of SEL through Arts in the EFL Classroom

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'To teach is to touch a life forever.' - Christia McAuliffe

*'They may forget what you said, but they will never forget
what you made them feel.'* - Carl W. Buehner

1. ABSTRACT

In the last few years, the term social-emotional learning (SEL) has become more and more relevant in the educational field. Research has shown (Niemi, 2020) that today's teenagers are suffering from mental health issues more than ever before, and so it does not come as a surprise that there is a growing interest for the topic among the educational community. Moreover, the need of social-emotional learning has also been expressed by students (DePaoli et al., 2018) and therefore can no longer be ignored.

The purpose of this dissertation is to demonstrate how SEL can help students to better understand their emotions and their relationships with others, as well as improve their English communicative skills. The aim of using SEL as a tool in the EFL classroom is to provide students with the necessary vocabulary and communicative skills as well as to further develop their emotional intelligence, as there is evidence that some of them find self-expression more attractive in a foreign language

In this sense, using arts as the driver for such discussion is a natural choice as art is a very powerful form of self-expression. All these will be explored in the theoretical framework, and then supported by the practical framework, where a didactic unit to work on students' social-emotional learning through arts is proposed. Such unit, *Do you dare to feel?*, consists of six lessons focusing on emotions and feelings through poetry, music, fiction, visual arts and drama.

Keywords

SEL in EFL, SEL through poetry, SEL through music, SEL through fiction, SEL through visual arts, SEL through drama.

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3. INTRODUCTION

Heraclitus' maxim 'Everything changes and nothing stands still' proves to be useful when defining the concept of society. Humanity constantly changes due to the events that occur sequentially in time, and with it so do our ways of living, values, institutions, culture and language.

In the period known as 'modernity', a series of milestones deeply influenced societies around the globe: The Illustration, which brought the spread of new ideas and scientific knowledge, the immigration from the countryside to cities, and the birth of industrialization shaped the world as we know it today. Later on, the first audio-visual media and cinematic works would be produced becoming a big influence too. Art, thus, is a key factor in society, inextricably intertwined with human beings, their circumstances, emotions, and need to communicate.

While modernity was characterized by rationality, uniformity, organization, and the idea that there was only one absolute truth, postmodernity, on the other hand, is marked by diversity and the existence of chaos and conflict, as well as the notion of individualism. The 21st century has been marked by deep socioeconomic changes including the rise of global economy, consumerism, armed conflicts and political instability. The financial crisis in 2008 followed by the recent Covid-19 pandemic have had a major effect on unemployment causing severe social and economic disruption. In addition, this era, often referred as 'the information age', has witnessed the expansion of digitization and Information and Communication Technology (ICT), which have permitted low-cost access to Internet, social networks and near-instantaneous communication, contributing to the interaction and integration amongst people, companies, and governments worldwide – a process known as 'globalisation'.

But how about the relationship between society and education? Certainly, social changes have a significant impact on education. First, it is society and its political representatives who define how education is articulated: its aim, its organisation, and the culturally relevant contents of the educational system (curriculum). In this way, through political and legislative action, society defines under which frame of reference the educational process must be developed - leaving some room for personalisation when it comes to the reality of a particular community, city, town or neighbourhood.

On the other hand, society participates in education through the values of the 'hidden curriculum' which permeates all social, economic, and cultural acts that occur in human groups. For instance, the set of values and behaviours that are promoted in mainstream media, the Internet, and social networks (TikTok, Facebook, Instagram, etc.) and that are socially associated with success, fame, recognition, and often money also influence student's education and learning experience.

Apart from this, postmodernity has defined education in three main ways: First, it is now widely agreed that education is a human right. As it is expressed in the Declaration of Human Rights: 'everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages' (UN, 1948). Second, education is not only understood as a right, but as a need as well. The fundamentals of economics growth explain that education is a leading determinant of economic growth, employment, and earnings, since it 'increases the efficiency of each individual worker and helps economies to move up the value chain beyond manual tasks or simple production processes' (WEF, 2016). Third, there has been a change of educational paradigm. In the past, schools used to be a place where knowledge was transmitted from teacher to student. Nowadays, however, we are moving towards an alternative model where students are encouraged to self-develop their skills, relegating the teacher, who is more like a guide, to the background. In this context, it is natural that questions such as 'what is it that we expect from schools?', 'what does it prepare us for?', and 'what is the purpose of education?' may arise.

Along with globalisation and connection, the 21st century has brought the rise of the free market and savage capitalism, which have transformed the West into a competitive, individualistic, materialistic and consumerist society which unfortunately creates inequality and discrimination against certain social groups. In such circumstances, the purpose of secondary education not only has to focus on the acquisition of academic knowledge, but also has to accompany students in their process of social, emotional and moral development. But how can we achieve an educational model that promotes the above? We must start by undertaking a number of reforms, and including social-emotional education in the curriculum is definitely one of them.

Social and emotional learning (SEL) is the process through which individuals 'acquire and apply knowledge, skills, and attitudes to develop healthy identities, manage emotions and achieve personal and collective goals, feel and show empathy for others, establish and maintain supportive relationships, and make responsible and caring decision' (CASEL, 2020, p.1).

As research in human development, psychology and educational practice have demonstrated, some of the main benefits of SEL are: 1) improvement in students' social and emotional skills, attitudes, relationships, academic performance and perceptions of classroom and school climate; 2) decline in students' anxiety, behaviour problems and substance use; and 3) long-term improvements in students' skills, attitudes, prosocial behaviour, and academic performance' (CASEL, n.d).

Likewise, research confirms that social and emotional competences can be taught, modelled, and practiced, leading to positive student outcomes that are important for success in school and in life. SEL, thus, can help young people and adults ‘co-create thriving schools and contribute to safe, healthy, and just communities’ (CASEL, 2020), starting in the classroom.

There are several ways of implementing SEL in education. Research suggests that effective integration of SEL involves school-family partnerships, extending SEL programmes into home and out-of-school time (Albright et al., 2011). Nevertheless, for the purpose of this essay, the focus will be placed on enhancing SEL in the EFL¹ classroom, since it becomes the perfect environment for it for several reasons:

On the one hand, the connection between language and emotion in terms of psychology is compelling. Recent psychological constructionist accounts reveal that language is ‘a fundamental element in emotion that is constitutive of both emotion experiences and perceptions’ (Lindquist et al., 2015, p.1), playing, thus, a key role in the way we understand emotions.

On the other hand, languages, represent the speakers’ culture and ideas. That is why L2 learners² of English are expected to reach proficiency while raising their awareness of cultural aspects (Yeganeh & Raeesi, 2014). In addition, any material is inevitably cultural and emotional, and L2 learners should be made aware of this.

Notwithstanding, ‘the ability to understand vocally-expressed emotions in speech is partly independent of linguistic ability because it involves universal principles’ (Pell et al., 2009, p.107). Incorporating SEL in the EFL classroom will help students develop both the ‘culturally exclusive’ and the ‘universal’ understanding of emotions, allowing them to develop their empathy, appreciate other cultures and feel united.

Finally, the relationship between the arts and social and emotional skills is also worth mentioning. Even though how emotions in the arts are perceived and represented is still a heavily debated issue, it is generally agreed that art evokes emotions in both perceivers and artists (Pelowski et al., 2017). Additionally, arts education is an instrument of cultural identity which allows young people to understand both their own cultures and others’ (Salam, 2019).

¹ English as a Foreign Language

² Learners of a second foreign language

Furthermore, arts have been found to boost students' creativity, a highly valuable skill to have in such a 'liquid' society (Bauman, 2000, p.8) as ours, as well as improve long-term memory. Considering everything mentioned above, and the fact that arts and SEL have currently little weight in school curriculums (Robinson, 2011), the rationale of this dissertation is to have them included in the EFL classroom.

. . .

All the previous thoughts will be explored in the theoretical framework, which is divided into two main parts. In the first one, an overview of social-emotional education is provided. A definition of SEL will be discussed, along with the benefits of social-emotional education. Later on, the need for social-emotional education is explained by looking at lack of SEL in the Catalan/Spanish educational curriculum. Lastly, the implement of SEL in the EFL classroom will be argued.

In the second part, the correlation between art and SEL, and the way they can benefit English language learning, will be presented.

Then, in an attempt to come up with a practical material to implement in the EFL classroom, the didactic unit *Do you dare to feel?*, which I created and implemented during my placement as a secondary English teacher in Fundació Llor this year, will be presented and analysed.

In section five, the high school will be introduced, along with its physical, cultural and linguistic context, educational offer and structure. After that, the English department, its methodology and projects will be specified. Next, the didactic unit will be presented. The didactic unit section is divided into several parts: an initial observation of the class as it is normally taught, the methodology followed, the assessment criteria proposed, and the detailed lesson plans. Then, a data analysis will be provided based on student feedback on the didactic unit. The paper will be concluded with an overall reflection (conclusions). A reference list and a link to the materials package are to be found at the end of the paper in the Works cited and Appendix sections.

4. THEORETICAL FRAMEWORK

4.1 Social-emotional learning

4.1.1 A definition

Social and emotional competence is ‘the ability to understand, manage, and express the social and emotional aspects of one's life in ways that enable the successful management of life tasks such as learning, forming relationships, solving everyday problems, and adapting to the complex demands of growth and development’ (Elias et.al, 1997, p.2). Social-emotional learning (SEL), then, is the process through which humans acquire and apply the knowledge, skills and attitudes (self-awareness, control of impulsivity, emotion management, cooperative work, etc.) to develop healthy identities, manage emotions, feel and show empathy, establish and maintain supportive relationships, and make responsible and caring decisions (Jagers et al., 2018, p.1). In *Emotional Intelligence*, Goleman, who defines social-emotional competence as ‘a different way of being smart’ (Goleman, 1995, as cited in Elias et al., 1997, p.2) provides evidence of social and emotional intelligence as a vital skill to possess in order to be effective in all the critical domains of life, including education.

Social and emotional education aims to help students develop the values and skills to become healthy and competent socially, emotionally, academically, providing a foundation for positive, long-term effects on individuals and by extension communities.

4.1.2 Benefits of social-emotional learning

Research in human development, cognitive and behavioural neuroscience, and educational practice and policy, along with other areas of study, have highlighted that the major domains of human development are deeply intertwined. For instance, ‘social development relies on cognitive elements to process information from the social world and drive attributions; and self-control includes a cognitive-inhibition component that is easier or harder to deploy depending on the emotions of the individual (Jones & Kahn, 2017, p.4).’ The social, emotional, cognitive, linguistic, and academic ability are all central to learning, so strengths or weaknesses in one area foster or impede development in others (Jones & Kahn, 2017). Therefore, people with strong social-emotional skills not only excel personally and socially, but also academically and professionally. In fact, according to Sanz, psychologist and author of the book *Enseña a tus hijos a dirigir sus emociones*, regardless of the intellectual capacity one may possess, without emotional digestion there is no development of talent (Sanz, 2020).

Indeed, the research documenting the benefits of SEL is compelling. As hinted above, the findings come from multiple fields, including psychology, neuroscience, health, employment, economics, and learning theories (CASEL, n.d). The main benefits are as follow:

First, it has been shown by teachers, students and families that SEL fosters improvement in students' social and emotional skills, attitudes and relationships. Consequently, SEL curricula help encourage positive perceptions of the classroom and school climates (DePaoli et al., 2018), which are beneficial both during students' school period and later in life.

Second, SEL provides students with greater ability to properly manage stress and depression and have healthier opinions of themselves and others (DePaoli et al., 2018). In addition, SEL has proven to help decline students' anxiety, behaviour problems, and substance use, as well as being associated with lower rates of risky behaviours and a decrease in drop-out rates (Skoog-Hoffman et al., 2020).

The above feeds into the next finding: SEL improves student's ability to care for themselves, their wellness and their future. A study in the *American Journal of Public Health* found that 'students who learned pro-social skills were less likely to ever live in public housing, use public assistance, interact with the police or find themselves in detention facilities' (Accredited Schools Online, 2021). Additionally, in another study released in 2015, researchers found that students with higher social competence scores were more likely to earn a high school diploma, to attain a college degree, and to have a full-time job at the age of 25 (Jones et al., 2015).

Social-emotional education, therefore, presents long-term improvements in students' skills and academic performance. A 2011 analysis that surveyed more than 270,000 learners found that students participating in SEL programmes saw an 11 percent jump in academic achievement when compared to learners who did not (Durlak et al., 2011). In this sense, another interesting study worth mentioning is a meta-analysis which evaluated results of nearly 97,500 students in 82 schools and assessed the effects 6 months to 18 years after the programme had ended. This research showed that 3,5 years after their SEL intervention, students marked better academically than their peers in control group (Taylor et al., 2017).

The importance of SEL for academic learning is also supported by new insights from neuropsychology: brain studies have demonstrated that cognitive and emotional aspects work together (Elias et.al, 1997). Memory, for example, is linked to social and emotional situations, playing a key role in making up what we learn or retain (Elias et.al, 1997).

On the other hand, SEL also offers interesting approaches to diversity. Durlak's study mentioned above also found that the use of SEL led to a reduction of conduct problems and enhanced academic performance for students with early-identified problems (Durlak et al., 2011). Furthermore, SEL 'has the potential to help mitigate the interrelated legacies of racial and class oppression.' Schools are cultural institutions and (consciously and/or unconsciously) advance dominant racialized cultural norms, values and practices. SEL can help both teachers and students with building 'relationships founded on an appreciation of similarities and differences, critically examine root causes of inequity, and develop collaborative solutions to problems' (Jagers et al., 2018, p.3), promoting a more equitable educational experience in the process. In addition, building the social-emotional competence of students contributes to bullying prevention efforts in schools (Smith, 2013). In fact, it has been noted that students taking part in SEL programmes tend to show less aggressive and disruptive behaviour (Jones & Bouffard, 2012).

All the studies mentioned above indicate that all students, regardless of race, socioeconomic background and school location, benefited from social and emotional learning. Furthermore, according to cost-benefit research, SEL programmes have reported positive financial investment up to \$11 for every dollar invested (Belfield et al., 2015).

4.1.3 The need for social-emotional education: social-emotional education in the Catalan/Spanish educational system

Numerous reports that have shown how academic skills alone do not prepare children to 'lead a productive, fulfilling adulthood' and why social-emotional skills like emotion-management, self and social awareness, responsible and ethical decision-making are critical to success not only in school, but also later on in work, and life in general (Nagaoka et al., 2015).

As discussed above, social-emotional learning affects the lives of students in such meaningful ways that it improves societies as a whole. However, SEL does not happen overnight, that is why it needs to be promoted both in schools and at home. Families and other community institutions play an essential role in building and supporting healthy social, emotional, and cognitive development.

However, given the substantial amount of time children spend in school interacting with other students and teachers, 'schools are a primary and critical context for intentionally and rigorously building and cultivating social and emotional (...) skills' (Jones & Kahn, 2017, p.7).

Although the teaching community is aware of the importance of programmes to enhance students' social and emotional well-being, SEL is still lacking in schools. And where SEL is available, the efforts generally achieve limited success due to a lack of coordinated strategy (Mahoney et al., 2020).

Students however, generally value and crave SEL in school: in a survey conducted in the US by CASEL and the Civic and Hart Research&Associates, 1,300 high school students (current and recent graduates) were asked about their school experience, how well prepared they felt for life after high school, and how schools could be improved (DePaoli et al., 2018). A majority of students reported that SEL would help improve teacher student relationships; reduce bullying; learn academic material; prepare for college and jobs; learn real-world skills for after high school; and educate them on giving back to the community.

As for student's rating schools on SEL, fewer than half of American young adults believe their school did a good job helping them develop SEL skills:

- Knowing how to work with people different than you (19 percent current students, 17 percent recent graduates)
- Feeling confident (21 percent current students, 16 percent recent graduates)
- Understanding other people's feelings/views (17 percent current students, 15 percent recent graduates)
- Knowing how to solve disagreements in a positive way (16 percent current students, 15 percent recent graduates)
- Understanding own emotions and why they might feel differently (13 percent current students, 14 percent recent graduates)
- Dealing with difficult situations in their life (12 percent current students, 12 percent recent graduates)
- Knowing how to deal with stress (12 percent current students, 11 percent recent graduates)

The above figures seem to apply to the the Spanish/Catalan educational system as well. In fact, the lack (and need) for social emotional education has also been expressed in Col·legi Llor³ by Jordi Collado, director of secondary education (ESO) and Batxillerat, teachers, and the students themselves, as will be discussed later on.

In addition, Spain has one of the highest rates of school drop-out in Europe: 20 percent of students drop out of the educational system without having finished secondary school (Eurostat, 2020). However, as Colell explains, much of students' school failure is not because of a lack of intellectual ability, but a lack of motivation, self-agency and difficulties associated with emotionally negative experiences that are expressed through problematic behaviour and interpersonal conflicts (2003). Studies indicate that between 10 and 25 percent of schoolchildren are victims or participate in bullying against classmates, often towards 'socially weaker' individuals (Ortega i Mora-Merchan, 1996, as cited

³ The school were the didactic unit of the paper has been implemented.

in Colell, 2003, p.8). Furthermore, test related stress also causes negative emotional states such as anxiety and depression. According to Moreno, all of these problems are a result of the little emotional knowledge we have of ourselves and those around us, what she calls 'affective underdevelopment' (Moreno, 1998, as cited in Colell, 2003, p.8).

Rafael Guerrero, teacher and author of more than 15 books on social-emotional education, states that one of the main problems is the lack of sensibility on the part of the public administrations and teachers, who often do not receive any training in this regard (Torres, A., 2017). After reviewing the academic programmes of the degrees in Teaching, Pedagogy, Psychology and Psychopedagogy in the Spanish public universities, the University of Barcelona's Grup de Recerca en Orientació Psicopedagògica (GROP) concluded that there is only one university in Spain (University La Laguna, Tenerife) which offers Emotional Education as a subject in the Teaching Degree (Torres, A., 2017).

Similarly, SEL is also underdeveloped in secondary education. SEL is certainly present to some extent in the Catalan Curriculum (Competències Bàsiques by Departament d'Educació). For instance, some of the basic competences in the linguistic field include: expressing and understanding ideas, feelings and needs of oneself and others; adjusting speech to the characteristics of the communicative situation; adopting a conversational attitude; and learning to speak and appreciate different languages. There is even a social-emotional section for it. This one includes competences such as: 1) listening attentively and showing a respectful attitude when debating; 2) valuing interpersonal relationships and friendship; 3) knowing oneself, being able to identify one's emotional state and behaving responsibly; 4) showing a positive attitude towards life 5) preventing the problematic situations of daily life; 6) solving problems independently; 7) teamwork; and 8) decision-making (Departament d'Educació, 2008).

In the same document, it is specified that these aspects should be considered transversally, in the sense that they must be present in other areas. However, there do not seem to be clear guidelines on how to approach these competences in the actual classroom, let alone as an independent subject. In fact, according to the document, SEL should be implemented during tutoring hours. However, it is not enough to do some activities from time to time. In addition to the regular weekly tutoring session, it is necessary to integrate SEL into the school curriculum, emotional education should be part of the curriculum, all the school's educational activities, and of course, the daily work of teachers along the different subjects (Colell, 2003).

4.1.4 The implementation of SEL

4.1.4.1 The Implementation of SEL in education

Research confirms that social and emotional competencies can be taught, modelled, and practiced. The challenge for scientists and educators is to clarify the set of educational methods that most successfully contribute to positive outcomes.

The first point to consider is the importance of family-school-community partnership. Families are students' first teachers and play a key role in children's social-emotional development. Certainly, research suggests that SEL programmes are more effective when they are extended into the household. That is why schools need to promote two-way communication with families. This communication will, on the one hand, help parents understand their children's development and, on the other hand, help teachers understand family backgrounds, cultures and needs.

Similarly, communities should also support schools and families in their efforts of achieving effective SEL. Schools and families should coordinate SEL with community partners to offer young people opportunities to practice their social and emotional skills in safe settings.

That said, social and emotional competence can be enhanced using a variety of classroom-based approaches. Some of these approaches are: (a) explicit instruction through which social and emotional skills and attitudes are taught and practiced in developmentally, contextually, and culturally responsive ways; (b) teaching practices such as cooperative learning and project-based learning; and (c) integration of SEL in the academic curriculum and subjects (maths, science, social studies, arts, language, etc.) (CASEL, n.d).

In addition, high-quality SEL instruction is: 1) sequenced (following a coordinated set of training approaches to foster the development of competencies); 2) active (emphasizing active forms of learning to help students practice and master new skills); 3) focused (implementing curriculum that intentionally emphasizes the development of SEL competencies); and 4) explicit (defining and targeting specific skills, attitudes, and knowledge) (CASEL, 2020, p.3).

SEL instruction is most effective when the classroom is a nurturing, safe environment characterized by positive, caring relationships among students and teachers. To facilitate this, teachers must learn to identify both the unique strengths and needs of each student and support their identities (CASEL, 2020, p.3). When adults incorporate students' personal experiences, cultural backgrounds, and

emotions, they create an inclusive classroom environment where students self-develop their abilities. This is where co-learning, fostering both student and teacher, occurs (CASEL, 2020, p.3).

Apart from including SEL programmes in the curriculum, teachers can include social and emotional competence through instruction and structured learning experiences throughout the day (Elias, 1997). These are some of the things teachers can do on a day to day basis proposed by Accredited Schools Online (2021):

- Positive encouragement: creating positive rules and validating pro-social behaviour.
- Focus on process: encourage problem solving, innovation and critical thinking rather than just searching for the right answer, teachers help students understand that process is just as important as — if not more— than the outcome. It is a message that is not emphasized enough in today's classrooms, where there often can be too much focus on standardized test scores.
- Do students check-ins at the start of the class: even if it is just an individual warm welcome to each child, making that eye contact and face-to-face connection and calling students by name helps them realize they are known and seen by those around them. This awareness creates a culture of kindness and support.
- Use materials that encourage SEL: materials that instil social-emotional learning.
- Emphasis on working together: it is not enough to break students into groups and tell them to work together. Often, learners do not figure out how to do that successfully. The job of the teacher is to help each student find their role and ensure they know how to fulfil their duties.

However, because the school setting includes more than just a classroom – hallways, playgrounds, etc. – SEL works far more effectively when it is expanded outside of the classroom. Fostering a healthy school climate and culture requires active engagement from all adults and students in the school: 'effectively integrating SEL school wide involves ongoing planning, implementation, evaluation, and continuous improvement by all members of the school community' (CASEL, 2020, p.3).

4.1.4.2 The implementation of SEL in the EFL classroom: the relationship between language, culture and emotion.

As explained above, SEL should be an integral part of the curriculum and the whole educational activity both in and outside the school. However, the relationship between language, culture and emotion is compelling. Therefore, the EFL classroom is an ideal environment for the implementation of social-emotional education.

On the one hand, the relationship between language, culture and emotion is a striking one, and so the EFL⁴ classroom becomes the perfect environment for its implementation. On the one hand, the connection between language and emotion in terms of psychology is compelling. Recent psychological constructionist accounts reveal that language is ‘a fundamental element in emotion that is constitutive of both emotion experiences and perceptions’ (Lindquist et al., 2015, p.1). According to Lindquist, ‘an instance of emotion occurs when information from one’s body or other people’s bodies is made meaningful in light of the present situation using concept knowledge about emotion’ (2015, p.1). That is to say, the emotion concepts that are available to us contribute to how we interpret what we feel, how we experience it, even how we act on it.

Certainly, these emotion concepts are often unique and carry from language to language. ‘While concrete objects or concepts often have a clear one-to-one correspondence across languages, it is known that words used to express emotion may be unique in a given language or at the very least, difficult to translate into a single concept or word, in a different language’ (Basnight-Brown & Altarriba, 2018, p.416).

Such uniqueness and richness may be explained by the fact that culture often moderates the expression of emotional concepts, also known as ‘linguacultural elements’. These include specific words for feelings, interjections, gestures, deliberate silences in a dialogue, etc. For example, the word ‘blue’ is associated with sadness in English, but not in Spanish. This means that emotions and feelings, or at least the way we react to, identify and represent them, are shaped by linguistic and cultural variables (Basnight-Brown & Altarriba, 2018).

Hence, ‘the experience of migrating into a new language requires the recognition that feelings that were previously felt to be purely personal are at least partly dependent on cultural forms’ (Pavlenko, 2006, p.55).

In the EFL classroom, L2 learners⁵ of English are expected to reach language proficiency while raising their awareness of cultural aspects. This involves a very important, if not crucial, emotional reaction to the task. Furthermore, any real material (texts, songs, etc.) that is used in the classroom is inevitably going to be shaped by cultural and emotional aspects, and students are ought to be aware of this.

On the other hand, some universality has been found across languages and cultures when it comes to emotions. As highlighted by recent meta-analysis, ‘individuals from different cultural backgrounds (e.g., Western/non-Western; literate/pre-literate) recognize basic emotions’ (Elfenbein and Ambady,

⁴ English as a foreign language

⁵ Learners of a foreign language

2002, as cited in Pell et al., 2009, p.108). Emotions such as joy, anger, disgust, sadness, and fear are thought to possess certain invariant and universal principles which allow them to be recognized independent of culture and learning (Pell et al., 2009).

Incorporating SEL in the EFL classroom will help students develop both the 'culturally exclusive' and the 'universal' understanding of emotions, allowing them to develop their empathy, appreciate other cultures and create a sense of unity. Additionally, being able to broaden students' emotional scope is particularly interesting in a more and more bilingual and multilingual world.

Last but not least, studies suggest that foreign languages are not as intimately connected to emotion as our native tongue. This is sensible enough, since foreign languages are often learned in classroom settings later in life, and thus, may not activate feelings as strongly. That is another reason to encourage the emotional aspect of languages in the EFL classroom.

Moreover, speaking a foreign language requires speakers to focus more in order to understand and express their thoughts. This added attention can also be beneficial for working on social-emotional skills such as politeness, empathy and assertiveness.

4.2 The arts

4.2.1 Benefits of arts education

Arts can be very beneficial when it comes to the development of the individual's social, emotional, communicative and learning skills. Already in the early years, children naturally start playing, drawing, singing and dancing. As it has been proven by scientific research, these activities are essential for the correct sensory, motor, cognitive and emotional development that will enable learning. Thus, working on the 'artistic brain' allows children to gain a range of skills and mental routines that are fully consistent with the social nature of human beings and which are essential for learning any curricular content in the future (Robinson, 2011).

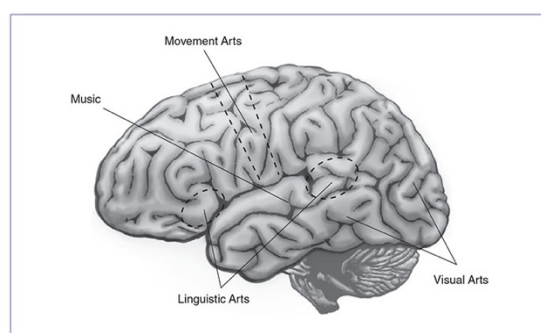


Figure 1. The Artistic Brain (Posner, M. Rothbart, M. K., Sheese, B.E., 6 Kieras, J.K., 2008, p.4)

In this sense, science provides a really interesting insight. Brain neuroimaging, for instance, has revealed that each artistic activity activates a different brain region. Music is processed in the temporal lobe of the auditory context. In fact, certain structures of the auditory cortex respond only to music. Arts involving movement such as dance and drama activate the motor cortex. In addition, theatrical recreations activate regions of speech, which are at the same time connected to the limbic system (emotional component). Poetry and prose involve areas related to language processing. Finally, visual arts such as painting are mainly processed in the occipital and temporal lobes (visual processing system), which generates real or fictitious images (Robinson, 2011).

In addition to this, and from a neuroeducational perspective, three more aspects are particularly interesting.

First, the arts improve students' both social-emotional skills and state. For instance, a three-year study analysing arts' integration and effects in pupils belonging to socio-economically disadvantaged backgrounds showed that students improved their artistic and social skills; reduced their emotional problems; and in general developed a range of interpersonal skills such as communication, cooperation and resolution of conflicts (Robinson, 2011).

Additionally, the integration of arts in educational activities improves students' long-term memory. For example, in a study involving young teenagers, students were separated into two groups. Both groups learned about scientific fields, but two different procedures were implemented: the control group followed a traditional method, while the other one used an innovative approach integrating arts. The analysis of the results revealed that students who participated in the study involving arts improved long-term memory (Robinson, 2011).

Finally, integrating the arts into teaching practices may promote creativity and divergent thinking. The Artful Thinking programme developed by Harvard Project Zero, for example, demonstrated how using works of art stimulates students in processes such as curiosity, observation, comparison and linking between ideas. All of these elements are crucial for the development of creative thinking and learning (Robinson, 2011).

While creativity is an innate ability in human beings, its development depends on the stimuli received from the environment. In such a dynamic and liquid society like ours where creative thinking is becoming increasingly important, the classroom should be the ideal environment for training this capacity.

Other benefits of using the arts in the classroom according to Robinson include:

- A greater emotional involvement of the students in the classroom.
- Cooperative work.
- Facilitated learning in other subjects.

- Teachers' and families' deeper involvement.
- A more thoughtful and varied assessment.

4.2.2 The role of motivation

As it has been demonstrated by scientific and educational research, motivation plays a fundamental role in the process of learning. We now know that a low level of enthusiasm has a major influence on self-ability and may negatively affect students' achievement (Prameswari et al., 2020).

On the other hand, learning happens when it comes from an own impulse, when the whole experience is motivated intrinsically, and when it encompasses all aspects of psychomotor, emotional, social and cognitive dimension (Robinson, 2011).

In addition, and going back to SEL, motivation is also directly related to the emotional aspect. In fact, according to Bisquerra, Pérez and García, emotions (and our reaction to them) are what motivate us to take action (Bisquerra et al., 2015).

Although emotions are the same for everyone, we do not all feel the same way, nor we are motivated by the same things (Gallego, 2017). That is why is why the association of arts education to student personal motivation in school settings is interesting.

Researchers have argued that arts may a positive effect on students' motivation in different ways. First, as explained above, arts boost creativity and self-expression, which gives students a sense of freedom and self-agency, important elements when it comes to intrinsic motivation. Furthermore, arts programmes have been known to foster commitment to the work (or craft) that is being produced, especially if it involves cooperative work.

In the latter respect, the arts have been credited with preventing school drop-outs, motivating students to continue attending school while increasing their efforts in classes (Caliendo & Kopacz, 1999). What is more, Nelson, Colby, and McIlrath investigated whether drama lessons could aid middle school students with behaviour problems who were struggling in school. At the end of the study, students were observed to have changed their overall behaviour, being more more engaged and well-mannered in classes (Nelson et al., 2001).

4.2.3 The integration of arts in the EFL classroom

Nowadays, as science and educational research advance, more and more people are becoming aware of the multiple benefits of arts. However, according to Ken Robinson, the awareness of the importance of arts in school is still not enough.

‘Not being considered a priority area of knowledge, it is usually left out as something external to learning, or with little weight in the school curriculum’ (Robinson, 2011, p.60). In most societies, he says, there is a ‘hierarchy of subjects’: at the top, mathematics, sciences and language and, at the bottom, the arts (Robinson, 2011, p.60). ‘This hierarchy shows itself in the amount of time that are given the different disciplines, whether they are compulsory or optional, and whether they are included in the mainstream curriculum or left out to be studied after school’ (Robinson, 2011, p.60). This is true to the Spanish/Catalan curriculum, and that is another reason to integrate arts in the EFL lessons.

In addition, language cannot exist without culture and that means any foreign language material is inevitably cultural (and emotional). Therefore, arts education is an instrument of cultural identity which may potentially encourage students to recognise the foreign language cultural context, as well as serving as a nexus between cultures (Salam, 2020). Acquiring intercultural communicative competence allows students to openly and critically approach otherness and also their cultural beliefs, meanings and behaviours (Reid, 2010) - an essential skill in such a multicultural world.

A brief overview of the benefits of each artistic discipline to be found in the didactic unit implemented in this case study is detailed below:

First, studying **poetry** may help students become aware of the different realities that shape our world and sympathise with someone else’s experience; boost their imagination; enrich their language skills; and improve their intonation and pronunciation.

In addition to this, students who do not enjoy studying essays or novels may like poetry, as the texts are usually shorter. Poetry is also very connected to music and certain genres like hip-hop, so it can be appealing for those students who struggle to engage with the traditional forms of literature studied in high school (fiction).

Apart from this, working emotions through poetry enables students to experience a different way of understanding poetry. Traditionally, literature classes have been based on theoretical of poetry, focusing mainly on rhetorical figures and the analysis of traditional interpretations of the poems. Consequently, students' emotions and feelings are rarely considered, and discussing their own take on

the poem is not encouraged. 'Teachers should forget about the pressure for the right responses from students and allow spontaneity and freedom for them to express their emotional reaction and response to the poem' (Vasuthavan & Kunaratnam et al., 2009, p.7).

Moreover, classic poetry is usually the only subject matter and, therefore, they hardly experiment with contemporary poetry, which may be more relatable to them. 'It's important to play down the difficulty of understanding poetry because some pupils expect that reading poems will be very difficult and strange. [...] It's about getting them to cross this threshold that they find difficult and to understand that reading and writing poetry is for everyone' (Sigvardsson, 2019, p.959).

That is why the contemporary poet Rupi Kaur was chosen to be included in the second lesson⁶ of this case study's didactic unit (*Do you dare to feel?*). Kaur's poetry is of great interest for educational purposes since she deals with socially relevant topics such as sexism, feminism, immigration and racism.

Second, the relationship between **music** and emotions is almost undeniable, and using music in the EFL classroom can be highly beneficial for students in a number of aspects.

On a linguistic level, exposure to music can improve learning, as it enhances the perception of language and speech; improves our ability to communicate with others (Hallam, 2010); serves as a material for extensive and intensive listening; and presents new vocabulary and language points (Eken, 1996, p.46, as cited in Schoepp, 2001).

On a socio-emotional level, music has been found to increase positive classroom atmosphere (Eerola & Eerola, 2014) and stimulate discussions about feelings and emotions. When students are able to manage their emotions correctly, they are able to enhance their learning potential (Foran, 2009).

In addition, music is a reflection of the existing reality of native speakers: it reflects their fears, anxieties, concerns, joys, values, opinions, etc. and therefore, through the study of songs, another culture is more deeply comprehended (Foran, 2009). Songs serve as a bridge between cultures, increasing students' motivation for learning the language that creates them.

Therefore, a pre-task that addresses multiculturalism in showing how people from different cultures (US, China and the students themselves) react to different types of music is provided in lesson three.

⁶ Lesson one is just an introduction to emotions and feelings, so lesson 2 is actually the first lesson that deals with an artistic area.

Third, the inclusion of **literary texts (fiction)** in language teaching provides students with opportunities to develop greater awareness of the language they are learning (Daskalovska & Dimova, 2012), and increase their engagement, making the learning of the language a more enjoyable experience.

This is not a new notion. In the 1970s, theories of the communicative approach already studied this, defending the use of authentic materials - like novels - in the classroom. However, as noted by Daskalovska & Dimova 'the tendency to use authentic materials has brought into the classroom such teaching materials as maps, letters, recipes, newspaper articles, advertisements, postcards, etc.' (2012, p.1182), which has resulted in students achieving 'only a competence limited to the referential function of language and hardly any ability to handle the expressive function' (Donnerstag, 1996, p.1, as cited in Daskalovska & Dimova, 2012, p.1182).

If we want students to engage in conversation, they should be given a meaningful context that will spark their interest beyond just the comprehension of information and invite them to react, evaluate, relate to and get emotionally involved.

Wuthering Heights by Emily Brönte appears to meet this requirement and was chosen to be introduced in the didactic unit's lesson 4. Additionally, reading books that have had a pivotal role in shaping the way we read and write today is a very enriching activity for students that allow them to transfer knowledge and make connections. However, students tend to find these books rather boring and unattractive mainly because of two reasons: 1) their complexity and 2) because they are not well contextualised nor connected to their life experiences. That is why it was decided to prepare a task that resembles a real-life approach to such text (the WhatsApp conversations)⁷.

Fourth, humans are visual beings. We take more information visually than through any other senses because the visual mechanisms of the memory are strong – as the proverb goes, 'a picture is worth a thousand words'. That is why **visual arts** is another useful tool to use in language teaching.

Moreover, second language acquisition shows how 'visual arts (...) provide an opportunity for critical thinking where pictures are used to ask questions about cultural, social and political issues while practicing language skills' (Kramsch & Whiteside, 2007, as cited in Bevilacqua, 2017, p.47). By becoming the bridge between language and content, art helps students improve both language skills and cultural awareness (Bevilacqua, 2017).

⁷ Main task in lesson 3 to be found in the appendix (lesson 3 folder).

Therefore, the fifth lesson of the didactic unit consists of watching a short video ('Happiness', by Steve Cutts⁸) about consumerism and debating the following question: 'Does money make us happier?', which is a socially and emotionally relevant topic, and will potentially promote critical thinking and ethical values.

Lastly, by engaging students in **drama**, several skills are at work:

1. On a linguistic level: drama provides 'an excellent platform for exploring aspects of the English language' (Whiteson, 1996, as cited in Chowdhury, 2018, p.1372). Apart from allowing students to practice their listening and speaking skills, drama, specially improvisation, encourages indispensable skills for language learning such as fluency, adaptability and decision-making. 'Improvisation is an organic experience where (...) students develop an increasing facility to meet changing or unknown stimuli with immediate responses' (Price, 1980, p.5).
2. On an emotional level: drama creates opportunities for learners to identify and express emotions (emotional awareness).
3. On a social level: 'actors and actresses portray someone else in an imaginary situation, putting themselves into the skin of another person' (Holden, 1982, p.1). Thus, students work on empathy. In addition, drama promotes team-work and cooperation.

Besides the obvious development on communicative skills, the situations performed on stage give learners experience and confidence for dealing with similar real-situations outside the classroom (Davies, 1990). Furthermore, drama is an undeniably student-centred activity that allows students to take more responsibility for their own learning. This can at the same time improve student's motivation.

In the sixth and last lesson of *Do you dare to feel*, students are asked to get into groups and role-play, aiming to conclude the didactic unit by actioning all the knowledge/skills they are expected to have acquired so far.

⁸ Click here to watch 'Happiness' by Steve Cutts

5. PRACTICAL FRAMEWORK

5.1 Introduction to the case study

5.1.1 Physical, socioeconomic, cultural and linguistic context

Fundació Llor is a semiprivate school founded in 1974 by a group of parents and educators in an attempt to respond to the educational needs of the families in Sant Boi and the area of El Baix Llobregat.

Sant Boi de Llobregat is a city in the metropolitan area of Barcelona, in El Baix Llobregat. Its socio-cultural context is diverse and its socio-economic profile is medium-low, as a big part of the population is immigrant. (Spanish immigration from the 1960s-1980s and Maghreb and South American in recent years). There are both well-off families as well as others who struggle to pay for the materials and the various activities offered by schools. Families with low economic resources, however, do not usually bring their children to Llor, as it is a semi-private school and therefore requires some economic stability.



Figure 2. Sant Boi's location, via Google Maps.

The school is located in the Marianao neighbourhood, but also welcomes students from nearby communities such as La Coope, Sant Vicenç del Horts, Santa Coloma, among others. In the past, the school was rather 'isolated'. In recent years, however, a project to revitalise and populate the area has been carried out, including the opening of catering services, a gym and the construction of residential units.

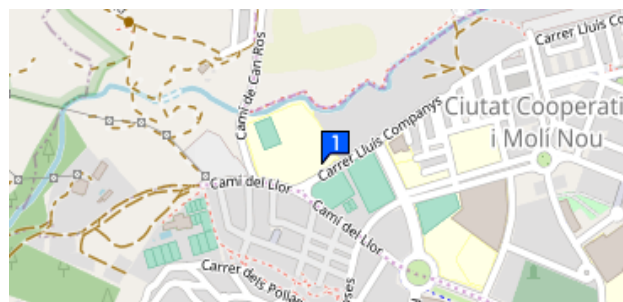


Figure 3. Llor's location, via Google Maps.

Although the social environment of the neighbourhood is, as mentioned above, lower-middle class, the social composition of the centre is actually middle-upper class. The predominant family profile in the school is that of the wealthy class, more specifically the Catalan wealthy class. In fact, on its website, Llor is defined as a school 'rooted in the history and culture of Catalonia'.

The number of students from other nationalities have increased in recent years, but still remain under-represented. The fact that it is semi-private (and private when it comes to Batxillerat) inevitably means that, no matter how much diversity is promoted, only families of a certain socio-economic status are actually able to access it. The complexity of the centre is, therefore, low. By this I do not mean that the behaviour of children and teenagers is determined by the family's economic income, but it is true that students in Llor usually have quite favourable conditions, and this naturally has a positive effect on their attitude towards learning and their behaviour in class.

5.1.2 The English Department

In the school, English is organised in different levels, and the groups are named after cities in English-speaking countries: the advanced levels being Adelaide and Atlanta, and the curricular levels are named after Bristol and Belfast. In the first year, the level of the advanced group is B1 (PET), while the curricular level uses an A2 book (KET). From there, the levels are more fractured: B1 +, B2 (First), B2 + and C1 (Advanced), in Batxillerat. The idea is that all students, both those at the advanced level and those at the curricular level, achieve, at least, a PET level by the end of secondary school.

In all levels, 'language is learned through immersion' (PEC, 2016) and the focus is placed on the basic language skills: listening, reading, speaking, and use of English. All courses have continuous assessment and teachers use rubrics to assess students' performance in both writing and speaking activities. End-of-unit exams and global exams (one per semester) are also conducted. The English department also prepares a project per semester.

As for the materials and resources, students have both online and offline materials, as well as a laptop each. They currently work with MacMillan books.

Apart from that, the school offers a great number of language practice opportunities and activities such as Cambridge exams preparation, Batxillerat Americà Dual, which multiplies students' English learning hours and opens the door to American universities, School Integration in Brighton, a 2-month programme that allows 3rd and 4th-year ESO students to experience a linguistic and cultural immersion in an English-speaking country, language exchanges with the United Kingdom, Germany, and China, and CLIL (content and language integrated learning), among others.

5.1.3 Didactic unit:

5.1.3.1 Justification of topic

As explained in the introduction, and supported throughout all the theoretical framework, there are multiple benefits of introducing SEL in education. The lack of its weight in school curriculums and the emotional trauma caused by the Covid-19 pandemic have inspired this didactic unit with the aim of providing students with a different approach to language learning.

5.1.3.2 Class observation and needs analysis

The class taught was a second of Batxillerat class (17-18 years old students) from both the scientific-technological and social courses. The total number of students was twenty-five and there was one student with autism spectrum disorder.

As it has been mentioned above, the high school is quite homogeneous from a socio-economic point of view, and so was this class: students were middle-upper class, white, and Catalan. Their behaviour in class was overall positive. They behaved well most of the time and they had positive relationships with each other. They formed 'pre-established' groups according to their affinities and interests. Therefore, splitting them into new groups was a main idea for the activities.

The relationship with teachers was positive. Students were close to them and liked to joke in class, but they were always aware about the place they occupied in the class and showed a respectful attitude at all times.

Nevertheless, it was sometimes difficult to maintain the dynamics of work and silence in class. As mentioned before in the paper, however, disengagement is not always necessarily related to a lack of abilities, but fatigue and boredom. It is important that teachers are empathetic with their students and find ways to make their lessons as meaningful and entertaining as possible. This is precisely the rationale behind *Do you dare to feel?*

Regarding the class level of English, students had been working with a C1 level book (Gateway 2nd edition)⁹ which they had already finished, and the teacher sometimes provided them with Proficiency exercises, consisting mainly of listening activities.

All of them held either the First Certificate or the Advanced Certificate, and the majority of them had studied English outside the school at some point during their academic years. They had a perfect command of listening and reading, but struggled a bit with speaking and writing.

⁹ Click here to check the books.

In this context it appeared pertinent to implement a didactic unit which focused on speaking and writing activities mainly. That is why *Do you dare to feel?* has a clear speaking and writing focus in the main tasks, although pre-tasks include some listening and reading practice too.

Finally, it was a group that preferred individual work rather than cooperative work. However, being able to work in group is something students will need to manage in the future and a very valued skill by employees, as well as highly beneficial when it comes to the development of their social and emotional skills. Therefore, the didactic unit is based on cooperative and team-work activities.

5.1.3.3 Methodology

‘Teaching is more than following a recipe’ (Larsen-Freeman, 2011, p.10).

As it is often said about parenthood, the profession of teaching does not come with a manual. There is not just one correct way of teaching English, and methodology varies from teacher to teacher and from class to class. Every method is going to be shaped by the teacher’s own understanding of teaching/learning, level of experience, and personal traits. However, there are some characteristics we all could agree ‘a good teacher’ has: commitment, self-reflection capacity, flexibility, sympathy, patience, good communication skills, etc.

In this sense, reading about SLA theories and being updated about the last research findings is essential for teachers to choose the best methodological approach for their lessons. That does not necessarily mean that ‘old methods’ are not effective, or that students will have to stick to only one methodology, but it will certainly give them the capacity to adapt their lessons in order to address all students needs: ‘teachers are not mere conveyor belts delivering language through inflexible prescribed and proscribed behaviours; they are professionals who can (...) make their own decisions— informed by their own experience, the findings from research, and the wisdom of practice accumulated by the profession’ (Larsen-Freeman, 1991, as cited in Larsen-Freeman, 2011, p.10).

Having said that, the methodologies which have been applied in the didactic unit relate to the more recent approaches: cognitive approach (viewing errors as an opportunity to learn), affective-humanistic approach (good and safe environment is key to learning¹⁰), and comprehension-based-approach¹¹ (exposure to real native material).

¹⁰ In the first session of the didactic unit, for instance, the teacher devotes some time introducing herself, sharing both happy/sad and positive/negative experiences of her so as to present herself as human and vulnerable as students. With this, the creation of a safe environment for students to share their emotions and feelings is aimed.

¹¹ In almost every lesson of the didactic unit student’s deal with real native material: poems, songs, literary texts, videos, etc.

The Communicative Approach and Task-Based Language Teaching (TBLT hereafter) are, however, the two main methodologies which have given shape to *Do you dare to feel?*. The communicative approach values both fluency and accuracy, whereas TBLT focuses on student's successfully completing a specific task. Despite their differences, they both understand language as a communicative and social tool and emphasise the real goal of language learning: communicative competence (Ellis, 2003).

Additionally, both the communicative approach and TBLT encourage cooperative work. Cooperative work is a didactic strategy that favours active participation of students, promoting self-construction of students' knowledge and the acquisition of communicative skills and social skills (Departament d'Educació, 2015).

Therefore, the lessons were designed to be as interactive and meaningful as possible and to have students participate in a way that goes beyond the repetition of structures and the learning of the language for language's sake, trying to incorporate situations that mimic real life: watching YouTube videos and commenting on them; working with 'real' native materials; encouraging students to discuss and express their opinion; presenting problem-solving opportunities; asking them to work in groups, etc.

Every lesson is composed by a pre-task (students are introduced to the given topic and get ready for the main task) and a task (students carry out the task). Post-tasks had to be left out as time was limited but could be included if wished.

Finally, the lessons are sequenced in that order so as to engage students with the topic and the vocabulary/grammar being covered gradually. By carrying out the activities in the proposed order, students will be able to work on their previous knowledge and build on that, potentially acquiring new language items.

The activities also increase in difficulty: The first lesson serves as an introduction to both the teacher and the topic (emotions and feelings). In fact, it is the only lesson where there is no an actual task to carry out, but different activities so as to get familiar with the topic and the vocabulary students will need to use in the following lessons.

As students move on to the next lessons, they begin to work with 'real' language in context, starting with poetry, and following with music¹², fiction, visual arts¹³, and drama. The final task (role-play) is perhaps the most interesting task of the whole didactic unit because students are expected to engage in role-play and apply everything they have learnt.

¹² In this lesson, students engage with a short book they have to link to songs, too.
Activity to be found in the appendix (folder lesson 3)

¹³ In this lesson, students also engage in debate. Activity to be found in the appendix (folder lesson 5)

As for the resources, different materials¹⁴ were prepared. These can be found in the Appendix, and include PowerPoint presentations (which can be projected in class so as to present lesson's objectives and instructions to the students), the materials needed to develop the pre-tasks and the tasks, and scaffolding sheets that students can consult if needed).

It is important, however, that the didactic unit be adapted to the real needs of the students once it is being implemented. Teachers should speed-up or slow down activities when they notice students are getting stuck, bored or, on the contrary, very engaged and excited.

5.1.3.4 Assessment

As Ken Robinson explains, standardised tests can kill student's creativity and contribute to the development of negative feelings towards their learning (Robinson & Aronica, 2016). However, this does not mean that assessment should be completely dismissed. In fact, assessment is an effective tool students should learn to appreciate, as it can give them information about what they master and what they do not, and where to go from there.

In *Do you dare to feel?*, students' performance is assessed at the beginning of the unit and during every lesson in a formative way. By doing so, students' starting point and development can be easily defined, giving the teacher(s) information about should they prepare the following lessons.

At the end of the unit, a summative assessment should be conducted. However, teachers are encouraged to focus on what students have learned, rather than what they have not.

It is also worth mentioning that teachers should pay close attention to students' self-esteem and mental health when it comes to exam stress and anxiety, reminding them that an exam does not define their worth.

To assess students' work and performance, the use of rubrics¹⁵ is preferred. The rubrics are adapted to each activity (writing/speaking) and focus on: communicativeness, fluency, accuracy, intelligibility, content and timing/number of words. Indicators of quality level go from poor (1) to excellent (3/4).

In addition, it is advisable for teachers to take notes about student's development, participation and behaviour in class on a regular basis, so that they can take these into account when giving a mark at the end of the unit.

¹⁴ Click here to access the materials

¹⁵ Rubrics to be found in the appendix (assessment rubrics folder).

Apart from this, peer-assessment and self-assessment are also included in the unit, since they are essential tools which allow students to reflect on their own learning and their metacognitive skills, crucial skills for becoming independent learners, not only in English, but also in every other domain of their lives.

Peer-assessment is done in the main tasks in class, and students are provided with a checklist¹⁶ instead of a rubric, as checklists were found to be easier for students. Self-assessment, on the other hand, is planned to be completed in class.

Finally, two questionnaires are also included in the didactic unit. The first one (initial questionnaire) aims to assess the students' previous knowledge about 1) emotions and feelings and 2) their relationship with English so that the following lessons are adopted accordingly.

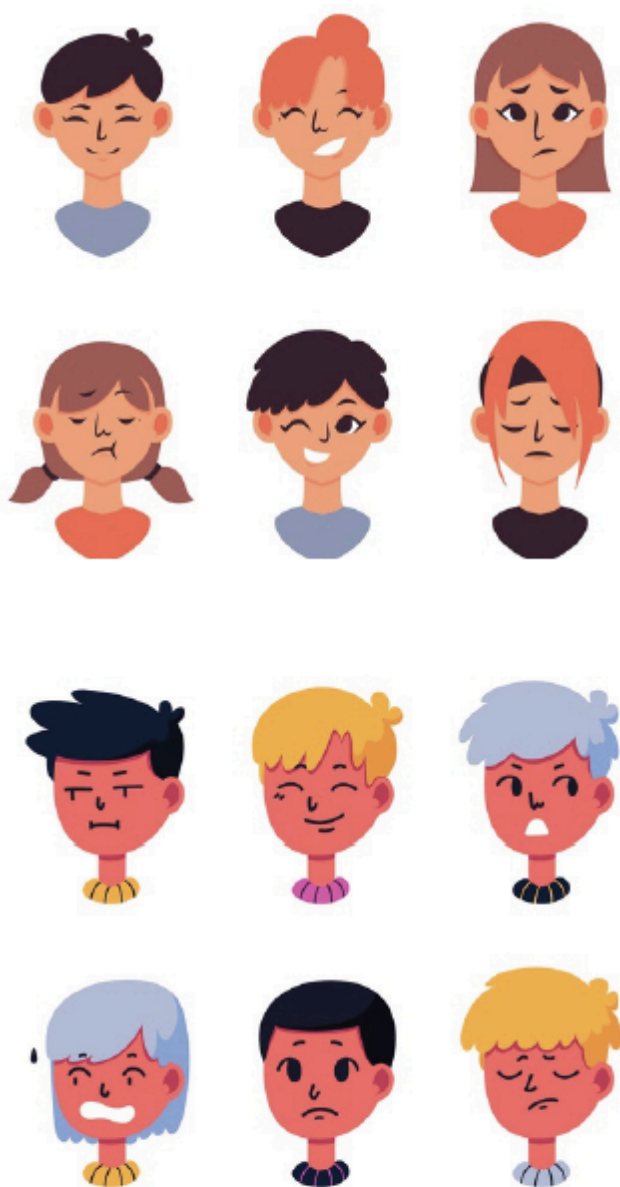
The final questionnaire, on the other hand, is divided into four parts:

1. Emotions and feeling assessment: aims to assess students' learning on SEL.
2. English self-assessment: aims to assess students' improvement of English.
3. Teaching intervention and didactic unit assessment: aims at students assessing both the teacher performance and the didactic unit.
4. Final assessment: aims to create a space for students to develop their ideas on SEL further. They are asked to answer some questions and English, which also allows them to practice the language a bit more. In addition, the teacher has the option of giving students a mark for this task if wished.

¹⁶ An example of checklist to be found in the appendix (folder lesson 5).

5.1.3.5 Lesson Plans

Do you dare to feel?



Unit: Do you dare to feel?		Session 1: Emotions and feelings	
Teaching objectives -I plan to introduce myself to students and get to know them a bit more. -I plan to check students’ previous knowledge by means of an initial questionnaire. -I plan to make students become familiar with the topic/concepts they will be working on. -I plan to introduce students to a great variety of vocabulary to talk about emotions and feelings. -I plan to make students engage in conversation and interact both in pairs and in groups. -I plan to make students develop their creativity by drawing. -I plan students to practice their speaking skills. -I plan to work on the social and emotional competence.		Basic Competence(s) Speaking -C1.To obtain information and interpret varied oral texts (both teacher talk and peer interaction). -C2.To use oral interaction strategies according to the communicative situation. -C3.To initiate, maintain and end the speech accordingly.	
Concepts	Tasks and activities		
-Idioms about emotions and feelings ¹⁷ -Cultural aspects in relation to idioms. -Any new vocabulary that appears while talking and sharing ideas.	Activity 1: Introduction		
	Approach Whole group	Time 5’	Resources -Idioms (in isolation and in context) tags ¹⁸ -PowerPoint presentation 1 ¹⁹ -Blue tag
	Description -The teacher gives out the idiom tags and projects their definition on the whiteboard (PowerPoint presentation, slide 1). Students who got an idiom in isolation read it out loud and must find their idiom in context counterpart. All students discuss what could the idiom mean. Once they agree		

¹⁷ To be found in the appendix (folder lesson 1)

¹⁸ To be found in the appendix (folder lesson 1)

¹⁹ To be found in the appendix (folder lesson 1)

	<p>on a definition, the students holding the tags stand up, pair up and stick them on the whiteboard, under their definition.</p> <p>*Note: Only some students get an idiom, as this is not meant to be a time-consuming activity.</p> <p>-If there are any mistakes, the students discuss about them with the teacher and correct them.</p> <p>-Students are encouraged to guess the topic of the didactic unit. Projecting slide 2 may help. In slide 3, a little introduction to the topic is available.</p>		
<p>-Vocabulary about basic emotions and feelings (sad, anxious, happy, angry, hopeful).</p> <p>-Listening comprehension practice.</p> <p>-Empathy</p>	Activity 2: Getting to know each other		
	Approach	Time	Resources
	Whole group	5'	-PowerPoint presentation 1
	<p>Description</p> <p>-The teacher introduces herself to the students and shares some stories about herself (a time she felt embarrassed, sad, anxious, happy, angry, hopeful). Slides 4, 5, 6, 7, and 8 include pictures of the teacher.</p>		
<p>-Reading comprehension skills</p> <p>-Writing skills</p> <p>-ICT use</p> <p>-Self-awareness</p>	Activity 3: Initial questionnaire		
	Approach	Time	Resources
	Individually	10'	<p>-PowerPoint presentation 1</p> <p>-Initial Questionnaire²⁰</p> <p>-Laptop or phone (1 per student)</p>
	<p>Description:</p> <p>-Students are asked to open a google forms link so as to complete an initial questionnaire.</p>		
<p>-Vocabulary: the different emotions and feelings in 'The Wheel of Emotions'²¹</p> <p>-Speaking skills</p> <p>-Listening comprehension skills</p>	Activity 4: Emotions and feelings (theory)		
	Approach	Time	Resources
	Whole group	10'	<p>-PowerPoint presentation 1</p> <p>-The Wheel of Emotions (1 per student)²²</p>

²⁰ To be found in the appendix (folder questionnaires)

²¹ Available both in the PowerPoint and as a printable sheet in appendix (folder lesson 1).

²² To be found in the appendix (folder lesson 1)

<p>-Social-emotional education</p> <p>-Any new vocabulary that appears while talking and sharing ideas.</p>	<p>Description</p> <p>-Students are given a 'Wheel of Emotions' each. They are supposed to keep it throughout all the lessons.</p> <p>-The teacher introduces some relevant concepts and definitions about emotions and feelings:</p> <ul style="list-style-type: none"> ○ 6 types of basic emotions ○ Difference between emotions and feelings, making reference to the wheel. <p>-Students are encouraged to participate at all times while discussing about these concepts.</p> <p>-Inside out video²³ (optional): student's need to guess which emotion is portrayed in each case, supporting their arguments.</p>		
<p>-Speaking skills</p> <p>-Vocabulary on emotions and feeling.</p> <p>-Social-emotional learning</p> <p>-Creativity (drawing)</p> <p>-Any new vocabulary that appears while talking and sharing ideas.</p>	<p>Activity 5: Emotion Drawing</p>		
	<p>Approach</p> <p>In pairs</p>	<p>Time</p> <p>10'</p>	<p>Resources</p> <p>-PowerPoint presentation 1</p> <p>-Emotion drawing template (1 per student)²⁴</p> <p>-Pen/pencil</p>
	<p>Description</p> <p>-Students are given an emotion drawing template each. In pairs, they have to imagine their emotion was a person and describe it to their partner, so that they can draw it for them.</p> <p>-Students are supposed to give as many details as possible and make sure to answer the questions provided in the template.</p> <ul style="list-style-type: none"> ○ What would it think? ○ How would it speak? ○ How would it move? ○ Where would it go? <p>*Note: instructions for students available in slide 13.</p>		
<p>-Social-emotional education</p> <p>-Speaking skills</p> <p>-Any new vocabulary that appears while talking and sharing ideas.</p>	<p>Activity 6: The game of feelings</p>		
	<p>Approach</p> <p>Groups of 4/5</p>	<p>Time</p> <p>10'</p>	<p>Resources</p> <p>-PowerPoint presentation 1</p> <p>-The game of feelings (cards)²⁵</p>

²³ Available in the PowerPoint, slide 12 (folder lesson 1)

²⁴ To be found in the appendix (folder lesson 1)

²⁵ To be found in the appendix (folder lesson 1)

<p>-Group-bonding</p>	<p>Description:</p> <p>-The teacher asks the students to get in group of 4/5 and introduces 'The Game of Feelings' instructions (slide 14):</p> <ul style="list-style-type: none"> ○ Divide the game cards into two stacks: activity cards (blue) and emotions cards (purple). Shuffle each stack and place it on the table face down. ○ Choose a player to start. That player takes one activity card and one emotion card from the top of each stack, being careful not to reveal which emotion card they have drawn, and performs the activity listed on the activity card. ○ Game moves to the next player, and so on.
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Unit: Do you dare to feel?	Session 2: Poetry
<p>Teaching objectives</p> <ol style="list-style-type: none"> -I plan to make students become familiar with contemporary poetry. -I plan to introduce students to Rupi Kaur. <p>-I plan to introduce students to a great variety of vocabulary to talk about emotions and feelings.</p> <p>-I plan to introduce students to the language of team-work.</p> <p>-I plan to make students work in groups.</p> <p>-I plan to tackle socially relevant issues such as cultural identity, gender, feminism, immigration, gender, social relationships, etc.</p> <p>-I plan to introduce students to real language by means of presenting them with a) original poems and b) an interview of Rupi Kaur in <i>The Late-Night Show</i>, by Jimmy Fallon.</p> <p>-I plan to check the students' understanding of the interview by asking them questions.</p> <p>-I plan to check the students' work by means of an oral presentation.</p> <p>-I plan students to practice their writing and literary skills.</p> <p>-I plan students to practice their speaking skills.</p> <p>-I plan to work on the social and emotional competence.</p>	<p>Basic Competence(s)</p> <p>Writing</p> <p>-C7.To plan written texts of different types using the elements of the situation communicative.</p> <p>-C8.To produce written texts of different typologies and formats applying several strategies.</p> <p>Literary competence</p> <p>-C11.To understand and value adapted or authentic literary texts.</p> <p>Speaking</p> <p>-C1.To obtain information and interpret varied oral texts (both teacher talk and peer interaction).</p> <p>-C2.To use oral interaction strategies according to the communicative situation.</p> <p>-C3.To initiate, maintain and end the speech accordingly.</p>

Concepts	Tasks and activities		
-Giving one's opinion -Any new vocabulary that appears while talking and sharing ideas	Warm-up: Introduction to poetry		
	Approach	Time	Resources
	Whole group	5'	-PowerPoint 2 ²⁶
	Description -Students are introduced to the topic of the lesson (poetry) by being shown different quotes / images. -The teacher should encourage open-class discussion.		
-Cultural identity/awareness -Listening comprehension skills -Highlighted vocabulary in the video ²⁷	Pre-task: Getting to know Rupi Kaur		
	Approach	Time	Resources
	Whole group	10'	-PowerPoint 2 -Rupi Kaur Interview Video ²⁸
	Description -Students watch Rupi Kaur's Interview video to get to know the author. -Then, they answer some questions about it. ²⁹		
-Speaking skills -Writing skills -Reading skills -Literary skills -Cultural awareness -Social-emotional awareness -ICT use	Main task: Art Gallery		
	Approach	Time	Resources
	In groups of 4/5	20' (preparation) + 15' (presentation)	-PowerPoint 2 -Poems ³⁰ -Laptop (one per student/group) -Peer-assessment rubric ³¹

²⁶ To be found in the appendix (folder lesson 2)

²⁷ Check the video for interesting expressions

²⁸ To be found in the appendix (folder lesson 2)

²⁹ To be found in PowerPoint 2 (folder lesson 2)

³⁰ To be found in the appendix (folder lesson 2)

³¹ To be found in the appendix (folder assessment rubrics)

<p>-Vocabulary of the poems³².</p> <p>-List of adjectives to describe/analyse the poems³³.</p> <p>-Vocabulary about emotions and feelings.</p> <p>-The language of teamwork: being able to express one's ideas and discuss someone else's ideas in a group.</p>	<p>Description:</p> <p>-Students have to imagine they are the creative designers of an important contemporary art gallery in London. The museum will be holding a creative writing session soon and Rupi Kaur is going to be the speaker. They want to take this opportunity to prepare an exhibition about a selection of her poems.</p> <p>-Students choose and analyse one of Rupi Kaur's poem. Students should write a title (the main topic that encompasses all the poems) and a description of the poem, making reference to the emotions it conveys. The teacher will show an example.</p> <p>-They prepare their oral presentation using Emaze: a programme which allows them to create a virtual gallery.</p> <p>-They deliver the oral presentations in class (3'), making use of their peer-assessment sheet and assessing their classmate's performance.</p> <p>*Scaffolding: The Language of TeamWork Handout³⁴.</p>
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³²To be found in the appendix (folder lesson 2)

³³To be found in the appendix (folder lesson 2)

³⁴To be found in the appendix (folder lesson 2)

Unit: Do you dare to feel?		Session 3: Music	
Teaching objectives: -I plan to introduce students to more emotion language related items (adjectives to describe sensations). -I plan to make students reflect about songs and music as an emotion tool. -I plan to tackle socially relevant issues such as cultural identity. -I plan to make students work in groups. -I plan students to develop their writing and literary skills. -I plan students to practice their speaking skills. -I plan to work on the social and emotional competence.		Basic Competence Writing -C7.To plan written texts of different types using the elements of the situation communicative -C8.To produce written texts of different typologies and formats applying several strategies. Literary -C11.To understand and value adapted or authentic literary texts.	
Concepts	Tasks and activities		
 -Adjectives to describe emotions and feelings in relation to music ³⁵ . -Writing skills -Cultural and social awareness -Musical awareness -ICT use	Pre-task: Introduction to music		
	Approach Whole group / individually	Time 15'	Resources -PowerPoint 3 ³⁶ -Worksheets lesson 3 ³⁷ -Pen/pencil
	Description -The teacher introduces a research that shows how population from the US and China react to same types of music. -The teacher plays different songs from the interactive map ³⁸ and students write down how they feel by looking at the adjectives in the PowerPoint (which will be projected on the whiteboard). -After each song, student's share their adjectives, the teacher tells them about the research findings and they compare.		

³⁵To be found in PowerPoint 3 (folder lesson 3)

³⁶To be found in the appendix (folder lesson 3)

³⁷To be found in the appendix (lesson 3)

³⁸Click here to access the map

-Writing skills -Speaking skills -Cultural awareness -Past simple -Adjectives to describe emotions and songs	Main task: Creating a Spotify Playlist		
	Approach	Time	Resources
	In groups of 4/5	25'	-PowerPoint 3 -Headphones -Lesson 3 Worksheets ³⁹
	Description -The teacher hands in the different books from 'The Emotions Collection' ⁴⁰ and asks them to create a Spotify playlist that illustrates the story and the emotion of the story. -Students need to summarise the story and justify their choice of songs (relating them to emotions). -Students will then interchange the playlist with another group and will have to write down what they feel when they are listening to the songs.		
-Listening skills -Speaking skills -Social-emotional learning	Homework: Commenting the playlists		
	Approach	Time	Resources
	In groups of 4/5	Ideally 10-15'	-Flipgrid -Previous worksheets

³⁹To be found in the appendix (folder lesson 3)

⁴⁰[Click here to check the collection](#)

	<p>Description</p> <p>-One spokesperson in each group should upload a 2' Flipgrid explaining their story and the justification of the songs (they should prepare their script in class).</p> <p>-Everyone, but the spokeperson needs to watch the explanation of the group's story they had exchanged and see if the emotions they had written down in class are somewhat similar.</p> <p>-They should then complete a questionnaire that will be sent to the teacher:</p> <ul style="list-style-type: none"> ○ What was the story about? ○ Did your emotions coincide with those of the story? Why do you think so? ○ What would you do to deal with this emotion/situation personally?
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Unit: Do you dare to feel?		Session 4: Fiction	
Teaching objectives -I plan to introduce students to Wuthering Heights. -I plan to make students work in groups. -I plan to tackle socially relevant issues such as gender, feminism and same-sex relationships. -I plan to make students reflect about personal relationships. -I plan to make students think about toxic traits in human relationships. -I plan to teach students how to give advice to a friend. -I plan students to develop their writing and literary skills. -I plan students to practice their speaking skills. -I plan to work on the social and emotional competence.		Basic Competence Writing -C7.To plan written texts of different types using the elements of the situation communicative -C8.To produce written texts of different typologies and formats applying several strategies. Literary -C11.To understand and value adapted or authentic literary texts.	
Concepts	Tasks and activities		
-Listening comprehension skills. -Speaking skills -Stating one’s opinion.	Warm-up: Introduction to Wuthering Heights		
	Approach Whole group	Time 5’	Resources -PowerPoint 4 ⁴¹
	Description -The teacher introduces Wuthering Heights comparing it to ‘La Isla de las Tentaciones.’ She explains Mr. Heathcliff and Katherine relationship briefly.		

⁴¹To be found in the appendix (folder lesson 4)

-Reading/literary skills -Speaking skills -Giving one's opinion -Social-emotional learning -Empathy	Pre-task: Toxic relationships		
	Approach In groups of 4/5	Time 15'	Resources -PowerPoint 4 -Toxic traits printables ⁴²
	Description -Students are given toxic quotes found in WH. They discuss about them and the way characters might be feeling. -Open-class feedback: Any interesting thoughts?		
-Grammar: 2 nd conditional and modals verbs. -Giving advice. -Writing skills -Speaking skills	Main task: Oh, drama!		
	Approach In groups of 4/5	Time 20'	Resources -PowerPoint -WhatsApp conversations ⁴³ -Pen/pencil
	Description: -Students receive a WhatsApp message from their best friend. He / she has some love issue and is asking them for advice.		

⁴²To be found in the appendix (folder lesson 4)

⁴³To be found in the appendix (folder lesson 4)

Unit: Do you dare to feel?		Session 5: Visual Arts	
Teaching objectives -I plan students to infer meaning by looking at pictures/videos. -I plan students to watch videos and be able to recognise and discuss the main ideas. -I plan students to engage in discussion and express one’s opinion. -I plan students to interact with each other. -I plan students to reflect about their emotions and speak about them. -I plan students to develop their speaking abilities. -I plan to work on the social and emotional competence.		Basic Competence: Speaking -C1.To obtain information and interpret varied oral texts (both teacher explanations and interaction with peers). -C2.To use oral interaction strategies according to the communicative situation. -C.3.To initiate, maintain and end the speech accordingly.	
Concepts	Tasks and activities		
-Listening skills -Critical thinking -Social awareness	Warm-up: ‘Happiness’ by Steve Cutts		
	Approach Whole group	Time 10’	Resources -PowerPoint 5 ⁴⁴
	Description -Students watch the video. -The teacher asks them the following question: What did the video make you feel like? -The teacher encourages open-class discussion: capitalism, consumerism, happiness, etc.		
	Main-task: Debate		

⁴⁴To be found in the appendix (folder lesson 5)

-Debating skills -Expressing one's opinion -Listening skills -Speaking skills -Social-emotional learning	Approach 4 groups of 6	Time 30' (preparation and delivery)	Resources -PowerPoint 5 -Vocabulary prompts with debating expressions ⁴⁵ -Peer-assessment sheet ⁴⁶
	Description <ul style="list-style-type: none"> - The teacher introduces the debate: Does money makes us happier? - 4 groups of 6 are made. A groups will have to defend that money makes us happy; B groups will have to defend it does not. - 2 debates will be carried out. While students debate, the others will have to complete the peer-assessment checklist. There will be 1 moderator per debate. - Students need to look for evidence to support their claims before starting the debate. - Students are expected to use the vocabulary prompts during the debate. 		

⁴⁵To be found in the appendix (folder lesson 5)

⁴⁶To be found in the appendix (folder lesson 5)

Unit: Do you dare to feel?		Session 6: Drama	
Teaching objectives -I plan students to understand their classmate’s emotions. -I plan students to understand their own understand emotions. -I plan students to develop their empathy. -I plan students to develop their speaking skills. -I plan students to apply all the knowledge acquired through the lessons. -I plan to work on the social and emotional competence.		Basic Competence Speaking -C1.To obtain information and interpret varied oral texts (both teacher explanations and interaction with peers). -C2.To use oral interaction strategies according to the communicative situation. -C.3.To initiate, maintain and end the speech accordingly.	
Concepts	Tasks and activities		
-Social-emotional awareness -Creativity	Warm-up: Pass the emotion		
	Approach Whole group	Time 10’	Resources
	Description -Students and teacher sit in a drama circle. -With very little explanation, the teacher simply says ‘we’re going to pass a smile around the circle’. Start off by passing a big smile to the person sat to their left, and then encourage it all the way around. Using the same principle, pass further emotions or feelings.		

-Vocabulary (emotions and feelings) -Communicative competence -Social and emotional learning	Main-task: Lights, camera, action!		
	Approach In groups of 4/5	Time 40' (20' preparation, 20' acting)	Resources -PowerPoint 6 ⁴⁷ -Wheel of emotions (cut into emotions) -Dresses -A table and four chairs -Stage -Food (optional)
	Description -Students are given the beginning of a situation (characters, context) and some emotions (from the wheel of emotions) which they have to act-out. The situation is the following one: 'A bottle of ketchup, a bottle of mustard, a bottle of barbecue sauce and a jar of mayonnaise are accidentally left out of the fridge overnight. They start arguing about who is the most important.' *PowerPoint 6 includes the image of a kitchen to project on the wall/stage while students are acting out. -In groups, they develop their characters and personalities and prepare their improvisation play. -The beginning of the story will be the same one but it will develop differently depending on the emotions given (and student's creativity). -The teacher should encourage them to have in mind everything that's been discussed during the previous lessons. -Dresses and food (put some drinks and crisps on the table, for example) so as to engage students.		

Assessment Criteria	Attention to diversity/differentiation
<p>I plan to assess students' performance at the beginning of the unit and during every lesson in a formative way. By doing so, I will be aware of both their starting point and their development. This will also give me enough information about how should I prepare the following lessons. To assess students' work and performance, I will use rubrics⁴⁸.</p> <ul style="list-style-type: none"> - The rubric to assess speaking activities focuses on: fluency, pronunciation, grammar, vocabulary, content, and body language/eye contact, and indicators of quality level will go from poor (1) to excellent (3). - The rubric to assess writing focuses on: content, organization, style and use of English and indicators of quality level will go from poor (1) to excellent (3). <p>In addition, I will write down my class observations in a notebook: work, participation and behaviour.</p>	<p>Children with autism tend to prefer doing activities by themselves. I will keep that in mind while implementing this didactic unit, cooperative work and social interaction can be challenging for them. I will allow A⁴⁹ to pursue individual work when he needs to and I will support him in any way I can. However, I will try to encourage him to work in group as much as possible, since students with ASD are prone to isolate themselves and that reduces their opportunities to interact with other students.</p>

⁴⁷To be found in the appendix (folder lesson 6)

⁴⁸Rubrics to be found in the appendix (assessment rubrics folder).

Please, check them for detailed assessment criteria.

⁴⁹'A' is used here so as not to reveal the identity of the student.

6. DISCUSSION

In this section, I intend to analyse both the didactic unit and my teaching intervention based on students' feedback with the aim of advancing new knowledge on the topic as well as present improvements for implementations of this didactic unit in the future.

The data was collected by means of two surveys: an initial questionnaire and a final questionnaire that were carried out in class. Both questionnaires⁵⁰ were answered anonymously, so that students were as honest as possible.

As explained above, the initial questionnaire aim was to identify students' knowledge and opinion about social-emotional education and their relationship with arts, and it was conducted on the first day of class.

The final questionnaire, on the other hand, was done the day after finishing the didactic unit. It is divided into four parts. In the first one, students' knowledge and opinions about social-emotional education in general was checked, comparing their answers to the ones from the initial questionnaire. In the second part, students were assessed on both their knowledge of social-emotional education (specifically what had been covered in class) and their English. In the third section, students assessed the didactic unit and the teacher intervention. In the fourth and last section, a final assessment⁵¹ with 4 essay-like-questions was included. This aimed to provide students with a more open space for reflection and self-expression, as well as gain some potential interesting insights on SEL.

The analysis is divided into 5 sections based on topic and type of question/answer. The first section is devoted to emotions and language. It includes graphics and percentages⁵², since students were given different options to chose from. The second section works the same way, but focuses on emotions and arts. In the third question, comments on students' answers about SEL and the way they deal with their emotions is provided. On the next part, student's feedback on the teacher intervention (students' learning, didactic unit assessment, and teacher assessment) is evaluated. Finally, some of the most interesting insights from the essay-like questions are presented. A personal reflection on the whole process wraps the discussion up.

⁵⁰ Questionnaires are available in the annex.

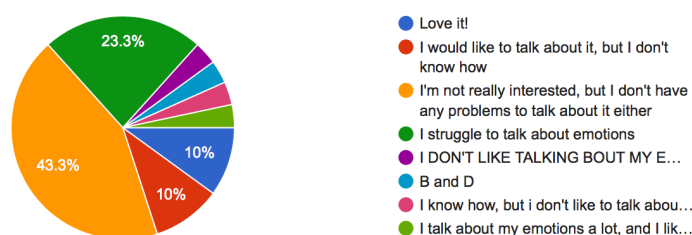
⁵¹ At the end of each questionnaire, a link to a test on emotional intelligence is provided, so that students who grow interested on the topic can explore a bit more.

⁵² Some percentages differ in the picture and in the analysis because students were allowed to give more answers outside of the options provided. These extra entries resulted in similar answers to the ones given initially.

6.1 Expressing emotions in the L1 and the L2

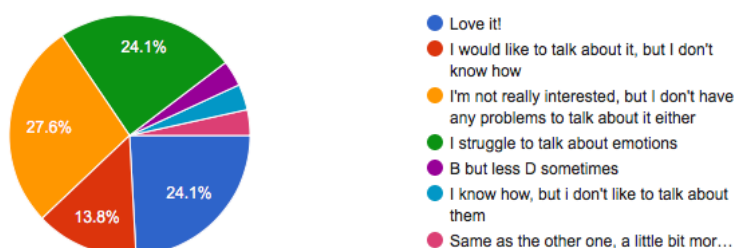
As explained above, this section will analyse the way students feel about expressing their emotions and feelings both in their native tongue and the L2 (English).

- When asked about **how comfortable they feel to talk about emotions in their language** (Spanish and/or Catalan), 26,6% of students reported struggling to open up, 46,6% said they were not really interested, 13,3% claimed to love it, 10% declared they would like to do it but do not know how, and 6.6% (2 people) shared they do not like talking about it. The fact that 2 students out of 24 do not like talking about emotions is not concerning. However, that 46,6% is not interested shows there is a significant unawareness about the importance of SEL among students.



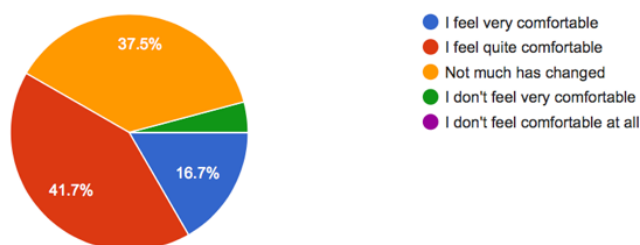
Graphic 1. How comfortable do you feel to talk about your emotions in your native language? Initial questionnaire.

When asked this question again after the implementation of the didactic unit, 29,2% felt quite comfortable to talk about emotions and 16,7% felt very comfortable. All together, these numbers sum up to 45,9% of students being comfortable to talk about their emotions in their mother tongue. This is a much higher number than the initial 10% who reported enjoying to do so. Even though the didactic unit focuses on emotions and feelings in English, such findings demonstrate that SEL is an interconnected and integral ability which can be improved throughout different subjects. On the other hand, 50% of students reported that 'not much had changed'. This demonstrates that, as mentioned in the theoretical framework, SEL needs to be implemented in other language subjects (Spanish, Catalan) and areas of study (maths, science, social studies, etc.) in order to be effective. Finally, we can observe a decrease in the number of people who do not like to talk about emotions, from 6.6% (2 people) to 4,2% (1 person).



Graphic 2. How comfortable do you feel to talk about your emotions in your native language? Final questionnaire.

- When it comes to **expressing themselves about their emotions and feelings in English**, 24.1% of students report to struggle, 27,6% are not really interested, 20,6% would like to talk about it but does not know how, 24,1% love it and 3,4% do not like to talk about it. These numbers are interesting because we can see how the percentage of people who are not interested in talking about emotions and feelings decrease from 50% to only to 27,6% when in English. On the contrary, 24,1% report to love it, which twice more than in Catalan/Spanish. This supports the idea that using the EFL as the environment to introduce social-emotional education is convenient. Although results are still inconclusive and further research should be conducted in this direction, we can assume that students feel more motivated to talk about their emotions in English than in their native tongue. This may be explained by the fact that they do not feel English as attached to their emotions, and thus, may be 1) easier for them to open up and/or 2) more engaging, as it is something they are not used to do. Something similar happens with the numbers of those who would like to talk about their emotions and feelings but do not have the tools, which rise from 10% to 20,6%. This demonstrates the need of introducing SEL in the EFL classroom so as to give students communicative tools regarding the emotional aspect. The percentage of people who do not like talking about their emotions is still very low (3,4%).



Graphic 3. Do you feel more comfortable to talk about your emotions in English now than you did before? Final questionnaire.

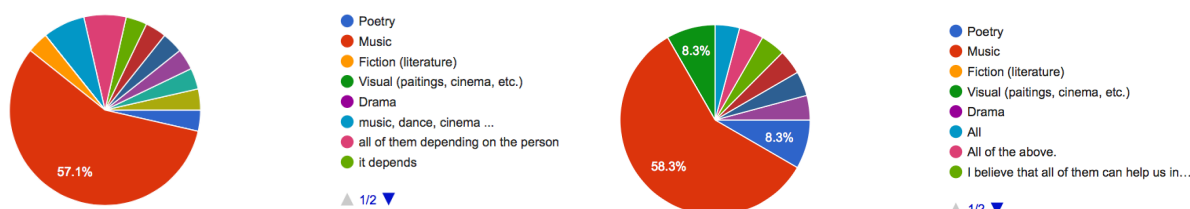
When asked this question for a second time after two weeks, 41.7% report feeling quite comfortable to talk about their emotions in English, and 16,7% feel very confident. This results in 58,3% of students feeling comfortable with the idea of sharing their feelings, which supposes an increase of 12,9% if compared to the initial 45,9%. However, 37,5% of students still think not much has changed, which again reinforces the idea that a 2-weeks SEL programme is not enough to improve students' social-emotional competences. Only 1 person reports not feeling comfortable to talk about their emotions in English.

6.2 Art and emotions

This section will analyse students' thoughts on the relationship between arts and emotions.

- When asked for the first time if **art is a good way of dealing with emotions**, the majority of students said yes, only one person said no, and some reported not having an opinion about it (not knowing). However, none of the ones who answered art is a good way of dealing with emotions was able to justify their answer. In the final questionnaire, on the other hand, all of the students agreed that art is connected to emotions and help humans expressing and dealing with them, as well as giving reasons and even examples from the didactic unit.
- In addition, those who answered 'yes', were asked to specify what kind(s) of art. Music is a clear winner with 57.1% in the initial questionnaire and 58,3% of votes in the second one. Poetry gets 3,6% first and 8,3% later. Visual arts appear for the first time in the second questionnaire with

12,5%. The entry 'all of the above (students were offered music, poetry, fiction, visual arts and drama to choose from), gets 32,2% in the initial questionnaire and 25,2% in the second one. After exploring the different artistic areas in class, I was expecting more students to vote 'all of the above' in the final questionnaire. However, this decrease could be explained by the fact that students may have linked their emotions to a specific kind of art in a stronger way than in others, deciding to choose such over the rest (music, visual arts and poetry). This is also very positive, since students may have potentially developed their self-awareness, getting to know themselves and their needs in a deeper way.



Graphics 4 & 5. Could you specify what kind(s) of art (helps expressing/dealing with emotions)? Initial and final questionnaire, respectively.

6.3 Questions on SEL and students' emotional management

This section will analyse students' knowledge of and relationship with SEL.

- When asked if there is any **difference between feelings and emotions**, 19 students said no, 4 said yes and provided a little explanation ('feelings are the representation of emotions', 'feelings are more self-conscious', 'feelings are internal and emotions are external', 'the way we understand feelings depends on how we perceive emotions'), and 1 person reported knowing they are different but not being able to explain why. In the final questionnaire, however, all students knew the difference between feelings and emotions and were able to provide a precise definition.
- When asked about **the notion of 'emotional intelligence'**, 20 students reported knowing about it, but they were not capable of providing a definition, 2 were not sure, and 2 did not know. When asked for the second time, all students were able to write a precise definition of emotional intelligence. At this point, it is worth mentioning that this concept was never explicitly explained in class. This shows that students' interest on emotional education was somehow sparked and they looked up its definition at some point during the 2 weeks - or managed to guess it through experience in class.
- When asked if they considered themselves to be **emotionally intelligent**, in the first questionnaire, 7 students chose yes, 10 chose no, 5 reported not knowing and 2 reported trying. When asked the same question at the end of the didactic unit, 21 students said yes and justified their answers, which included ideas such as: 'I've learned about emotions and I able to identify them', 'I have learned to show my emotions in several ways', 'I am abler to manage my emotions now'. Interestingly, 3 students said they had learned about emotional education, but had not improved it 'because it takes more time and practice to do so.' They are, however, motivated to keep improving: 'at least now I am more aware about it, I can easily identify them (emotions) and maybe keep learning to handle them.'

- When asked if they **handled their emotions well**, 6 students say yes, 9 say no and 9 say sometimes. When asked about how they handle other people's emotions, 6 report yes, 9 report no, 8 report sometimes and 1 person reports not knowing. Although we have no way of knowing for sure, probably students reporting not knowing how to deal with their emotions well also chose not knowing how to deal with someone else's emotions. That is why the numbers are similar in both cases. Again, the numbers demonstrate the need of helping students deal with emotions so that they are able to develop healthy relationships both with themselves and others.

When asked this question again in the final questionnaire, all students said they were abler to deal with their emotions/someone else's emotions after the didactic unit, and they justified their answers. Among other things, they mentioned having raised awareness about social-emotional education, empathy, cooperative group work, and how they are now able to identify emotions in different situations (in a play, in books, poems, etc.) They all repeat that being more aware of their own emotions implies being more aware of someone else's emotions.

- When asked '**do you help your friends with their emotions/feelings**' for the first time, 11 students marked yes, 6 answered no, 6 answered sometimes, and 1 reported not knowing. When asked if they had more tools to help their friends with their emotions and feelings now than before the didactic unit, 23 students said yes, justifying their answers: 'yesterday, I helped a friend that broke up with his boyfriend and it was so similar to the WhatsApp activity', 'by learning different ways of expressing and dealing with my emotions I can help someone cope with theirs too', 'the WhatsApp activity made me think about how to act in situations I had never thought of before.' Only one student answered no because according to them, 'we were the ones doing it (the activity), so we did not really improve'. This is, however, a somewhat wrong reasoning due to students' unawareness that, as it has been demonstrated by many learning theories, we 'learn by doing'. Nevertheless, this opinion should not be completely dismissed. Teachers could, for example, devote more time to the activities, including a pre-task and a post-task where students are given more tools/examples/support to deal with certain situations, as well as sharing their final results and having an open-class discussion about them in class.
- When asked about their **greatest challenge in applying emotional intelligence**, students repeatedly mentioned the following problems: understanding their emotions/feelings, lack of knowledge about the emotional and social aspects, impulsiveness, anxiety management, anger control, and not feeling comfortable with sharing their emotions and feelings. These concerns are mentioned again in the final questionnaire, but with students opening up a bit more and providing a deeper analysis of their difficulties/needs, as well as ideas on how to solve them:
 - ✓ expressing emotions and self-esteem – 'I'll try to be more confident since my friends will not judge me for what I'm feeling'. This shows the importance of creating a safe and welcoming environment for students to express themselves in class without being judged, neither by teachers nor by classmates.
 - ✓ managing emotions – 'thinking about different scenarios and trying to guess how I would react', which demonstrates the benefits of drama and role-plays.
 - ✓ identifying one's emotions: 'I can write my thoughts down, check the emotions wheel and try to identify them', finding solutions through self-awareness.
 - ✓ applying emotional intelligence when it comes to other people – 'trying to be kind and understanding with others', that is to say, developing empathy.
- When asked if **emotional intelligence is taught enough in schools**, students answered that it is something a) not dealt with at all ('I don't think it is taught in schools and it should be; 'I would like to have lessons about it'); b) not taught enough ('only talks when we were kids'; 'there should be classes on how to learn to control and express our emotions'); and c) not properly

dealt with ('when teachers try to do so, it's terrible because they don't know how to do it in a way that's useful for us'; the meaning of emotions is taught, but not emotional intelligence.') From these statements, we can highlight four main ideas. First, we can conclude that, as suggested earlier, SEL is not taught enough in high school. Second, that students do demand social-emotional education in secondary school. Third, that they demand practice rather than theory. And fourth, that teachers need more training on this aspect, as well as more communication with their students.

In addition to this, students were asked **ways of improving such problem**. These are the most repeated solutions:

- ✓ Provide students with regular talks about emotional education.
 - ✓ Include practical lessons where students can talk about their feelings, but in a way that they do not feel forced to do it.
 - ✓ Design intrapersonal activities where students can reflect upon themselves and their emotions without sharing it with others.
 - ✓ Help students with stress and anxiety management
 - ✓ Hire psychologists to work with them regularly in the class.
- When asked if they had a **favourite emotion**, the majority of students mistook emotions, feelings and states (happiness), and all their answers included words such as 'happy' or 'happiness'. This illustrates students' unawareness about the importance of all emotions. When asked this for a second time, most of the students said happiness again. However, there were new answers as well: 'I don't have a favourite emotion because all of them are necessary', 'I consider all emotions equally important', 'I think we need to experience all different emotions to be aware of what is happening to us and we should appreciate all of them.' Such thoughts demonstrate how, after the lessons, some students were able to appreciate all emotions and not only those we consider to be 'positive'.

6.4 Teaching intervention

6.4.1 Students improvement/learning of EFL

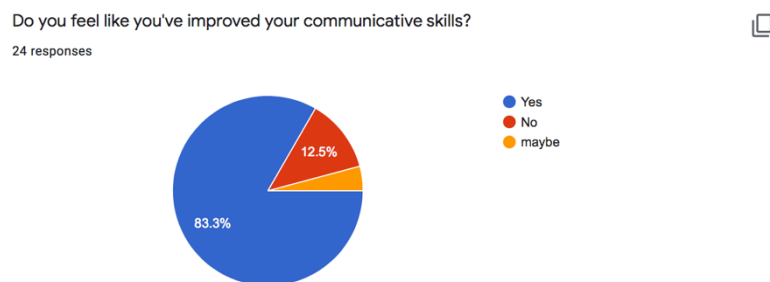
This section will analyse the data collected in regards to students' improvement in the English language.

- Most of the students (95,8%) reported feeling to have acquired **new vocabulary** to talk about emotions and feelings in English. This proves the didactic unit to be useful for language learning.



Graphic 6. Do you feel like you have acquired new vocabulary to talk about emotions in English? Final questionnaire.

- Likewise, most of the students (83.3%) felt they had improved their **speaking skills in English**, which proves that the unit met one of its main aims: improving students' speaking skills.



Graphic 7. Do you feel like you have improved your communicative English skills? Final questionnaire.

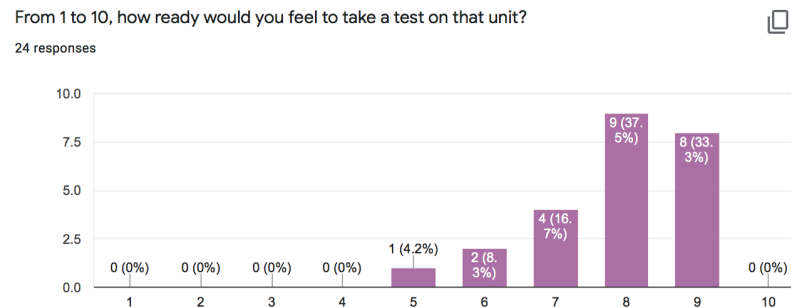
- 65% of students reported having improved their **writing skills**. The fact that the percentage is a bit lower compared to speaking is completely understandable since, although both writing and speaking were the main focus of the didactic unit in terms of language, speaking was encouraged in all tasks (cooperative group), while writing was not.



Graphic 8. Do you feel like you have improved your writing skills in English? Final questionnaire.

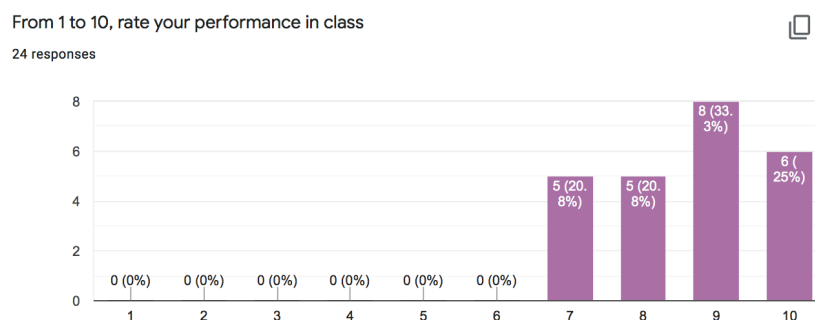
- When asked **what they had learned**, students highlighted: new emotions and feelings, new ways of expressing their own emotions in English and the relationship between arts and emotions. These are, in fact, the three main aims I had in mind when designing the didactic unit: introduce students to SEL through arts while improving their linguistic and cultural skills of English. Apart from these main ideas, other aspects were mentioned as well:
 - ✓ Emotional intelligence awareness: 'I had never really interested me but now that I've been taught what they (emotions) are I find them interesting and important, especially in nowadays society.'
 - ✓ Empathy: 'it's better to spend a little more time writing or expressing yourself in a way that's not harsh than giving a mean message right away without being sympathetic.'
 - ✓ Self-awareness: 'it's difficult for me to describe my emotions but I can work on that.'
 - ✓ It is okay to open up and get help from others.

- When asked **how ready they would feel to take a test on the unit** (1-10 being 1 not ready and 10 very confident), 33.3% said 9, 37,5% said 8, 16.7% said 8, and the rest did not choose less than 5. This is quite positive, as it shows how students acquired knowledge and think they could succeed in an exam.



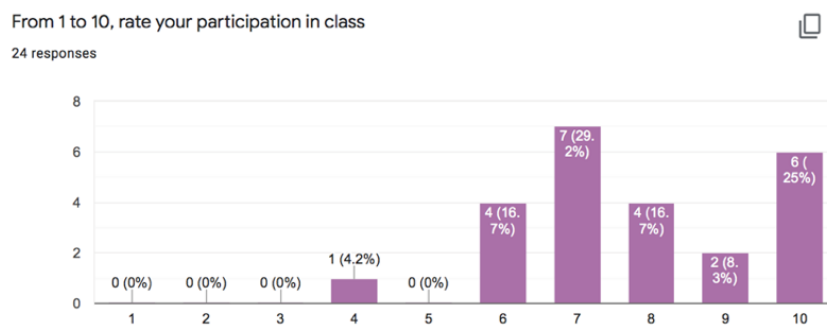
Graphic 9. How ready would you feel to take a test on that unit? Final questionnaire.

- When they were asked to rate **their performance in class** (1-10 being 1 not enough and 10 excellent), 25% chose 10, 33,33% chose 9, 20,8% chose 8 and 20,5% chose 7. This is also positive, since it shows that students were engaged enough to endeavour during the lessons.



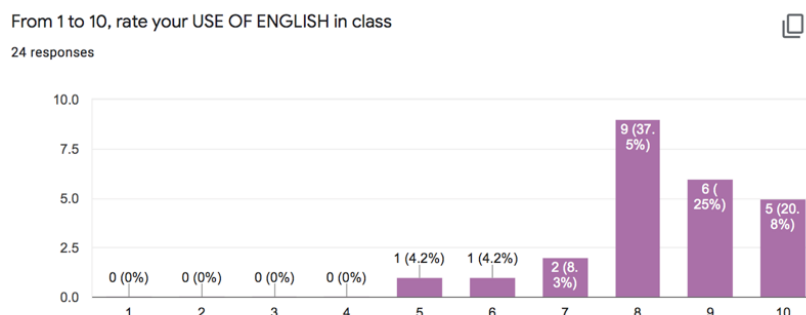
Graphic 10. Rate your performance in class. Final questionnaire.

- When asked about **their participation in class**, 25% chose 10, 8,3% chose 9, 16,7% chose 8, 29,2% chose 7, and only one person chose 4. These numbers are high too, and demonstrate that students were engaged and motivated during the lessons. The person who chose number 4 is probably the same person who reported having problems when it comes to talking about emotions. In only two weeks, I did not have the time nor the resources to explore any solutions, but teachers should be aware of such cases, approach the student(s), identify the problem, and provide a solution, thus paying due attention to diversity.



Graphic 11. Rate your participation in class. Final questionnaire.

- When students were asked to rate their **use of English** in class, 20,8% chose 10, 25% chose 9, 37,5% chose 8, 8,3% chose 7, and only 2 people chose 6 and 5. These are positive numbers, considering that students usually find it hard to communicate with their classmates in a foreign language (observation from Practicum II Report, Marín, 2021).



Graphic 12. Rate your use of English in class. Final questionnaire.

In fact, when asked if they had **used English as much as they could** in class, all students said yes, with some students highlighting that they felt motivated to speak thanks to the new vocabulary acquired. However, some others mentioned the following concerns:

- ✓ ‘Sometimes I feel nervous and insecure and I’m scared to make mistakes in front of everyone’, ‘I am afraid they (classmates) will laugh at my accent.’ Even in this sense (speaking English), SEL plays a fundamental role in the classroom, since students must learn to be respectful and contribute to the construction of a safe and welcoming environment for everyone.

In addition, when they asked ‘**what can the teacher do help you with that**’, they answered:

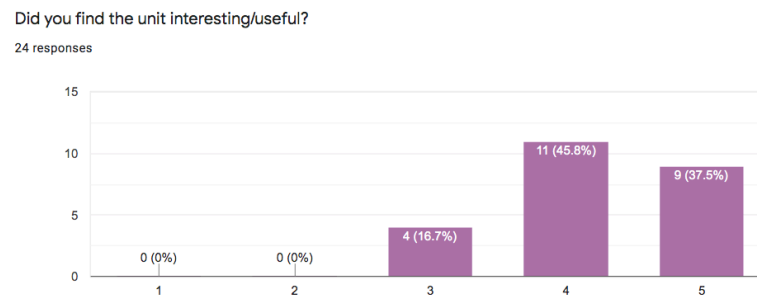
- ✓ Provide encouragement
- ✓ Provide confidence
- ✓ Be aware of those people who laugh and make fun of others.

Similarly, when they were asked what asked ‘**what can you do to improve your use of English** in class, they answered: ‘ignore rude people’, ‘believe in myself’, ‘overcome shyness’ and ‘work on my confidence’. Again, these aspects have to do with the emotional and social aspect of human beings and interaction, reinforcing the idea that SEL is essential in nowadays high schools.

6.4.2 Didactic unit assessment

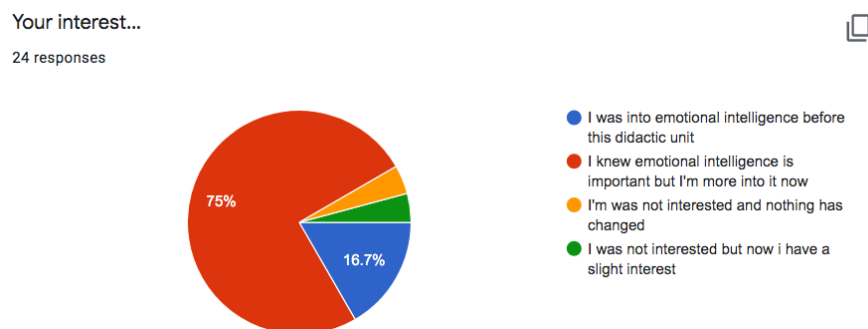
The below will assess student satisfaction in relation to the didactic unit.

- When they were asked **if they had found the unit useful** (1-5, 5 being the highest), 37.5% said yes 5, 45,8% said 4, and 16,7% said 3.



Graphic 13. Did you find the unit useul? Final questionnaire.

- When they were asked **about their interest**, 16,7% reported being into emotional intelligence before the didactic unit; 75% reported knowing that emotional intelligence was important but being more into it after the lessons; a person reported nothing had changed and another person reported having developed a slight interest. These numbers show that more than half of the class increased their interest in social-emotional education after the didactic unit.



Graphic 14. Your interest... Final questionnaire.

Additionally, when asked if the didactic unit had **changed their opinion about emotional intelligence**, students reported: being more aware about the importance of emotional intelligence and its impact on their daily lives; and the need of SEL to be a separate subject in school.

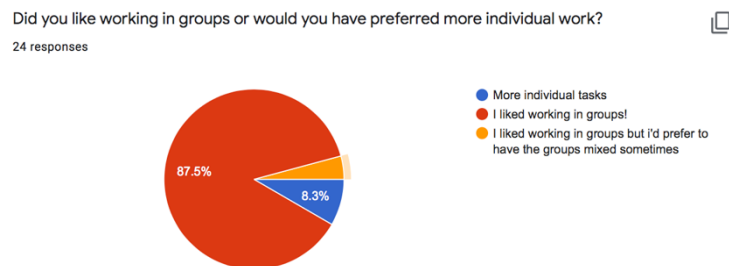
Moreover, when asked if the unit had **sparkled their interest** on something, students mentioned: emotions and feelings, social-emotional learning, applying social-emotional education to daily life, empathy, psychology, music, English vocabulary, and problem-solving skills.

- When asked about **the thing they enjoyed the most**, students mentioned: learning new vocabulary about emotions as they only knew basic emotions; playing games and dynamic activities; discovering new music, theatre because 'it helps shy people to overcome their fears while being fun', the debate because they could express themselves about controversial topics, cooperative work, the WhatsApp conversation because of its resemblance to real life, and the openness of all activities, since they 'allowed them to think and not act like robots'. It seems that these are unattended topics in school, and students crave for them. Therefore, they should be considered when designing educational activities.
- When students were asked **if there had been something they did not like**, most of them said 'no', which is a good sign because it means they enjoyed the unit. However, they proposed improvements for some of the activities:
 - ✓ Students found the poem activity in lesson 1 particularly challenging and demanded for more specific instructions and support with the poems.
 - ✓ Students reported having missed an open-class discussion in class to comment their songs in the Spotify Playlist activity in lesson 3. This could be a very interesting post-task, since everyone could discover new music.
 - ✓ Students also reported that groups could have been mixed at some point. This was difficult to do because we were very pressed with time, but it is worth considering for future implementations of the didactic unit.
 - ✓ Although most of them enjoyed the drama lesson, some students reported feeling a bit lost and 'forced' to act. More drama practice and scaffolding (giving students more time to write a script, for example) is highly recommended for future implementations.
 - ✓ A student also reported 'not liking' the fact that the project was part of their semester mark. They claimed that it should be a compulsory unit, but not count for their mark, as if it is, their motivation becomes extrinsic and they do not enjoy the activities that much. Of course, that is teacher's choice, but it is an interesting idea to consider.

Finally, a student reported that, at first, the activities were 'weird' and challenging because they were 'not used to do such things'. However, they reported having enjoyed the lesson and wanting to do more of it. It is natural that students who are not used to follow a task-based approach struggle a bit at first. That is why SEL and Task-Based-Language teaching should be implemented gradually and holistically in the school.

- When asked about **the most difficult activity** of the didactic unit: poem (confusing), so more support on that part / changing the focus; difficulty to express one's emotions; theatre play, as it was difficult to improvise, agreeing with the group (also requires practice), shyness in debates, work on that by creating a welcoming relaxed environment for everyone to speak.
- When asked about **the easiest part**, they said: song activity (discuss in class).

- When asked **if they had liked working in groups or would have preferred more individual work**: 87,5% reported liking it, 8,3% would have preferred individual work and a person proposed mixing groups, which is indeed an interesting idea that had not been considered.

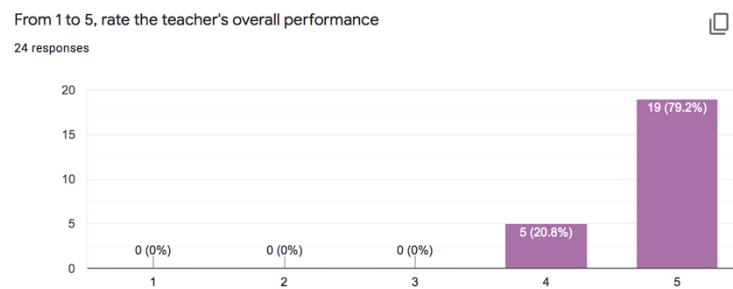


Graphic 15. Did you like working in groups or would you have preferred more individual work? Final questionnaire.

6.4.3 Teacher assessment

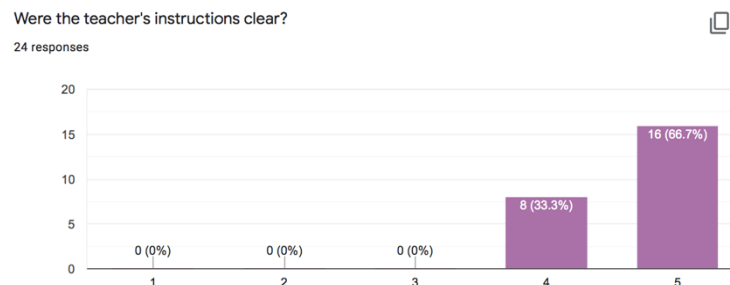
The students were also asked to evaluate certain metrics regarding the teacher's performance:

- When asked to **rate the teacher's overall performance** (1-5, 5 being the highest), 79,2% said 5 and a 20,8% said 4.



Graphic 16. Rate the teacher's overall performance. Final questionnaire.

- When asked if the **teacher instruction's** were clear (1-5), 66,7% said 5, and 33,3% said 4.



Graphic 17. Were the teacher's instructions clear? Final questionnaire.

- When asked if there was **anything they would like to highlight about the teacher**, students mentioned:
 - ✓ They liked the fact that she included theory but also 'enjoyable activities.'
 - ✓ They liked the use of different ICT tools.
 - ✓ They liked that the teacher 'tried to connect with us (students) and made us feel comfortable since day one.'
 - ✓ They liked that the teacher was understanding.
 - ✓ They liked the teacher's positivity and willingness to help everyone.
 - ✓ They liked that the teacher encouraged them when they were feeling tired.
 - ✓ They liked the teacher's 'way of addressing people as normal instead of just students.'

The majority of their answers have to do with social-emotional aspects, which again reinforce the idea that students value and crave for these.

- In the '**what things could the teacher improve section?**', students' main demand was to have more time to complete the tasks. Personally, I was aware that we were a bit pressed with time as I designed the didactic unit, but wanted to take this opportunity to try explore as many activities as possible. In addition, some tasks were already eliminated/modified in order to adapt to the group's needs and pace.

6.5 Extra SEL insights

As mentioned on page 52, students had to carry out an essay-based task with the aim of uncovering extra insights about their social-emotional states. Some of them are provided below:

- **What makes you happy?**
 - 'People'
 - 'Family'
 - 'Friends'
 - 'Being in peace with myself'
- **How do you think arts can help us deal with our emotions?**
 - 'I think art is a very good way of expressing ones' mind and feelings as you can turn all of them into something that you like or enjoy, or simply find it in others' work.'
 - 'As we saw in the Spotify activity, art can help us identify and express our emotions, and that is key to deal with them or to ask for help, which is also important.'
- **In what way talking about emotions can change our perception of ourselves/the others/the world?**
 - 'As emotions are a very important part in human beings, it's important for us to understand them and share them with others. When we express our emotions, we're helping others in understanding us, and at the same time we get to know ourselves better.'

- 'Talking about emotions can help us identify them and change our perception of them.'
- 'I think it can help us understand the way others act and behave.'
- 'I believe a lot of misunderstandings and conflicts would be prevented if we talked more about our emotions.'
- 'Opening up about your emotions and feelings may help you see that you're not alone; that other people struggle just as you do.'
- 'If everyone talked about what they feel openly, we would be less insecure and we would be more sympathetic.'

6.6 Assessment of the didactic intervention

▪ The process of planning and designing a didactic unit.

To plan and design a didactic unit is a challenging and demanding task since teachers need to think every single little aspect. However, it appears to be the only way to create solid lesson plans. Planning and designing a didactic unit is essential to organise the teacher's aims, methodology, activities and timing, which is crucial for class management. In addition, it helps students have clearer ideas of what they will be doing and learning, facilitating, thus, their learning journey.

▪ Aspects which could be improved.

Judging by students' feedback, *Do you dare to feel?* has been proven to be successful, as it has met all the core objectives: introducing students to SEL through the arts, raising their awareness and interest on the topic while improving their English and having fun at the same time.

However, there are always aspects which can be improved, modified or deleted. In the future, it is advisable that teachers devote more time to each lesson. In this way, students will be more relaxed and will be able to deepen on the different activities/concepts. On another note yet a similar aspect, it has been observed that a high number of activities can be tiring and confusing for students, so it is better to focus on core activities.

It would also be interesting for teachers to come up with more opportunities for students to get creative and produce their own artistic material. For example, instead of analysing a poem, encourage them to write one themselves.

Another activity which has been found to be rather challenging by students is the role-play. So introducing more guidance and support on the teacher's part seems to be necessary, since drama can be particularly hard for those students who are insecure and do not like to talk in public. Another solution is to distribute different roles among the students (actor/actress, scriptwriter, director, make-up artist, etc.) so that they can choose a task depending on their strengths.

Something else which could be included in the future is more individual work. While fostering cooperative groups is important and should continue to be promoted, individual work can also help students assimilate concepts and could be introduced at some point of the didactic unit.

Attention to diversity and additional measures for those students who may struggle to follow the class should be also taken in consideration in future implementations of the didactic unit.

Finally, both the communicative approach and TBLT have their limitations, and these need to be considered as well. These methodologies are time consuming, and can be challenging for students who are not used to them. If students are unfamiliar with student-centred lessons, they can hesitate to take responsibility of their own learning and they may need more support.

▪ **Some other thoughts**

Some other interesting thoughts which sparked during the didactic unit implementation are provided below:

- ✓ It is essential that teachers plan their didactic unit being aware of their time. It is a difficult task, since sometimes I struggled to be realistic in this sense. However, I was always able to adapt to the class and the different student's needs.
- ✓ Co-teaching can provide beneficial support for both pupils and teachers. We (me and my mentor) were able to help each other, and each of us contributed to the class with something different.
- ✓ It is a good idea to negotiate the composition of the working groups and help the students distribute tasks and roles to guarantee the success of everyone's participation.
- ✓ It is important to provide different assessment tools to ensure the learning of all students
- ✓ Tasks need to be carefully planned in order to be successful. Naturally, TBL lesson plans take longer to plan and often require re-evaluation. Course-books, which are often an essential tool in high schools, tend to follow a PPP approach. It is a good idea to adapt the PPP activities so that they meet the TBL criteria. However, tasks, which require a bigger effort and commitment, can be challenging for students who are not used to follow a TBL approach. That is why tasks need to be well thought-through and teachers need to provide constant support so as to motivate students in their process of completing the task.
- ✓ Improvisation (the ability to adapt to unforeseen situations) is a highly required skill for teaching.

7. CONCLUSION

SEL has become one of the buzzwords in the educational community nowadays, drawing the attention of educators, families and the administration. This growing interest for introducing SEL in teaching and educational settings turns out to be natural as more and more studies demonstrate the benefits of educating children and teenagers in social-emotional aspects.

As detailed above, SEL has been proven to have several benefits, including: a) improvement in students' social and emotional skills, attitudes, relationships, and perceptions of classroom and school climate; b) decline in students' anxiety, behaviour problems and substance use; and c) long-term improvements in students' academic performance' (CASEL, n.d).

However, as it has been mentioned several times in the theoretical framework and then supported by the case analysis, SEL seems to be neglected in secondary education.

In this context, it appears necessary that teachers start including SEL practices and programmes in their lessons.

Certainly, the EFL classroom is one of the most suitable environments for the implementation of SEL. This is because of three main reasons: first, the undeniable relationship between language and emotions (the way we understand emotions affects our language, and the language that is available to us affects our emotional experience) (Lindquist et al., 2015); second, because language is inseparable from culture, which is at the same time related to emotional aspects; and third, because there is evidence that some students find self-expression more attractive in a foreign language.

In addition, working on social and emotional aspects in the EFL classroom potentially helps students raise their awareness of both their own and their target language cultural values and behaviours. SEL, thus, serves as a nexus between cultures, providing students with the opportunity to identify and appreciate otherness and uniqueness, as well as feeling universality. This is particularly interesting in such a growing multicultural and globalised world as ours.

On a different note, the arts seem to embody the perfect driver for introducing such discussions, as it is one of the main forms of self-expression, as well as also having little weight in the Catalan/Spanish curriculum.

In this sense, the didactic unit presented in the dissertation comes into being in order to introduce SEL, while allowing students to practice and improve their English and artistic skills.

Furthermore, such materials provide us with interesting insight into SEL and the students' needs, and are, thus, highly beneficial when it comes to research purposes and educational improvement.

Although results are not conclusive, and more research on the topic needs to be done, we now have new variables to consider. For example: a) students prefer to talk about their emotions in the L2, but learn to appreciate emotions in their L1 on the way; b) students are unaware of the importance of SEL, but quickly learn to appreciate it and demand more and c) the arts are indeed an interesting way of introducing SEL to students, as they feel they have freedom to express their emotions and thoughts in different ways.

Creating practical materials to implement SEL in the EFL classroom, and implementing SEL in the educational activity is, for all of the reasons mentioned above, not only advisable, but vital.

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9. ANNEX

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