

**Final dissertation**

**THE PORTFOLIO:  
DESIGNING A COMPREHENSIVE TOOL  
TO TEACH ENGLISH IN EARLY YEARS**

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## Abstract

This study analyses portfolios to teach English as a Foreign Language and presents a proposal designed as a comprehensive tool for children aged three to five years old. Together with the indispensable literature review, four teachers from three different schools were interviewed in order to validate the portfolio proposal. Their responses showed a high level of motivation from the students and they agreed on how flexible it is to use and adapt to each group and the schools' limitations. Besides, some lessons were also observed to have a better understanding of what a portfolio implies. Furthermore, one of the main goals for this dissertation was to find a way to make the design inclusive. In order to achieve it, the reality of the social context where the approach has been investigated was considered, given the great number of origins and backgrounds we can find in one same course. This was done by discussing and analysing the feedback provided by an English teacher from a maximum complexity school. As a result of the research, the portfolio design provides guidelines useful for as many schools as possible while leaving space for adapting it to their different needs.

**Key words:** portfolio, language learning, English as a Foreign Language (ELF), Early Years, very young learners

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Aquest treball analitza portafolis per ensenyar l'anglès com a llengua estrangera a nens i nenes de segon cicle d'Educació Infantil. A més, presenta una proposta de portafolis dissenyada com a eina integral per aquesta franja d'edat. A part de la indispensable revisió bibliogràfica, es va entrevistar a quatre mestres de tres escoles diferents per tal de validar la proposta dissenyada. Amb les seves respostes van mostrar un nivell elevat de motivació de l'alumnat. També van coincidir en el fet que era flexible d'utilitzar i adaptar a cada grup i a les limitacions de l'escola, a on també es van poder observar algunes lliçons per entendre millor el que això implica. Un altre dels objectius principals d'aquest estudi va ser que el disseny fos inclusiu. Per aconseguir-ho, es va tenir en compte la realitat del context social català, el gran nombre d'orígens i contextos familiars que podem trobar en un mateix grup. Això es va fer debatent el tema amb una mestra d'anglès d'un Centre de Màxima Complexitat. Com a resultat de la investigació, el portafolis dissenyat proporciona directrius útils per al màxim nombre d'escoles, tot deixant espai per adaptar-lo a les seves necessitats.

**Paraules clau:** portafolis, aprenentatge de llengües, anglès com a llengua estrangera, Educació Infantil, primera infància

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# 1. Introduction

Foreign languages are increasingly introduced earlier to children. However, in our country this change does not seem to transfer to reality. From my perspective, children, and sometimes even tweens or teens, who have been studying the language at school for years, do not seem to be able to engage in a conversation and most of the time they do not enjoy studying it. Even though my experience showed me that most young children enjoy language lessons, this radically changes when they step into Primary Education. From three to five years old, they mostly do songs, story times and Total Physical Response activities, which engage them and enable them to participate while producing a good amount of language. However, from six years old onwards, most schools change their approach and they start following an exercise book. Most of the time, children stop speaking and the subject becomes rather boring and repetitive.

For this reason, and considering I am studying a degree in Early Years with a minor in English as a Foreign Language (EFL), I wanted to find a different approach to introduce a foreign language. Although what most schools do in Early Years may seem to work, I wanted to study a new approach that could be used from very young learners to later stages of their learning process.

This implied finding a way to both introduce written language, which turns to be the biggest change between both stages, and motivate them by raising their awareness of their achievements. This way, if they are more engaged through the whole process, they may develop a positive bond with the language resulting in a better outcome.

After reading different proposals of research, portfolios were thought to be a potential tool to achieve the aforementioned objectives and the research was planned in that direction. However, because of its long-term approach nature, this dissertation was finally oriented as a descriptive research leading to the design of a portfolio as an innovation proposal. In that respect, a broad theoretical framework and few interviews have been done in order to gain deep knowledge about the topic.

Furthermore, during my placement I was in a school with a lot of students coming from households with complex socioeconomic situations. In such schools, even though parents may try their best, sometimes they do not have enough means or resources to help their children as much as an average family. For this reason, I became highly

motivated to find a comprehensive tool that could be used anywhere, regardless of the resources or involvement families can provide.

## **1.1. Objectives**

Due to the previously mentioned reasons, this dissertation aims to describe portfolios and how to use them as a comprehensive tool to teach EFL to Early Year students. The purpose of this study is double-fold: to understand how portfolios can be used in Early Years to learn English and to develop a potential portfolio that could be used anywhere based on the experiences of different types of schools. All this in an attempt to find a meaningful way to motivate and assess Early Year students in the EFL class.

In order to achieve the main objective, we will also work on the following subobjectives to further the understanding of how they can be used by EFL teachers as a tool in Early Years.

1. To detect the main characteristics of language portfolios for very young learners.
2. To evaluate the use of portfolios considering the Catalan curriculum standards.
3. To analyse if English teachers in Catalonia use portfolios in their daily practice and how it is done.

## 2. Literature review

### 2.1. Portfolio

A portfolio as an educational tool is not widely known. Some distinguished dictionaries such as *Collins* or *Oxford* do not include the educational meaning in their definition of the term “portfolio”. Nonetheless, one of the entries in *Merriam-Webster Dictionary* (2019) defines it as “a selection of a student's work (such as papers and tests) compiled over a period of time and used for assessing performance or progress”.

On more scientific articles from the educational field, authors further elaborate this concept. Al Hosni (2017) or Seitz and Bartholomew (2008), among others, initially compare a portfolio with a collection of an artist or an architect's work. However, they all insist on the fact that a school portfolio should be more than an artistic collection. As Seitz and Bartholomew (2008, p. 63) point out, “it has to be created with intentional goals and purposeful artifacts that help student, the teacher, and others to understand learning.” In other words, portfolios contain anything necessary to reflect upon the children's learning and development, not only the children itself, but also teachers and families.

#### 2.1.1. What can be included?

Harris (2009, p. 83) states that “for a portfolio to be considered a complete assessment, it should contain certain kinds of evidence of a child's development and progress”. The following list is based on Harris experience, as she wrote it in her article, but completed or contrasted with other authors.

#### **Work samples**

Work samples are what comes to most people's minds when talking about portfolios. Pictures, drawings or paintings, art samples, stickers, puppets, etc. can be collected (Galip Zorba & Tosun, 2011). Text samples are also a key part once children have started writing. Drafts, ideas or failed attempts can also be included, as they can be as informative as the final product. All these samples prove how children's abilities and creativity have developed over a period of time (Shores & Grace, 2004).

Given that work cannot always be collected in the form of a paper, work samples can also include pictures, videos or audios (Shores & Grace, 2004). The two latest types are included in electronic portfolios [see section 2.1.2].

However, it is in the selecting of those samples when a variety of opinions appear. On the one hand, Grace and Shores (2004) defend that teachers should be the ones choosing what to include, based on the goals that the teacher or the school project has set. On the other, Velez Laski (2013) observes how important it is for children to pick their own samples in order to develop their metacognition. Based on her own experience, she explains that it becomes easier with a little planning, even though it may seem overwhelming at the beginning. In her case, Velez Laski gathers three or four kids and they do the selection from each of their finished work piles. At the end, she adds anything she might recall as essential to make sure their portfolios contain a sufficient representative range of evidence.

### **Anecdotal records and observations**

Work samples, pictures and any other material included in the portfolio may be accompanied with notes from the teacher to evaluate them. Any other significant facts that take place at the school may be written down and added to the portfolio, in order to have a better understanding of the child and his/her progress (Shores & Grace, 2004).

### **Family inputs**

Some teachers allow families to include anything they want. For example, what they did over the weekend or something they shared and liked. They can also add notes that may help the teacher, and more importantly they can motivate and encourage children to be an active part of their creation (Seitz & Bartholomew, 2008).

### **Checklists or scales**

Differently from other authors, Harris (2009) describes the inclusion of checklists in her children's portfolio. They contain specific traits or behaviours that both teachers and families can mark if they are observed in children. By having these lists, they are guided on what specific skills to look for and what needs to be improved. The most common examples of these lists are used with babies and young kids. They can be on topics such as gross and fine motor skills, language and communications and social or emotional skills.



## **Interviews**

These can take place formally or informally with both parents and children. They should be done at the beginning of the year with families to understand children's background, and over the year to discuss their development. With children, they can take place any time and they can be used to assess a specific skill or reflect upon their work collection (Shores & Grace, 2004; Harris, 2009).

While interviews initially contribute with essential background information, the portfolio itself can also be the foundation in which to start an interview done during the year. They can be used to comment and support what both parts have to say, as they contain evidence of the progress, strengths and weaknesses of the child (Bates, 2014).

With the aim to have all this evidence organized, useful and available for teachers, children and families, everything should be placed in a proper order, for example, in a binder or a folder with accordion-type pockets. Portfolios should be kept in children's reach, so they can look at them whenever they want to (Shores & Grace, 2004).

### **2.1.2. Electronic Portfolios**

Many authors are complementing portfolios using online tools like apps, blogs or websites. They can help families understand their children's learning from a unique point of view. The range of work samples collected can be increased as not only pictures but also videos or recordings can be included. It can also be very convenient for families, as they can check their child's progress any time, without the need of having the portfolio taken from school (Bates, 2014). Seitz and Bartholomew (2008) point out another advantage of using electronic portfolios in view of how easy it can be to add and arrange material using the chosen platform.

However, despite it may initially seem easy, electronic portfolios may present some drawbacks. First of all, some teachers may have a lack of skills to implement them (Seitz & Bartholomew, 2008). Secondly, some schools' context may imply some families will not have access to those tools, causing an important gap between children within the same classroom (Bates, 2014). Thus, depending on each situation, this type of portfolios may not be adequate.

### **2.1.3. Portfolio Assessment**

We will now focus on how portfolios can be used as an assessment tool. As claimed by Tannenbaum (1997, p. 771 quoted by Al Hosni, 2017) portfolio assessment “employs strategies that ask students to show what they can do” compared to the traditional testing in which “students are evaluated on what they integrate and produce rather than on what they are able to recall and reproduce”.

There is some disagreement on how the assessment of their collection of work will be carried out. Some authors promote children’s skills to self-assess it. Others, design activities to achieve certain goals and they create a chart or a list of true/false statements to check if they have been accomplished or to which degree. We will further discuss both points of view.

On the one hand, in order to help students to reflect and self-assess their work, Velez Laski (2013) suggests the teacher should guide students during the process of selecting the samples. Through questions, she promotes children’s metacognition, their ability to think about their needs and feelings as well as to overcome challenges. More specifically, Velez Laski (2013, p. 40) explains that her “strategies for helping children select appropriate portfolio pieces and to assess their own work changed over the course of the year as children exhibited greater ability to critically evaluate their work”. In other words, her role changes sequentially together with her students’ abilities.

First, the teacher models, providing them with examples of evaluative expressions or specific vocabulary. Secondly, she provides students questions that they can ask themselves, raising their awareness. Finally, the teacher lets them take the lead of their self-assessment and validates their efforts. To have evidence of this self-assessment included in the portfolio, the teacher adds a note with their reflections together with the date and the assessed sample. As a conclusion of her experience, Velez Laski (2013, p. 43) claims that “through portfolio assessment we can both document children’s learning and help prepare them to be self-directed learners in the future”.

As Velez Laski, Seitz and Bartholomew (2008) support the idea of involving Early Years students into the process of creation of the portfolio. In their opinion, they should be an active part on the organisation of the samples, reflecting on their own work and preparing the final product.

On the other hand, some authors like Shore and Grace (2004) also include activities that have been previously designed to evaluate the achievement of certain goals that are usually related to the curriculum. These activities, which can be carried out as any other activity done in the classroom, have some advantages over exams. They are still clear evidences on each child's progress related to a specific ability or content selected by the teacher, but they do not put the pressure that an exam can exert over them.

However, other than evaluating the samples, charts, notes, observations and meetings help complete the assessment to view the child as a whole, but also to detect specific points where improvement is needed (Shores & Grace, 2004).

It is very important, as observed by Galip Zorba and Tosun (2011), that all the evidence included to the portfolio is dated, in order to see the progress of the child. This idea is validated by many other of the authors reviewed to elaborate this research.

Further than the assessment of a particular year, portfolios can also be shared with other teachers that will be involved the following year. It will show them the progress that each student has done over the previous year, but also it can also be kept as an evidence of the potential or persistent problems that may exist. Thus, it will be easier for them to get to know each student from a more complete point of view than if only a grade or a chart was shown (Seitz & Bartholomew, 2008).

## **2.2. Language Portfolio in Early Years**

As Cicero (2011) points out, although the use of portfolios may be broadly spread in Early Years and in the foreign language class in upper stages, not many experiences are found in using the combination of both. Two of the main experiences that use language portfolios in Early Years are the European Language Portfolio and Mas' Diary within the Artigal Approach.

### **2.2.1. European Language Portfolio**

The European Language Portfolio (ELP) is a project developed by the Council of Europe. As presented on its website, "it is a document in which those who are learning or have learned one or more languages can record and reflect on their language learning and intercultural experiences" (Council of Europe [COE], 2018).

The ELP consists of three parts: a Language Passport, a Language Biography and a Dossier. First, the Language Passport is used to show which languages the learner knows and what can she or he produce in each of them. Second, the Language Biography allows to keep a record of the learner's progress in learning languages and how he or she is doing it. Finally, the Dossier is the folder where to keep some examples of the work done in languages, explaining what it is and keeping track of the time (COE, 2018).

Some authors have written about their experience using ELPs in Early Years. Cicero (2011) claims that the biggest challenge for its implementation with children under five years old is the illiteracy of students. As also stated by Galip Zorba and Tosun (2011), the first two parts of ELPs, the Language Passport and the Language Biography require reading and writing skills, which make them inaccessible to Early Year students or harder to manage by their teachers. However, even though it can seem difficult to involve them in self-assessment and planning, as it has been proven in two different experiences in day-care facilities, the teacher can sit down with learners individually or in small groups at the end of each stated period (i.e. each term) to discuss and provide them with feedback about their learning process (Galip Zorba & Tosun, 2011).

In the Passport and Biography sections, charts and tables are used to keep track of the pupils' progress. Thus, instead of giving them a numerical mark for their work, which could be unproductive as it could affect students' motivation and discourage them from being active in their language learning process, the assessment is student-centred and teachers, students and families can easily see their progress (Ibid.).

For this reason, Galip Zorba and Tosun (2011) suggest the ELP in this stage should focus in the following aims. It should arouse interest in the target language, evoke a sense of achievement and motivate children. It can include drawings, photos, art samples, puppets, stickers or even audio or video recordings, which corresponds to the third part of ELPs, the Dossier, and they can work individually with the teacher or their families in the Passport or Biography sections.

### 2.2.2. Diary

One approach to teach a foreign language to Early Years students that uses a portfolio is the Diary within the Artigal Approach. Artigal (2009, p. 11) summarises his approach as follows: “Les llengües no s’aprenen primer i s’usen després. S’usen i és llavors quan s’aprenen. És a dir, s’aprèn a parlar parlant.”<sup>1</sup>

This approach started being based on short and meaningful stories. Children participated actively by collectively dramatizing them. Nowadays, besides these stories, the method uses other activities such as rhymes, puppets, games and worksheets to complement the stories. However, the relevant part of it that relates to the portfolio is the Diary (Artigal, 2009).

The Diary is based on a proposal devised by Xaro Mas, a teacher in Granada. Her goal was to satisfy the children’s need to share their personal experiences and not only narratives. In order to do so, a method was developed to help children aged from four or five years old to express themselves in the foreign language they are studying, in this case, English. The Diary is intended to be used from four until eight years old, but nowadays some teachers use it throughout the whole Primary Education timespan (Ibid.).

The activity starts by sharing an experience close to the students (i.e. a birthday, losing a tooth or dealing with the death of a pet). The teacher presents these experiences in big posters providing them with a model. After the teacher, they can share their own experiences and the teacher recasts and uses visual aids to help them produce their own sentence. Then, they create their sentences following a pattern [see Figure 1] (Ibid.).

What did you do this weekend?	
_____ :	I went _____
(name)	(space for pictures or text)

**Figure 1.** Examples of prompts. Adapted from Artigal, J. M., 2009. *Explicar contes ensenya llengua a qui els explica*. Copyright 2009 of Josep Maria Artigal

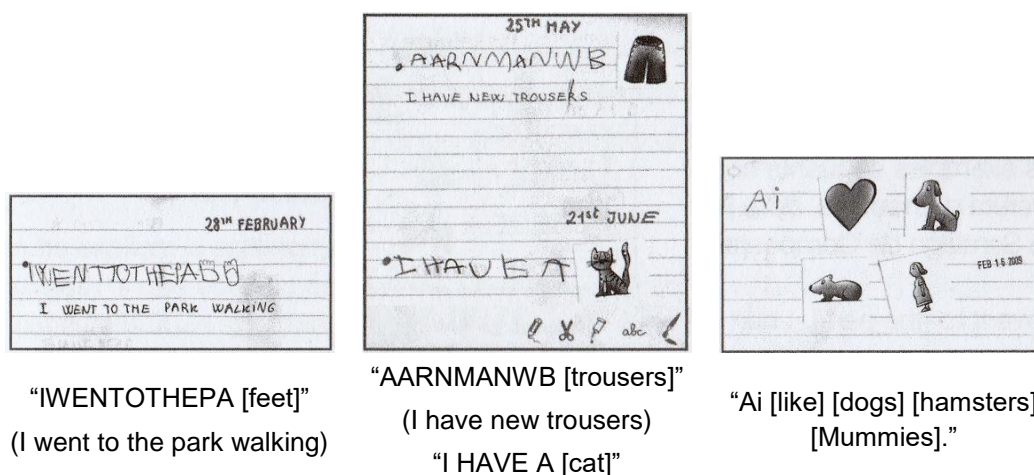
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<sup>1</sup> Some quotes extracted from sources originally written in Catalan or Spanish have not been translated provided the fact that the evaluators are well acquainted with the understanding of both languages.

From time to time, the teacher cuts some of the sentences from the posters and gives them to their authors. Here is when the individual collection of work starts. Children glue their productions in their personal notebook, where they can also add other visual supports, such as photographs or postcards. The teacher can help them complete the pictures with words or short sentences (Ibid.).

By the last term of Early Years, when they are already used to working with the posters, they start writing autonomously in their notebooks. This is done with the help of the prompts that can be found on the posters and the images found on the boxes. After doing so, they can read their sentences to the teacher. During this whole process, they only have a single rule: they cannot start a new sentence if they have not completed their previous one. This work is posted on the classroom or the hallways and later shared with their families (Ibid.).

Some examples of productions at this stage are the following:



**Figure 2.** Examples of productions. Adapted from Artigal, J. M., 2009. *Explicar contes ensenya llengua a qui els explica*. Copyright 2009 of Josep Maria Artigal

Both Artigal (2009) and Cicero (2011) discuss the use of portfolios in young ages. However, they do not agree on which materials should be collected. On the one hand, Cicero describes children under six as illiterates and, for this reason, only some specific materials such as videos, drawings or pictures can be collected. On the other, Artigal does not think of them as illiterates, as his method introduces writing as early as at five years old. For them, as explained by Xaro Mas (quoted in Artigal, 2009, p. 85) the main element in language teaching is not for the students to learn it, but to develop their willingness to use it. Thus, it is okay for the author if productions are not accurate but

what is really important is the fact that students write and that they read their writing to someone.

This idea of using the portfolio to raise children's motivation and their interest in the English language is supported by Galip Zorba and Tosun (2011) who also claim that portfolios improve children's language and intercultural awareness. Not only that, but they also support the idea that by reflecting upon their learning "it evokes sense of pride, achievement and self-esteem" to children (Galip Zorba & Tosun, 2011, p. 41).

### **2.3. Curriculum**

This section is based on what the *Catalan National Curriculum* (CNC) published by the Departament d'Ensenyament of Generalitat de Catalunya in 2016 dictates. As far as the introduction to EFL is concerned, it is just briefly mentioned. Article 4, that refers to languages, specifies the following, "quan el context sociolingüístic escolar ho permeti, s'iniciarà, especialment en el darrer curs del cicle, una primera aproximació a l'ús oral d'una llengua estrangera." (CNC, 2016, p. 119)

Nevertheless, further from what it is specifically mentioned about EFL, the portfolio can be fitted into other sections like evaluation and learning evidence and relations with families. First of all, as stated in Article 9, evaluation has to be continuous and with a portfolio, evidence of the children's progress is gathered and kept together. Students can be aware of their own progress, as they can check it and it can be later passed to the next teacher.

Depending on how the portfolio is organized, it is also a way to include families in their children's development and their life at school. Even though this collaboration has to be established, schools have freedom on how they want to shape it.

Finally, as a comprehensive tool, a portfolio can allow children to work on the three areas of the curriculum "Discovering oneself and others", "Discovery of the environment" and "Communication and languages". The first area can be worked while expressing their own feelings or listening others, but also by learning how to work autonomously. The second area can be, for example, while working on different holidays and traditions or by discussing each other's family languages. Lastly, "Communication and languages" will be work by participating, both orally and using paper, but also actively listening to the rest of the students.

### **3. Methodology**

Considering the double-fold objective of the study, that is, 1) to understand how portfolios can be used in Early Years to learn English and 2) to develop a potential portfolio that could be used anywhere based on the experiences of different types of schools, the perspective of this dissertation is non-experimental.

In order to achieve the first objective, multiple sources were read to do a literature review. Most of them were articles published in education magazines. Although these articles were mostly written in English, the experiences explained were from various countries. However, the literature related to this topic was not abundant, due to the relative newness of this approach to teach a foreign language to very young learners. To get a better idea, other sources were also reviewed. Some about the use of a portfolio in Early Years, not specifically for teaching a foreign language and others to teach a foreign language in Primary, were also consulted. Moreover, various interviews were performed to understand the perspectives of teachers who employ this type of tool in their everyday lessons.

Both literature review and interviews were later considered to achieve the second objective, which is to design portfolio proposal.

#### **3.1. Participating schools**

English teachers from four different schools participated in this research to analyse their insights into this approach. First of all, this topic was discussed with an English teacher that had never used it in any of her classes. This was done in order to see if that proposal was adaptable to any school. Secondly, three other schools which had already been using a specific type of portfolio to teach English were visited, and their teachers were interviewed.

##### **3.1.1. Portfolios not used in the school**

The Quatre Vents School in Manlleu did not use a portfolio in the classes. This institution is a maximum complexity school (Centre de Màxima Complexitat, CMC). In their case, it means that most students come from immigrant families, over 60%, and they did not speak Catalan before starting school for the first time. Moreover, the school has a significant flow of students arriving or leaving during the year. The mid-term newcomers usually do not know the language either and some have never been to school before.



For these reasons, one of the school's main goals for their students before finishing school is to achieve a better level of oral communication. And they have undertaken some actions to achieve it. They have one or two hours of drama per week, which focuses on their expression, and in Early Years they are starting "Environments" and "Corners" sessions.

As regards to EFL, in Early Years they have thirty-minute sessions per week. All the sessions are done in small groups of as many as thirteen kids because they divide both time and children into two halves. Thus, even though children do not have as much exposure to the language, the time they have is more productive as they can produce more. Other than that, they have an "Environments" session once a week, where they divide all the students from three to five years old into ten smaller groups of twelve or thirteen mix-aged children. One of the environments is in English, which means that once every ten weeks they have one extra hour and a half of English exposure.

This school is where my placement took place, which enabled me to deeply discuss the topic with the English teacher and to get to know the school and the students to try to design a proposal that could be used in any scenario.

### **3.1.2. Portfolios used in the school**

Four other English teachers from three different schools were interviewed in order to gather information about the use of a portfolio. All these schools had already been involved on a project using a type of portfolio. In the three cases, they used the Diary developed by Xaro Mas as a continuation of the Artigal approach. However, each of them adapted it to fit in with their needs. The interviewed teachers were Carme Oller from Marta Mata School (MMS) in Torelló, Isabel Pieri from Santa Perpètua School (SPS) in Santa Perpètua de Mogoda, and Mariola Puig and Mònica Pedreny from Montcau-La Mola (MLM) in Matadepera.

Onwards, the interviewed teachers will be mentioned through their schools' initials.

The main characteristics of these schools are summarised below:

	<b>Marta Mata (MMS)</b>	<b>Santa Perpètua (SPS)</b>	<b>Montcau-La Mola (MLM)</b>
<b>Location</b>	Torelló	Santa Perpètua de Mogoda	Matadepera
<b>Type of school</b>	State	State	State-funded
<b>Students per group</b>	26/27	20/22	25/26
<b>EFL starting year</b>	P3	P3	P3
<b>Hours of English per week</b>	1	1	7

**Table 1.** Main characteristics of the schools where interviews were performed.

Table 1 shows the differences and similarities between the three schools. First of all, while two of them are state schools, MLM is state-funded. Even though this does not directly convey a significant difference among their students' profile, the towns where they are located do.

MLM is placed in Matadepera, a town with less than 3% of immigrant population, whereas the other towns' numbers circle 10%. Nonetheless, this disparity increases at the schools, as by being state schools, MMS and SPS get a higher number than the average of their populations. Contrarily, MLM, where the rate is already a very low, by being state-funded, gets an even lower number. Moreover, MLM has students coming from mostly high-income families, representative from the town's population as seen in Table 2. This is also amplified by the fact that families from MLM do not only have to pay for the tuition's rates, but also for uniforms and other extras required. On the contrary, MMS and SPS have a more mixed-typed of students.

	<b>Torelló (MMS)</b>	<b>Santa Perpètua de Mogoda (SPS)</b>	<b>Matadepera (MLM)</b>
<b>Foreign Population (%)</b>	11.76	8.94	2.94
<b>Gross Family Income difference from Catalonia's average (%)</b>	-0.2	-4.8	+55.6

**Table 2.** Schools' locations data. Adapted from "Població estrangera per municipis. 2018" and "Renda familiar disponible bruta (RFDB). Base 2010. Índex municipis. 2016", Idescat.cat, 2019. CC Licence by 3.0.

As far as English is concerned, in the three schools it is introduced in P3. However, its organisation differs from one to the others. In MMS, they do one hour of English per week. During their lessons they work on their Artigal approach but also on projects. Furthermore, once a week they do an “Environments” session. Despite these sessions take place one a week, children only participate in the English one every several weeks, after completing a whole round. In SPS they also do one hour per week from P3 to P5. During this time, they mostly do Artigal approach. As for MLM, they have seven hours per week. These include Diary and Artigal, but also routines and support from the English teachers while they go to the swimming pool.

### **3.2. Interview design**

In each of the four schools mentioned earlier was carried out a semi-structured interview. All the teachers were presented the same open questions which, considering the qualitative nature of the study, enabled them to speak openly.

Even though it was not planned, in Montcau-La Mola the interview was done simultaneously to the two Early Years English Teachers. They were presented with the same questions and each of them complemented the other's answers. In the transcript attached in the appendix, their names are written in brackets in front of what they said. This is done to differentiate and to appreciate their contributions to each other's responses.

The questions were distributed into different blocks as the goals of these interviews were mainly two. On the one hand, some insight about their experiences was sought in order to have a broad understanding on the actual use of this type of portfolios. On the other hand, some questions were added to receive feedback that could be later used on the design of the proposal. Thus, the questions were divided into the following sections. First of all, there were practical questions on how they implement the portfolio; for how long they have been using it; what they include, or when do they introduce it to the children (questions 1-4, 7, 8). Secondly, further questions on the limitations they have found or how do they fit it within the curriculum (questions 6, 9-12). Finally, some questions related to the literature review were also added (questions 5, 13). Some questions from the same block were intercalated. It was done because they were considered to make more sense together with another question from a different block.

The questions asked are included below. They are in Catalan to not lose rigor when translating them and considering the evaluators are familiar with the language.

1. *Quan fa que utilitzeu el mètode Artigal? I el Diary en concret?*
2. *A quin curs introduïu el Diary?*
3. *Heu fet alguna modificació del Diary per adaptar-lo a la vostra escola? Si és així, heu utilitzat algun altre model o us heu basat en algun altre mètode per fer-ho?*
4. *A part de les frases, hi poseu alguna cosa més a les llibretes? Fotos, dibuixos...?*
5. *Coneixes l'European Language Portfolio?*
6. *Quines limitacions o dificultats us heu trobat?*
7. *A quan teniu les ràtios ara?*
8. *Hi impliqueu a les famílies? Quin paper hi tenen?*
9. *L'utilitzeu com a eina d'avaluació? Com?*
10. *Com us ajuda el Diary a tenir una visió global de l'aprenentatge o la relació de cada alumne amb la llengua? I a la vegada, detectar aspectes més específics a treballar en relació a cada alumne individualment?*
11. *Com creus que s'emmarca aquesta proposta dins el currículum?*
12. *En què et bases per avaluar-los, com decideixes quins objectius han d'assolir, perquè el currículum és molt poc específic.*
13. *Alguns autors consideren que els nens i nenes de P5 són massa petits per escriure. Quins avantatges creus que té l'ús del Diary amb infants d'aquesta edat envers persones que defensen aquest punt de vista?*

The answers were collected using a recorder. Before starting, the teachers were always informed and agreed to it. This way, the interviews could be carried out in a more relaxed way, as the only worry was to focus on the conversation and there was no need to take notes. The answers were transcribed and analysed afterwards, and the complete interviews are presented in a narrative form in the appendices.

In addition to the interviews, all the teachers provided different examples of the student's portfolios [see appendices 7.4, 7.5]. Furthermore, in SPS and MLM, I had the chance to observe different lessons where portfolios were used as a base to develop all their skills. One lesson was in Early Years and two in 2<sup>nd</sup> grade. Despite this dissertation focuses in the first stage, it was a good opportunity to observe the students' performance at different levels. Thus, it could be foreseen where the children's language skills should or could be when they finish their Early Years stage.

Provided the dissertation's main objectives, the data from interviews will be extremely useful to complement the state of the art about portfolios and to validate our portfolio design.

## 4. Data analysis and innovative proposal

This section includes the analysis of the teacher's views on portfolio implementation as extracted from the three interviews performed. This information and the key ideas compiled after reviewing the literature about the topic will be used to design the portfolio proposal, which is the second objective. Furthermore, the discarded elements will also be presented and discussed.

### 4.1. Interviews

The information gathered from the interviews essentially includes the teacher's experiences. Whether they use the portfolio as an assessment method or not, their insights into its success or the kinds of samples they collect, among others.

First of all, it has to be said that the most significant difference between the three schools are the hours they devote to teach English in Early Years. As stated before, MLM does seven hours, whereas the others only one. Moreover, they are schools with a very different profile of students. Having that in mind, we will analyse the differences and similarities found in their responses.

The four teachers agreed on saying that even though they started following a specific approach, they adapted it to the need of their students, but also to the English subject organisation and their own preferences. They also shared a point of view about the meaning of writing for very young learners. In their opinions, writing does not mean to copy symbols, but the willingness to communicate something, being written or not, using the formal alphabet.

Another very important agreement was when talking about evaluation. They all use observation for different reasons. First of all, because at that stage the most important skill is oral expression and comprehension. Another reason is that they value other aspects like participation or interest. Thus, children develop a very important bond with this foreign language to not get stuck in the future. Lastly, as English is not mandatory at this stage, the curriculum does not set any goals that need to be achieved and they do not need to follow any formalities. However, they also agreed that it helps students on the long term to learn from their own mistakes and to be more autonomous as they keep the same portfolio through different courses.

As for what they included in their portfolios, there were some differences. Despite they all added sentences previously worked orally in class, related to emotions or the weather, MMS and MLM also included other meaningful and relevant material to the children. This material can be photos, drawings or other work done in the English class, depending on the school and the peculiarities of each group and year.

Other differences related to the portfolio were the difficulties found and the implication of families. About the drawbacks, each teacher highlighted a different one. In MMS, it was the number of students per class; in SPS, the effective time of class per week; and in MLM, the maturity of each group, which demanded a lot of flexibility from them. Other than that, only MMS involves families in this project. The reasons for not doing so, varied again. For SPS it was because students would lose their work if taken home, as opposed to MLM, to whom it was a reason of priority, as parents were already involved with school in a lot of other areas and projects. Finally, only MMS had a collection of work posted online for families to witness their children's oral productions.

## **4.2. Portfolio Design**

As follows is a proposal of a Portfolio to be implemented in Early Years Education. It is based on the available sources, which are the literature reviewed together with the experiences and the interviews commented in previous sections. It has to be kept in mind that this proposal is intended to be applicable to most schools. For this reason, everything detailed below is considered as a guideline and it can be adapted to each school and its students' needs.

This portfolio does not aim to achieve as much English vocabulary or expressions as possible. The key goal is to get familiarised and develop a positive bond with the language, similarly to what Artigal targeted with his approach. Furthermore, it is not only conceived to be used in Early Years, but also to be continued and extended in Primary. This will enable a steady progress and an easy initiation to written English targeting to keep students' motivation.

### **4.2.1. Portfolio structure**

The portfolio will be an individual collection of the following parts: Language Passport, Calendar, Diary, work samples and pictures, family feedbacks, self-assessment grids, and teacher observations, comments and yearly anecdotal records. Besides that, a sample of recordings and videos will be uploaded to a blog for all families to have evidence of their child's oral progress. The blog will complete the individual portfolio.

#### **Language Passport**

Each portfolio should start with a Language Passport, similar to the one included in the ELP [see section 2.2.1]. A Language Passport can be a valuable experience in our schools considering the broad variety of origins there is in our country's schools right now. Not only in our country, but this variety can also be found in a lot of countries, so this model can be applied to many other places.

It can be an appropriate activity to complete with families, due to some of the younger kids' unawareness of the language they speak at home, but also to start creating a relationship between all the families within a class. The activity could be carried out using a model provided by the teacher where each family has to include the languages they speak at home and if they read or write using them or not. As it should be an activity that families and children do together, it should be easy and visual, so young kids can be a part of it. Other than that, it should also include the languages that they are learning at school.

#### **Calendar**

Another important part of the portfolio would be the Calendar. As stated by SPS [see appendix 7.2] the Calendar is a very powerful tool. However, in order to make it appropriate for their age, it has to be gradually introduced. In P4, it should be done with a weekly calendar. Using a weekly grid instead of a monthly one will help children get a better idea of what we are talking about, as at that age they are still developing their concept of time. With the weekly grid children can start talking about the weather and their feelings and creating sentences [see appendix 7.5]. First, the calendar will just be a support to produce oral language and children will draw what corresponds in the day. Progressively, they will start gluing the images of what will happen that week, like a birthday cake or a backpack for a school trip. The teacher can decide when she thinks they are prepared, as this kind of activity takes a lot of time at that age.



Later in P5, the monthly calendar can be introduced. It can start being a whole group activity using a big sample which will be used to talk about meaningful dates as trips, festivities or birthdays. This way, it will be a trigger to help children talk. If done as a group, a copy of the result can be added to their personal notebooks. When the teacher decides the children are ready, they can start having their own small calendar that they will complete and glue in their notebook. This way, they will be introduced to the written language slowly but meaningfully. The calendar will be continued and worked in depth on the next stage.

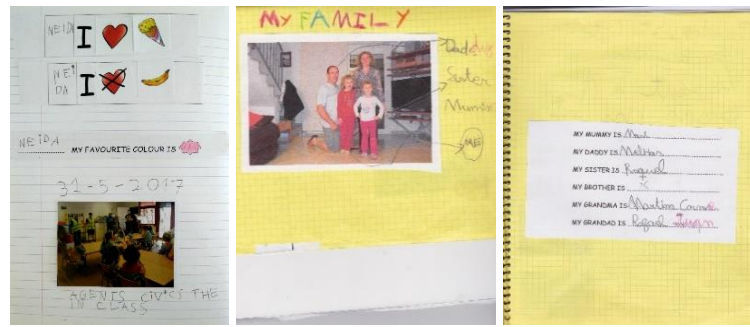
### **Diary**

In the notebook, they will also find their Diary. It will include the sentences created with prompts to support their oral productions, as their oral skills will have the most weight of the lessons at this point as seen in Figure 3. Later, they can start writing without the prompts. However, this will not be until the following stage (6-7 years old).

This part is designed based on Mas' Diary as previously described [see section 2.2.2]. As also mention by MMS [see appendix 7.1], the sentences added in this stage reflect a lot of previous oral work. They have to be meaningful and close to their lives as the aim these sentences is to satisfy the students' need to share their personal experiences, in this case, using a foreign language.

For instance, after working habits or routines orally, they can complete a sentence related to that. They can use the pictures and prompts provided and add it to their notebooks. From that point on, students should be able to read it just by seeing the pictures or a significant name, "reading without having to read" as MMS mentioned [see appendix 7.1]. If they start reading letter by letter, it means that he or she still needed more oral work. The older students get, the more complicated sentences should become, or less prompts or pictures they should need.

Depending on the students, they will write more or less. Even if they do not write much at the beginning, it should not be worrisome. The sentences will be a base to introduce the written language smoothly without forgetting the importance of the oral language. This gentle transition aims to avoid having as many issues of letters pronounced differently as their mother tongue, due to the previous oral practice.



**Figure 3.** Examples of productions. Sentences and pictures. Retrieved from Marta Mata School, Torelló

### Additional items

Besides the sentences, other things as pictures of trips or their family can also be added as long as they are meaningful and have been previously worked orally [see Figure 3]. They have to go together with a word or a sentence, so children can relate the images to the correspondent language.

Other work samples, such as drawings or anything the children or the teacher considers relevant, can also be added to document their learning process.

### Self-assessment grids

Activities self-assessments can also be a part of the portfolio. In this stage, they can be a simple grid with smiley or angry faces that children can colour or circle. Items evaluated should not be content-related. It will be more meaningful and easier to evaluate if the items are related to their engagement or enjoyment. This way, as stated by Velez Laski (2013) [see section 2.1.3] we are promoting their metacognition by helping them to think and be aware of their attitude, their feelings or their needs.

### Oral evidence

As for voice recordings, they should also be represented in the portfolio. Due to the age of the students, oral language has a very important weight on their development stage. This applies for both their mother tongue and a foreign language. However, some actions should be taken to prevent causing a gap between students within the same class, as mentioned by Bates (2014) [see section 2.1.2] and experienced at the school placement. For example, it will not be an individual part of the portfolio, as maybe not all the families have the required tools. For this reason, a selection of recordings and videos will be uploaded to a blog. Although families will be able to see it from home, there should also be an available computer or tablet at school for those who do not have such tools.

### **Family feedback**

Other than with the Language Passport, families would also be involved by giving feedback. A couple of times a year, children can take their portfolio home. There, they can show it to their families. In order to have another source of information of the children interest in the subject, they will be given feedback questions. Parents can respond them according to their child's reaction. Some examples of the questions are: "Was he or she excited to show it to them?" or "Did he or she try to say something in English?".

### **Teacher comments and observations**

At the end of each course, the teacher can add a grid with comments or observations about the work and progress achieved. This will complement the evidences added during the previous months and the feedback provided by the families. In addition to that, the teacher can accompany work samples or any other part of the portfolio with notes if applicable. Therefore, as stated by Shore and Grace (2004) [see section 2.1.1], the portfolio will become a more accurate and substantial assessment resource because it will enable a better understanding for all the assets involved.

#### **4.2.2. Portfolio implementation**

It is recommended to introduce the portfolio in P4. Younger children first need to adapt to the school and it is recommended to first work on their oral base. This will be later needed to complement the portfolio.

Everything mentioned in the previous section will be kept in a notebook. The cover will contain the name or picture of each child, so they can easily recognise it. Students will take the notebooks with them to the following courses until it is complete. This means a notebook will last a few years and their progress will become very evident as it will contain a few years' work. This awareness can not only motivate them, but it can also help them self-correct their mistakes as they check previous pages. Therefore, becoming more autonomous learners as stated by all the teachers during the interviews [see appendices 7.1-7.3].

Notebooks can be given by older children like done in SPS and MLM [see appendices 7.2, 7.3]. They can be a gift to the younger students creating a sense of excitement and a positive image since the beginning. Older children can also help them start gluing the first meaningful activities like picture to remember that moment. After this, it can be a

good idea to continue with the Language Passport. However, as families have to participate, it can be arranged as needed.

### **Assessment**

As claimed by all the teachers during the interviews [see appendices 7.1-7.3], assessment will be mostly based on observation. However, the portfolio will support it. On the one hand, work samples, the Calendar or the Diary will evidence their progress with the language or their writing skills. On the other hand, self-assessment charts, the teacher comments or the feedback provided by families will show other aspects of their evolution. Among them, we can find their participation and interest or their level of autonomy.

### **Teacher's role**

Related to that, the teacher's role will be focused into two main goals. First of all, and as mention before, the teacher will be always observing. As well as general Early Years teacher, this is very important in order to provide and adapt to what each child needs at each moment.

Besides, being in Early Years and working in a foreign language means students will need more guiding, especially in the beginning. The teacher will become a role model and will help them get used to the portfolio approach. As detailed with the Calendar, the activities will start by being performed more as a group, but the individual part will slowly become more important. This has to be done following the students' pace as they grow more comfortable with this way of working and their skills improve. By doing that, children will gradually become more autonomous. As claimed by Velez Laski (2013), the teacher's actions will also have to change when students' skills do [see section 2.1.3]. Of course, everything will be done in English, to make sure students have as much exposure to the language as possible.

### **National Curriculum**

This proposal fits in the National Curriculum as presented. It introduces a foreign language to very young learners, as stated. As explained in the literature reviewed [see section 2.3], it allows an individualised and global assessment. Furthermore, it provides evidence for students, families and teachers, as advised. Having families work on the Language Passport or fill in feedback questions also meets with the curriculum as they are actively contributing to their children's education.

About the three different areas of knowledge and experiences aforementioned, this portfolio is the base to work on all of them. Firstly, students can work on their self-discovery as they learn to express their emotions. With this approach we are also promoting their autonomy desire and their satisfaction for the progress achieved. These contents are related to the first area described, "Discovering oneself and others". The second area described, "Discovery of the environment", can be widely worked specially from two sections, the Calendar and the Language Passport. The Calendar enables them to know the traditions and festivities celebrated in our society. By writing them on the calendar, students are given the opportunity to talk and learn about them. Festivities from other countries can also be added if brought up by other children. Then, their classmates can learn about them. Together with the Language Passport, children discover other cultures as well as those who embrace them, their classmates. Thus, their interculturality is also developed. Thirdly, "Communication and Languages", the last of the areas. As detailed in this section, children will not only express but they will also be encouraged to actively listen their others.

Despite some examples from each area were provided, others that were not mentioned can also appear. Moreover, some may overlap. Although this division of areas is used to simplify planning, as stated in the curriculum, it should never be presented to the children as fragmented activities.

### **4.3. Discarded elements**

Some parts that were described in the literature review were not included in this proposal. In the first place, a Language Biography from the ELP. It was previously defined as the part where a record of the learner's progress was kept (COE, 2018). As the main goal of this design is to introduce the language and motivate students to have a positive image about the language, a check list with negative results could have the opposite effect. Nonetheless, that does not imply the progress would not be seen as detailed in the previous section.

A Dossier as in the ELP will not be incorporated either. The collection of samples out of the Diary and Calendar will not be numerous, due to the limited time schools usually dedicate to English at that stage. The collected work will be added to each of their notebooks, whereas the ELP has a separate folder where children add what they consider relevant.

Other parts described by Harris (2009) [see section 2.1.1] that will not be included in this portfolio are the following. First of all, interviews. Harris described a portfolio that was used as a main tool in a general kindergarten class. By being a foreign language portfolio, it will not have destined so much time. For this reason, it seems illogical to take time from both teachers and families to perform interviews for a one-hour subject.

Check lists or scales could be compared to the ELP Language Biography. Hence, they will not be included into the portfolio design either for the same reasons.

## 5. Conclusions

As a conclusion, it can be said that “portfolio” can have a very wide meaning as it can be used in a great variety of situations within the language teaching area. This means it is a very flexible tool, not only inside a developing stage, but also through the different levels of development of one single child. Thus, a portfolio can be used in a totally different dimension from very young learners to advanced students in higher levels of education. In each stage, it can be adapted to each learner’s skills and levels of autonomy.

As far as teaching EFL to very young learners is concerned, which was the focus of this study, the dimension of the portfolio will be slightly limited considering its full potential. As it will be the first contact with a foreign language for most of these students, or at least English, the level of autonomy will start by being low. As time passes by, students will get used to both the language and this way of working, and thus, their level of autonomy will increase. However, as it is a very flexible tool, it can not only be adapted to the reality of each group or school, but also to each of the children’s individual progress.

This brings up the question of whether to use a portfolio to assess in this case. One of the advantages of using a portfolio is enabling teachers, children and families to follow each of the students’ development serving as a global and ongoing method of assessment. Nevertheless, all the teachers interviewed agreed with the fact they didn’t use the portfolio itself as an assessment tool. They primarily used observation. This was due to the importance of oral language for very young learners, since at that age they are just being introduced to the written language in their mother tongue. This does not mean they cannot use a portfolio because they add a lot of other things, as mentioned in other sections. In fact, teachers implied that a portfolio is a motivating tool to introduce them to the language since it contains meaningful productions for them, and they can easily see their progress. For this reason, it is indirectly used for assessment as, if used, it becomes an important part of their learning. However, it does not become a main source for evaluation until later stages.

Still on the same topic, this dissertation was initially planned to be more focused on assessment, due to initial interest but also following a proposal from the university. However, soon after starting the first interview it became evident that it should have been more focused in the general use of portfolios rather than only assessment. This was due to the fact that in Early Years the main source of evaluation is usually observation.

Although this was after the first interview, in order not to lose the formality of the research, it was decided to maintain the same questions for the remaining interviews. Despite that, the teachers' responses were broad enough, and together with the samples shown and the lessons observed, I could get a good understanding of their use as a comprehensive tool.

This links to the main goal of this study stated in the introduction, which was to develop a portfolio proposal to be used to teach EFL in Early Years. However, after the discussions held with the teachers and the observations done in the schools, it became clear that the proposal could not be restraining but the opposite. Ideally, it needed to present guidelines teachers could use and adapt to their own schools. Therefore, the aim of the design was to be as inclusive as possible so any school could try to implement it.

Moreover, the three subobjectives stated in the introduction were also accomplished and decisive to complete the resulting portfolio. Through the literature review and the interviews, the main characteristics of language portfolios were identified. This was paramount to develop the design. Likewise, the analysis of the use of this tool in real schools was vital to deliver a pragmatic proposal. Finally, the evaluation of portfolios performed considering the standards of the National curriculum was also crucial to adapt it to the real educational context.

As for the limitations found during the time this research lasted, they can be divided into two main groups. Firstly, even though portfolios have been used for a long time, sometimes with a different name, their use in Early Years to teach a foreign language is relatively new. For this reason, it was complicated to find literature relating the portfolio to the stage and area required for the study. Moreover, and for the same reason, it was also difficult to find schools in the area that were already using it. This means that not many interviews could be performed, which makes the results not necessarily transferable to most schools.

Secondly, the other main constraint for this dissertation was the time. As the portfolio is an ongoing project, it could not be implemented during the school placement. If the school had already been using something similar, results could have been extracted, but it was not the case. However, the school became a model while designing the portfolio as most of their students came from complex socioeconomic backgrounds and, as discussed with their English teacher, implementing this approach was considered



inappropriate at the time. This was mostly due to the needs and the priorities the school had established for the children. Despite this, as mentioned before, the design was created to be as broad as possible to make it an achievable option for most schools, including the school from my placement.

Regardless the limitations mentioned, the outcomes of this research are satisfying. Having the opportunity to see portfolios functioning at real schools helped having a better idea of the actual turnout of the proposal. I also find it to be a very optimistic way to introduce English as a whole, being one coherent subject adapted to their abilities from early stages and during their entire time at school and even further if desired. Although it would not be easy to implement, as both teachers and students need to adapt to it, if a teacher is willing to do it, I truly believe it is possible. And as a teacher myself, I will try.

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## 7. Appendices

The appendices contain the following sections. First of all, the transcripts of the three interviews performed. The interviews were done in Catalan, so the transcripts are in that same language to not lose rigor while translating. After the interviews, some examples of their work can be found. They were shown by the teachers during the visit. Although they provided many more, only relevant samples are included: an example of a portfolio with various activities from Marta Mata School and two calendar samples, weekly and monthly, from Montcau-La Mola School.

### 7.1. Carme Oller's interview, Marta Mata School (MMS)

El My Diary físicament és una llibreta i s'hi veu reflectit tot el que fem en llenguatge oral, molt en relació a ells mateixos. Com em dic, quants anys tinc, quin és el meu color preferit, que vaig fer per Nadal, excursions amb la classe, el temps que fa... tot de coses relacionades amb ells mateixos i el seu entorn, és com el seu diari personal, tant de coses que fan a l'escola, com amb la seva família.

A P5 fem poques pàgines, perquè cada frase és una hora de feina, perquè sobretot pels petits, no té sentit que hi posem coses que no hem fet oralment. Això és l'excusa perquè de tant en tant ells puguin parlar, però abans ja ho hem parlat molt. No ens basem del Diary a parlar, sinó de parlar cap aquí. Primer diuen "Hello, my name is Naida. I'm 5 years old" i a llavors els hi dones la targeta i ells l'omplen. I quin és l'avantatge? Que això els permet llegir-ho sense haver de llegir. A què em refereixo? Ells quan veuen "Naida" ja saben que aquí posa "Hello, my name is Naida" perquè ho hem dit molts cops, i perquè hi ha el seu nom i això és la pista. És molt visual, tot i que com més grans menys. Utilitzem molts símbols que ells relacionen, com per exemple, "I like (un cor)" o "I don't like (un cor amb una creu)" o imatge que fan ells o fotos. En canvi, si veus un nen que comença a intentar llegir-ho lletra per lletra tot i que ha vist que a la frase acaba amb el seu nom, vol dir que no sap de què estem parlant, o que no ho hem practicat oralment, que simplement li han donat la frase i l'ha enganxat.

A P5 sobretot parlem molt, però queda plasmat només amb una frase. En canvi, el que és interessant és que ells obrin la llibreta i simplement veient una part d'una frase o paraula ja recorden frases senceres. I això quan ho fas a primer, mirant la llibreta de P5, els fa pujar l'autoestima però a més ja tens molt guanyat, perquè ja han après l'estratègia, llegeixen imatges i fan relacions. I llavors tu pots fer servir molt les imatges

per explicar coses. La mateixa llibreta la mantenim fins que s'acaba. Normalment en tenen dues, una P5-3r i l'altre 4t-6è. Sobretot a partir de primer hi afegim el calendari, per parlar dels dies de la setmana, els mesos de l'any, les festes, les estacions, les activitats que fan, els números,...

La persona que el va començar el Diary, es diu Xaro Mas, i ella es basa únicament amb el Diary i ho fa molt més lliure, nosaltres ho fem molt més acotat. Tenim pensats els temes que volem treballar cada curs i anem fent, tot i que també has de ser flexible i anar introduint allò que els interessa a ells.

Normalment es fa a partir de frases compostes de llenguatge fixe i llenguatge variable i que poden ser més o menys complicades. Jo els dono el llenguatge fix, "My name is" o "I like", i ells hi afegeixen la part variable, "Carme" o "apples".

També aprofitem per relacionar-ho amb el projecte en el nostre cas, que per exemple, aquest any era de *wild animals*.

A la llibreta mirem que no hi quedi res mal escrit, perquè nosaltres utilitzem la llibreta per revisar i com a model, i ells mateixos van a buscar treballs d'altres dies per copiar-ho el pròxim dia. Però això depèn de nosaltres, perquè a vegades també podem decidir deixar-los explicar tant com vulguin, i sense tenir tant en compte els errors, cadascú fa com vol.

A l'educació Infantil, en la meva opinió, el portfolio s'ha de fer més com una recollida en línia, perquè com que la llengua és molt oral els graves explicant contes, cantant cançons, i així els pares ho veuen. Tot i que a més tenim el Diary i la carpeta amb els contes que van fent i explicant a les famílies.

### **1. Quan fa que utilitzeu el mètode Artigal? I el Diary en concret?**

L'Artigal no té un mètode, és una aproximació, un enfocament. Un mètode seria un mètode analític, un mètode comunicatiu, però això és un enfocament. Que jo l'utilitzo potser fa 15 anys, aquí a l'escola des que va començar, és a dir fa 12 anys. I el Diary també, sempre ha anat junt, amb mi.

El Diary però, no és de l'Artigal. El Diary és de la Xaro, i li va agradar tant que es va fer molt amic de la Xaro i li va demanar per incloure el Diary a les formacions que feia a mestres del seu enfocament, i van fer com una aliança.

## **2. A quin curs introduïu el Diary?**

L'introduïm a segon o tercer trimestre de P5, depèn del grup. De totes maneres, hi ha escoles que comencen a P4, tot i que costa i encara té més pes la llengua oral.

## **3. Heu fet alguna modificació del Diary per adaptar-lo a la vostra escola? Si és així, heu utilitzat algun altre model o us heu basat en algun altre mètode per fer-ho?**

Clar, el Diary original és de la Xaro Mas, però tothom el fa com vol. Jo he fet formació amb ella, i per tant sé com ho fa ella, però després aquí ho fem diferent, cada escola ho fa diferent, cada persona ho fa diferent. Nosaltres voldríem fer-ho com ho fa la Xaro Mas, i creiem en la seva manera de fer, el que passa és que s'ha de fer exclusivament My Diary per fer-ho igual. Nosaltres fem projectes i fem contes d'Artigal, no fem només My Diary. Si un dia hi arribem, pel que sigui, serà com ho fa ella. De moment ho fem d'una manera més pautada, més organitzada, i més amb hores extremes, un a més a més. De totes maneres, cada cop ens agrada més i veiem més possible l'opció d'anar abandonant parts de projectes per ampliar My Diary, però com que fem CLIL també. És que clar, a vegades volem fer tantes coses... Amb els grans fem CLIL a partir de segon, i per tant no donem l'abast. I per tant, com ja t'he dit, el fem molt més pautat, més dirigit.

## **4. A part de les frases, hi poseu alguna cosa més a les llibretes? Fotos, dibuixos...?**

Oi tant, de tot. Nosaltres hi posem tot el que podem. Coses que fan a l'hora d'informàtica, fotos de casa seva, d'excursions... ho plasmem tot aquí, el màxim possible. També dibuixos que fan ells o fotos de realia. Per exemple, si anem al mercat i treballem les fruites, també ho afegim.

## **5. Coneixes l'European Language Portfolio?**

El conec i els grans en fan coses, però els petits no hem tocat aquest tema.

Ara han inventat l'expressió "portfolio", però de portfolio jo diria que s'ha fet tota la vida, era l'àlbum, el que passa que ara hi ha l'àlbum i el bloc. Per mi amb els petits és molt important el bloc amb tot allò que ells produeixen oralment, o tot allò que han d'escoltar. A més, hi poses pàgines web perquè els pares i puguin anar i hi puguin treballar des de casa. Tot el que puguis, tinguis temps i ganes i en sàpigues, perquè no donem l'abast a vegades.

## **6. Quines limitacions o dificultats us heu trobat?**

Sobretot la quantitat d'alumnes per aula. Punt. És brutal. És que això és bàsic. Per més espais, per més materials o per més formacions que ens proporcionin, no hi ha res que funcioni tant com tenir pocs alumnes. Grups de 12, grups de 15.

## **7. A quan teniu les ràtios ara?**

Depèn. Per exemple, a P4 i a P5 ara estem a 26-27 alumnes, i molt amb dificultats, algunes greus, i tot s'ajunta. Llavors, a 2n eren 27 i 28, però clar, això també té un preu, se'ns ha acabat grups de reforç, perquè necessites un mestre més. Però això és vital, aquests segons han pogut fer classe gràcies a això. Jo no m'imagino amb 28 nens gaires més anys amb aquestes característiques. És una limitació molt gran. Tu vas fent el que puguis, però el nombre d'alumnes és una limitació de qualitat.

Cap més. Vull que quedi clar que jo no em queixo que em faltin diners, materials, espais... ho tinc tot! Només voldríem una ràtio més adequada. I com més petits millor, perquè els has d'escoltar, i han de poder parlar. Si no és bàsicament input, i no hi pot haver output, perquè no podem està escoltant nens que els hi costa i que els has d'ajudar. Una ronda, a 1r o 2n la pots fer de 15 nens, ho tinc comprovat. 15 nens poden arribar a estar al cas i gaudir-ho. A la que vas a 20 nens ja en sobren 5, i què fas? Cada dia la meitat? Però és que llavors tot queda molt més lent. I si no hi ha repetició, no els queda res, ens fa falta més immersió perquè arribin a assimilar-ho, per tant no dona, no hi ha prou input.

## **8. Hi impliqueu a les famílies? Quin paper hi tenen?**

Les impliquem sobretot amb la feina que els nens s'emporten a casa i els pares els han d'escoltar. Llavors els donem un paper i ells l'han d'omplir. Com ha anat, us ho heu passat bé, què han utilitzat per explicar la història... També els convidem a veure una classe normal. Es posen tots drets al voltant de l'aula i fem una sessió normal. Amb els de 2n fem un teatre, o vénen a veure la presentació del projecte amb el PowerPoint. Perquè Artigal només ho fem fins a primer, però jo sempre dic que Artigal se't posa a les venes. Facis el que facis sempre trobes la manera d'aprofitar Artigal. Per exemple, aquest any a 2n que tinc un grup que no és molt d'escriure, hem convertit el projecte amb obra de teatre i amb això pretenem que assoleixin els continguts de naturals i socials, i de llengua anglesa, però a través del teatre. I n'estic molt contenta. L'Artigal es deixa a 1r, però es viu tota la vida.

També hi ha el blog, que ells poden mirar-ne els vídeos o els enllaços. També demanem si volen venir a explicar contes, perquè cada vegada saben més anglès. Per St. Jordi també expliquem contes amb diferents idiomes. Per Halloween un pare irlandès ens ho ve a explicar.

Intentem estirar tant com podem. Això fa que tu els tinguis més en compte, perquè realment són un suport. Tenint tan poca estona d'anglès a l'escola va molt bé que a casa puguin repassar. A més, fa que els nens tinguin molta autoestima, perquè els pares els escolten i sempre els diuen que ho fan bé. Perquè jo explico als pares que no els demanin traducció ni res del que no se'n recordin. Tot el que diguin està bé i que els deixin parlar molt. A més, els pares tenen el text per ajudar-los i hi ha el vídeo penjat al blog i així ells també se senten segurs. A més a més, així valoren més la labor que fas com a mestre i et saluden més, que a vegades als especialistes no ens veuen, i així et tornes visible i fa que tingui més importància el que fan als nens. I et facilita la feina, perquè ells estan més motivats i amb més ganes d'aprendre. I això es traspassa quan són grans, perquè tot i que es perd una mica, els pares ja coneixen el tarannà.

#### **9. L'utilitzeu com a eina d'avaluació? Com?**

A Primària més que a Infantil, perquè a aquesta etapa no utilitzem el Diary directament. Per exemple, si valores la seva participació a l'aula, va relacionat amb el Diary, perquè mires si s'expressa oralment, i al final el Diary és un reflex de l'expressió oral.

#### **10. Com us ajuda el Diary a tenir una visió global de l'aprenentatge o la relació de cada alumne amb la llengua? I a la vegada, detectar aspectes més específics a treballar en relació a cada alumne individualment?**

Si tu reculls tot el que fa i tu has fet una mica de tot, allà hi haurà les quatre habilitats, les competències bàsiques, hi haurà expressió oral i escrita, i comprensió escrita i oral, per exemple, un conte que els has explicat i que d'alguna manera has fet que l'expliquessin o el plasmessin, hi haurà "aprendre a aprendre" si per un projecte han hagut de buscar alguna cosa... hi hauria de ser tot. Si fas una recol·lecció de tot el que han fet, si tu ho has fet tot i haurà de ser tot. Si tu t'has basat, per exemple, només en dibuix-vocabulari, només hi haurà allò. El portfolio, però, hauria de representar l'aprenentatge global, ha de reflectir tot el que han fet al llarg de l'any.



El que pot passar és que a vegades et deixis alguna cosa, per això la clau ha de ser tenir un portfolio ampli, obert, d'accés fàcil, que tots els nens hi puguin arribar i afegir coses.

### **11. Com creus que s'emmarca aquesta proposta dins el currículum?**

Això s'emmarca en què és un aprendre a aprendre, perquè és un aprendre a recollir tot el que estic fent, que quedi reflectir d'alguna manera, i saber-ho buscar després. Perquè el portfolio, a més de ser una eina de recollida, també ha de ser una eina de rebuscar, *reuse*. El My Diary és on els nens ho tenen tot, és el seu llibre d'apunts. Si al dimecres has de tornar a dir una cosa que ja vas dir dilluns, ells saben on han d'anar a buscar-ho. Per tant, a dins el currículum seria aprendre a aprendre, ser autònom... hi ha moltes coses implicades a dins el portfolio si s'utilitza bé com a eina, i no només com una recollida de material grapat, sinó com a lloc per anar a aprendre. El My Diary sempre ho diuen l'Artigal i la Xaro, el My Diary és una eina d'aprenentatge, perquè tu quan has treballat un dia que "l" s'escriu d'aquesta manera, arriba un moment que ja no el pots fer més aquest error, perquè ho han fet tantes vegades i tu els hi has fet anar a buscar-ho tant, que arriba un moment que ells mateixos ja et diuen "però si ahir ho vaig fer bé!, doncs ho haig de fer bé a partir d'ara." Que no sé com es diu matemàtiques en anglès? Sé que tinc un *timetable* al principi de la llibreta? Doncs ho miro.

Una cosa que fa molt maca la Xaro o altres mestres, per exemple, al llarg de tot el curs, a mesura que van afegint pàgines al portfolio, ells mateixos van creant-se un índex, i tothom se'l fa com vol. Hi ha nens que el que posen a l'índex és el títol, d'altres és el punt gramatical que es va treballar aquell dia, d'altres posen colors o allò que els va cridar l'atenció aquell dia. I això què vol dir? Que cada nen ha extret la idea més important del dia, i que més endavant ho sabrà trobar perquè ho ha definit ell mateix. Això és molt aprendre a aprendre, autoaprenentatge, autonomia. Si es fa ben fet. El My Diary també és molt autocorrectiu. S'ho haurien d'autocorregir sempre ells, però si algun dia no tenen temps i ho fas tu, com que un altre dia, quan ho necessitin ho tornaran a buscar per fer-ho bé, llavors ja serà autocorrectiu.

**12. En què et bases per avaluar-los, com decideixes quins objectius han d'assolir, perquè el currículum és molt poc específic.**

Per mi està molt clar, encara que no estigui escrit enlloc. Els objectius de la introducció de qualsevol llengua amb els nens d'Infantil són: la introducció a la fonètica, perquè de petits la part fonètica la tenen molt més plàstica i per tant l'adquireixen molt millor. Per tant això és bàsic, que repeteixin, que cantin, que parlin... el que siguin, però que gaudeixin i que perdin la por, perquè l'altra cosa és l'actitud cap a la llengua anglesa, que se sentin familiaritzats, que s'hi sentin còmodes. I perquè això passi les activitats han de ser adequades, hi ha d'haver suports, cognitius, lingüístics, visuals... per tant això són els objectius principals. La fonètica i la familiarització amb la llengua, i el gaudi, que se sentin bé i no es bloquegin. Això els permetrà seguir i progressar sense que se sentin bloquejats per cap obstacle, gramatical, ni d'escriptura,... que se sentin lliures, perquè ho tenen familiaritzat i és natural. Hi ha moltes maneres de fer-ho, però que desenvolupin una actitud positiva cap a la llengua. Els contes de l'Artigal, per exemple, el que és bo, és que treballa amb llengua natural, del dia a dia, i no només paraules (m'agrada la sopa, renta't les mans...) i això fa que sigui llenguatge comunicatiu.

**13. Alguns autors consideren que els nens i nenes de P5 són massa petits per escriure. Quins avantatges creus que té l'ús del Diary amb infants d'aquesta edat envers persones que defensen aquest punt de vista?**

El portfolio ha d'incloure les coses que has pogut fer amb els nens, per tant si has parlat de la seva edat, de com es diuen, ho has fet escrit, però també amb imatges, amb simbologia, d'una manera que ha servit per ells. Això és el que ha d'incloure el portfolio. I pel que fa a contes, si han pintat un conte petit, o si hi ha posat adhesius, tot el que hagin fet, adequat a com tu hagis fet la classe. El portfolio no és res diferent. El portfolio és el que han fet a la classe. Format paper o format digital, depèn del que facis, però ho has de poder incloure tot. Per exemple, també podries fer un portfolio digital per a cada nen, i que en una carpeta hi hagués fotos, vídeos, fotos dels textos que ha fet.

## 7.2. Isabel Pieri's interview, Santa Perpètua School (SPS)

### 1. Quan fa que utilitzeu el mètode Artigal? I el Diary en concret?

Els que ara fan 4t van començar amb Artigal a P5 i els que fan 3r a P4, i ha anat pujant amb ells, és a dir, ara fa 5 anys. Quan els de 4t feien 1r només fèiem Artigal, però aquell any al febrer vaig anar a Granada i vaig tornar amb el Diary i el Calendar de la Xaro. Fins llavors ja teníem una petita llibreta amb coses d'Artigal, però llavors va ser quan vaig començar amb el Diary.

Jo començo a P3 amb Artigal, el punt zero és Artigal. Artigal són les petites converses, hàbits, el que fa que obrin la boca i surti so. Per exemple, al tornar del pati, la frase "Can I go to the toilet please?" perquè es rentessin les mans o em demanessin aigua. Però que m'està passant ara amb els canvis metodològics, que l'autonomia dels nens i nenes fa que ja no m'hagin de demanar aigua, a la tutora ja no li demanen aigua, per tant, els que veuen sols, veuen sols, però els que volen que jo els hi posi aigua, intento que verbalitzin alguna cosa, qualsevol, però que produeixin. També aprofito quan esmorzen o quan ens hem de posar la jaqueta, cosetes molt petites, però que ens comuniquem.

### 2. A quin curs introduïu el Diary?

Depèn de l'any, si el grup és bo i tinc temps l'introdueixo a finals de P5, si no a 1r. Per fer-ho, intento que els de 2n els hi donin la llibreta com a regal als de P5. El gran li escriu coses al petit, el petit també escriu alguna cosa, i fem servir el datador en anglès i enganxem els *stickers* de l'Artigal. La veritat és que aquesta experiència va ser molt gratificant, perquè quan aquesta llibreta va pujar a 1r, ja tenien una llibreta i ja sabien el que anaven a fer. I se l'estimen, els agrada a tots. De totes maneres, el gran problema per fer el Diary a Infantil és el temps. Amb una hora a la setmana no tinc temps material. A més, no tinc cap pressió de dalt, jo decideixo en funció del que veig en els alumnes, el seu ritme i la seva maduració. És molt elàstic.

De totes maneres, jo el Diary tal com el plantegen el Josep Maria i la Xaro no m'hi cap, no tinc temps. No puc fer una mica de cançons, una mica d'hàbits, una mica d'altres coses. Si ho introduixo, ho faig tal com t'he explicat.

**3. Heu fet alguna modificació del Diary per adaptar-lo a la vostra escola? Si és així, heu utilitzat algun altre model o us heu basat en algun altre mètode per fer-ho?**

Al final t'adaptes als nens i nenes de l'escola, i vas fent a la teva manera. Jo no només faig Artigal i el Diary, faig cançons, faig jocs, algun conte, molt poquets, però sobretot tiro de cançons, sóc molt musical i són una font d'aprenentatge brutal. Faig servir les mateixes a P3 que a segon, i cada vegada sonen millor i cada vegada canten més nens, perquè n'hi ha que tarden més a estar preparats.

**4. A part de les frases, hi poseu alguna cosa més a les llibretes? Fotos, dibuixos...?**

Els més petits hi posen material de l'Artigal, *finger puppets*, *stickers*, o algun dibuix, perquè el dibuix és una altra eina d'expressió, és l'altre recurs. De tant en tant també hi posem vocabulari, per exemple ara els insectes, però això no serveix de res, no produeix conversa, però els agrada. Si t'hi has fixat, els de 2n tenen els colors i algun vocabulari a la llibreta, i no és que em preocupi que sàpiguen els colors, sinó que els tenen allà perquè els puguin consultar quan els necessitin i així ser que ho tenen ben escrit, perquè quan copien de la pissarra confonen lletres a vegades, i així ser que tenen un bon model, però no els treballa expressament, surten. Però no hi posem fotos, no tinc temps, tinc 220 alumnes [riu].

**5. Coneixes l'*European Language Portfolio*?**

N'he sentit a parlar i vaig veure'n una experiència a una escola a Luxemburg. Allà vaig veure que tenien un dossier on hi guardaven diferent material, però no sé amb quins criteris. Però no tinc cap formació específica, tot i que en tinc ganes.

**6. Quines limitacions o dificultats us heu trobat?**

El temps, el temps efectiu a qualsevol assignatura, però sobretot a infantil és molt menys que el real. Una hora d'anglès a P3 després del pati, són 20 minuts efectius, perquè entrem, bevem aigua, ens rentem les mans, i passa l'estona ràpidament. Però jo ho aprofito tot perquè parlin. Si no fos pel temps, jo ho faria més a infantil. A part del temps, la meva experiència amb el Diary és molt bona, els agrada molt, tant si els hi regalen com si els hi dono jo i no cal que enganxin cada dia, també s'acostumen a dir "not today, another day".

### **7. A quan teniu les ràtios ara?**

Entre 20 i 22 nens. A P4 i P5 potser arribem a 25 perquè només tenim una línia, a la resta de cursos en tenim dues.

### **8. Hi impliqueu a les famílies? Quin paper hi tenen?**

No. Saben que no tenim llibres, saben que utilitzem aquest mètode, però també saben que si les llibretes van a casa, és un perill, perquè no les tornen. Les perden, se les obliden... i llavors perden tota la informació que tenien, no poden consultar, perquè les llibretes continuen, no s'acaben en un curs. Ho he provat de que s'ho emportin un cap de setmana, però no totes tornen, i m'interessa que se l'emportin a casa, però hi ha una limitació molt gran, i és que molt poques famílies saben anglès i per tant hi donen molt poc valor. De totes maneres, saben que estan aprenent anglès, perquè ho veuen i s'ho diuen entre ells. A més, tenen molta competència oral i això es veu. Amb molt poca llengua poden dir moltes coses, com diu la Xaro, donem llengua que creï més llengua. De totes maneres, estèticament, purament estèticament, la llibreta crea impressió, perquè hi ha crescut, i impacta, la cuiden i la tenen molt neta. En canvi, els que comencen més grans, no.

### **9. L'utilitzeu com a eina d'avaluació? Com?**

Entre 20 i 21 nens. A P4 i P5 potser arribem a 25 perquè només tenim una línia, a la resta de cursos en tenim dues.

### **10. Com us ajuda el Diary a tenir una visió global de l'aprenentatge o la relació de cada alumne amb la llengua? I a la vegada, detectar aspectes més específics a treballar en relació a cada alumne individualment?**

Hi ha nens que parlen molt i molt bé, en canvi tenen problemes de traç. És el que et dic, jo no puc tenir en compte el Diary en aquest nivell. És el que et dic, una cosa és la destresa manual i l'altre és la competència verbal. El Diary és un referent que ells tenen, a partir del qual se situen en el temps. El Calendar és perquè ells se situïn en l'aquí i en l'ara, i en l'avui i en l'ahir, i demà. Al Calendar hi busquen paraules, és una font d'informació per a ells. Per això jo em fixo més en la competència de buscar informació que si escriuen més o menys bé. Hi ha qui posa fa lletra lligada i qui la fa de pal, hi ha qui posa el sol a la llibreta i d'altres en el calendar, però és igual. És un treball, és la seva llibreta.

Les dificultats orals les perceps, i no només jo, sinó també els altres nens. I quan noto que la Maria arrufa el nas quan un altre nen s'equivoca, estic avaluant més que la Maria avança, i ells mateixos ja et diuen que no sona bé, perquè han agafat la cadència i la musicalitat de la llengua. No saben el perquè gramatical, però noten que no sona. Aquesta arrufada de nas és el que jo vull que facin, tot i que a vegades costa, perquè no escolten prou. Però observació, la mestra observa i ho veu, sobretot a aquest nivell.

### **11. Com creus que s'emmarca aquesta proposta dins el currículum?**

La llibreta és molt motivadora, i com he dit, si tingués temps, la faria. Si agafem les capacitats del currículum i les que treballes amb el Diary i les posem a davant omplés, omplés la graella.

A Inicial, els *skills* d'anglès, el *writing*, *listening*, *reading* i *speaking*, els treballem tots a cada sessió.

### **12. En què et bases per avaluar-los, com decideixes quins objectius han d'assolir, perquè el currículum és molt poc específic.**

Jo sóc la mestra d'anglès, per tant sé què he fet l'any anterior. A mesura que vaig treballant a dins la classe vaig trobant recursos, i aquells que em semblen útils els aprofito, els que no, els abandono. Rutines per exemple. Rutines que porten a llengua, les aprofito. Rutina que no m'aporta res de llengua, la deixo.

També m'adapto al que han fet a la classe anterior. Si a la classe anterior han estat asseguts escoltant, jo no els hi puc fer estar una altra hora, per tant aquell dia farem moviment i cançons, i si canten bé, i si no ja cantaran l'any que ve. Això depèn del grup i del nen, i ens hem d'esperar, triguen més a treure veu. I les cançons van molt bé per aprendre angles, els sons, la pronúncia. Depèn molt del que ha fet la mestra abans.

Per exemple, si fem esmorzar, podem fer estadística dels esmorzars que porten a la pissarra. I estan esmorzant, que vol dir que la majoria no estaran superconcentrats en l'activitat, però estan fent anglès, vocabulari, estan comptant, i estan fent estadística. Aprofito aquesta estona. I si acaben en diferents ritmes, que sempre passa, deixo que comencin a jugar amb material Artigal ells sols. Que manipulin.

A Infantil, escolten molt, encara que a vegades no ho semblin, però són poc productors. Normalment el punt en què s'enganxen més, i que és quan entenen tots aquests contes d'Artigal que hem fet a Infantil, és quan els repetim a primer.

I tu pots tenir el millor anglès del món, però has de tenir estratègies per transmetre'l i esperar, i l'avantatge que tenim nosaltres és que coneixem la seva cultura. Ara pot venir un anglès aquí al davant que evidentment, té un anglès perfecte, però no sap què és la Castanyada, ni la mona i no en pot parlar. I per tant, potser té més valor algú d'aquí que no té un anglès tan perfecte, però com que els nens estan aprenents a ser competents a nivell oral explicant coses de les experiències pròpies, hem d'entendre'ls, hem d'aprendre a deixar temps i esperar. El Calendar promou que ells expliquin allò que el passa, allò que faran. Per això, depèn quin grup, si els nens no fan gaires coses els caps de setmana, s'ha de tibar una mica més. Però sempre en tens algun que comença. Però és molt potent. I a partir d'aquí, la llengua va creixent com una taca d'oli. Si la primera unitat del llibre no la pots aprofitar per parlar, no la facis. És així, va creixent. "Hem d'ensenyar llengua per fer més llengua", és una frase de la Xaro.

**13. Alguns autors consideren que els nens i nenes de P5 són massa petits per escriure. Quins avantatges creus que té l'ús del Diary amb infants d'aquesta edat envers persones que defensen aquest punt de vista?**

Això no té res a veure amb l'anglès. Tant és si és català, castellà, anglès alemany... és igual. És un tema de lingüística. Als nens de P5 i de P4 i de P3, els agrada molt escriure. Per tant, perquè els hem de tallar les ales? El que no vulgui escriure que no escrigui, però tu li hi dones un llapis i t'imita, per poc motivat que estigui. I P5 és un món molt obert, si tenen consciència fonològica, faran correspondència so-grafia, el que no copiarà de la pissarra, un altre no farà res, un altre farà un dibuix. Jo crec que convidar-los a escriure no és un error, ni molt menys. La meva experiència de tants anys fent de mestra d'infantil és que escriure els agrada molt. Però clar, què vol dir escriure? Escriure-ho bé, escriure-ho tot? Un nen de P3 que et fa un gargot està escrivint. Escriure és informació, allò queda. I la data, un paper sense data no té valor. I això queda, avui i em puc rellegir, i m'autoavaluo, veig com he avançat, perquè mantenim la llibreta d'un any a l'altre. Evolucionen, i el fet que quedi plasmat a la llibreta, els fa conscient del seu procés.

### **7.3. Mariola Puig and Mònica Pedreny's interview, Montcau-La Mola School (MLM)**

[Mònica] Realment nosaltres creiem que el Diary de la Xaro treballa d'una manera molt marcada, i que per la nostra manera de ser i pel nostre projecte no ens agradava i no ens hi sentíem còmodes. Les nostres classes són molt més dinàmiques des de parvulari com fins a Batxillerat, que els nens parlin, que els nens faci, que els nens produeixin, que escriguin, sí, però no que estiguin allà calladets només escoltant. I ho diem aquí i ho hem dit mil vegades, ho sap l'Artigal, ho sap la Xaro i ho hem dit a totes les reunions que anem.

[Mariola] També les circumstàncies de la Xaro eren diferents. Ella es trobava amb molt poc temps, molts nanos en una classe, pocs recursos i va començar a fer això i li va sortir molt bé, i a partir d'aquí això s'ha anat estenent. Però realment és trobar-te amb cada escola com et va millor.

#### **1. Quan fa que utilitzeu el mètode Artigal? I el Diary en concret?**

[Mònica] Jo fa dotze anys que faig Artigal, sempre a aquesta escola.

[Mariola] Jo molts, vint potser. Vaig estar cinc anys a una altra escola, i en aquesta ja en porto disset. Així que vint-i-dos. El Diary, com a llibreta física, potser fa deu anys que el tenim, però ha anat canviant de format i allò que hi posem.

[Mònica] Jo n'he après d'ella, però ara ja anem paral·leles i hem acabat desenvolupant, juntament amb una altra mestra, Magic Stone, un enfocament per aprendre anglès amb nens de primer a quart, basat en Artigal, però adaptat a les corrents d'avui en dia. Tot i que som molt diferents, però ens va bé perquè jo li dono un punt de vista i ella me'n dóna un altre.

[Mariola] I va molt bé no quedar-se encallat en un curs i anar canviant, perquè així ens ajudem i millorem les maneres de fer d'uns a altres, i aporta molta riquesa, així no t'encaixes.



## 2. A quin curs introduïu el Diary?

[Mariola] Nosaltres comencem amb el Munchkin a P3, que encara no tenen llibreta, però creen el mostres que s'emporten a casa, i llavors a P4, quan se'ls dona la llibreta, hi enganxen el material que havien creat el curs anterior de quan es van emportar el Munchkin a casa. A P4 els *big brothers* [alumnes de 4t] els regalen la llibreta, es fan la foto junts i ja ho posen a la llibreta.

## 3. Heu fet alguna modificació del Diary per adaptar-lo a la vostra escola? Si és així, heu utilitzat algun altre model o us heu basat en algun altre mètode per fer-ho?

[Mariola] Hem evolucionat molt. Això va sortir de l'Artigal, la Xaro va adaptar-s'ho i ara ella porta una mica la veu cantant i l'hem anat seguint tots, però nosaltres hem anat canviant des de l'inici.

[Mònica] I nosaltres ja teníem una llibreta abans de la Xaro, però ens hem anat adaptant. Perquè clar, com que tenim set hores, fem Ready [Artigal] i un petit projecte, rutines, Calendar, i també els acompanyem a la piscina parlant en anglès. I evidentment, *I'm happy because*.

[Mònica] Si, primer ho fèiem a P5, però en provar-ho a P4 vam al·lucinar perquè també va funcionar molt bé. Que evidentment depèn de cada nen i de cada grup. Hi ha qui costa més i quasi els has de tibar i en canvi n'hi ha que parlen molt sols. Per exemple, hi ha nens que ho diuen mig en català, "I'm happy because demà és el meu aniversari". Però no passa res, i després entre tota la classe ho diem en anglès, amb ajuda nostra i de gestos que relacionen amb llengua que ja saben.

[Mariola] Veure que en un P4 o un P5 ja són capaços d'entre tots trobar una estructura més o menys coherent, és un molt bon començament, i això els ajuda.

[Mònica] També els ajuda a introduir conceptes com el passat o el futur. No ens impedim de fer servir diferents temps verbals. Eh que en català els utilitzem tots? Doncs en anglès també, per exemple a primer, hi ha una història amb *would* i la gent quan ho veu s'escandalitza, però eh que li diem en català, doncs en anglès també. Nosaltres hem intentat que la gramàtica pura i dura vagi desapareixent, no del tot perquè hi ha moments en què hi ha de ser, però s'introdueix tot parlant. I si un dia, en cursos més alts, has de parar un dia i explicar un present simple, pares i ho expliques, però ja haurà estat introduït des de fa molt temps.

[Mariola] En anar-ho treballant durant molt temps, i ara ho escriuen, ara ho escolten, ho van assimilant i més endavant se li va posant nom.

[Mònica] I l'escriptura sempre és natural. Sempre els hi donem el model correcte, però ells ho escriuen de forma natural. Sí que és veritat que aquelles paraules que ja han après les han d'escriure bé, però les altres ja les aniran aprenent i si no se'n recorden que la busquin a la llibreta, perquè al final la llibreta és com un diccionari per ells.

[Mariola] El que nosaltres tenim mig pendent, tot i que sabem que és molt important, és el tema de la rellegida. Nosaltres en el seu moment havíem fet frases del Diary. A mi al principi m'agradava molt, i per veure com parlar estructuralment els ajuda molt. Però quan tu agafes aquesta nena i li demanes que diu aquí, no t'ho sap dir. Nosaltres el que volem és que parli.

[Mònica] A mi en canvi no m'agradava fer aquestes frases i per tant, l'any que jo estic a P5 no ho faig.

[Mariola] I en canvi jo sí. El que és més important és la part emocional, *I'm happy* o *I'm sad*, hi ha de ser, i és una molt bona manera d'introduir adjectius.

#### **4. A part de les frases, hi poseu alguna cosa més a les llibretes? Fotos, dibuixos...?**

[Mariola] A la llibreta ho barregem tot, Munchkin, que ja ho van fer a P3, *Big Brother*, *I'm happy because...*, Calendar, Ready [Artigal]... Ho recollim tot en un mateix lloc. Els *big brothers* ja fa temps que els teníem, però ara fa dos o tres anys els hem reforçat, però el fet de treballar-ho junts ens va molt bé. Fan algun treball conjunt i amb una acció tan simple com anar a l'última blanca, els costa, i els grans els ajuden. No només els ajuden, els ajuden a adaptar-se a la llibreta, que per ells és nou, els guien.

El calendar de P4 és setmanal, en comptes de mensual com es fa a partir de P5 i es treballa el temps, els dies de la setmana, les emocions, que és el *I'm happy because...* que per exemple ens hem trobat que funciona molt bé. A vegades hi posem els *puppets*, però depèn de cada mestra.

#### **5. Coneixes l'European Language Portfolio?**

[Mariola] Hauríem. Ho vas sentint i penses que ja ho faràs, però no, tot i que és amb el que Artigal es va fixar a l'inici.

## **6. Quines limitacions o dificultats us heu trobat?**

[Mònica] Depèn del curs o del grup. Hi ha anys a P5 que costa molt començar amb el Calendar i llavors es decideix deixar-ho fins més avançat el curs, en canvi a vegades no.

[Mariola] La idea és que aquests nens siguin capaços de llegir, però nosaltres no fem el seguiment, i però nosaltres no tenim temps i ho fan els mestres de més endavant. Amb els més grans el Diary el fem amb mig grup, així poden parlar més i quan s'ha d'enganxar i retallar no és tan caòtic. L'avantatge és que és molt movable. Per exemple, aquí [ensenya un exemple] hem fet un dibuix i jo he apuntat el que m'ha dit ella, però ella l'any que ve no sabrà que hi posa, que és el que jo hauria de comprovar.

## **7. A quan teniu les ràtios ara?**

Al voltant dels 25.

## **8. Hi impliqueu a les famílies? Quin paper hi tenen?**

[Mariola] No. Podríem fer que anés a casa i tornés, però no ho fem. Impliquem les famílies amb el Munchkin, perquè sí que va a casa, però amb la llibreta no. Podríem fer que se l'emportessin i ens fessin un feedback, però ja fan prou coses les famílies en aquesta escola. Però falta que l'any que ve diguem, "anem a provar-ho". Però a sisè s'ho emporten.

## **9. L'utilitzeu com a eina d'avaluació? Com?**

[Mònica] A parvulari no. A partir d'inicial sí que ho utilitzen més per alguna cosa, però a parvulari no.

[Mariola] És molt complicat el tema avaluació amb el tema Diary, perquè si el que volem és que produeixin... És una de les grans discussions que hem tingut amb la Xaro, la programació i l'avaluació. Si volem que sigui una cosa oberta, però llavors la Xaro ja té els seus punts, però llavors ja no és tan oberta. Per exemple, els nens de la Xaro ja s'han acostumat a autocorregir-se d'aquesta manera, però nosaltres no ho volem aquest estil perquè ens dona la sensació que no. És un dels dubtes que tenim, els corregim, no...

[Mònica] Però nosaltres tenim moltes altres eines per avaluar-los, i en el cas d'Infantil és l'observació.

**10. Com us ajuda el Diary a tenir una visió global de l'aprenentatge o la relació de cada alumne amb la llengua? I a la vegada, detectar aspectes més específics a treballar en relació a cada alumne individualment?**

[Mònica] Ens ajuda perquè és la nostra eina, perquè és el que ens permet que els nens aprenguin anglès. És l'eina que ens permet veure com els nens evolucionen.

[Mariola] Nosaltres com a equip parlem molt de com anem graduant les coses. Evidentment, ho avaluem en funció del grup, perquè com ha dit, l'any passat potser teníem una nena que parlava anglès a casa i en canvi aquest any no, i això feia que ella parlés molt i fa que la resta de nens tinguin més recursos i els agafin entre tots. No vol dir que siguin més bons, sinó que han tingut més recursos a l'abast i els han sabut agafar.

Doncs com fem un seguiment global, mirem molt els nens, parlem molt entre els mestres i tenint una bona coordinació amb primària, perquè no es pot seguir fent una cosa si, pel motiu que sigui, no s'ha treballat com l'anterior, o al contrari, podem dir, aquest grup tira més, pots anar més de pressa. Moltes reunions, moltes valoracions... Una valoració global vol dir treballar en equip i ser capaços de rebre crítiques i fer autovaloració.

**11. Com creus que s'emmarca aquesta proposta dins el currículum?**

[Mònica] Realment al currículum del tema de llengües estrangeres no diu quasi res, per tant realment el complim molt, perquè fem moltes hores d'anglès. Està més que cobert.

[Mariola] Al currículum posa introducció o poc més, si no recordo malament. Nosaltres vetllem que tinguin les eines i les oportunitats, i amb aquest mètode i les hores que tenim la sort és que ho més que complim.

**12. En què et bases per avaluar-los, com decideixes quins objectius han d'assolir, perquè el currículum és molt poc específic.**

[Mariola] Hem de partir de la base que a parvulari no és obligatori, i l'avaluació tampoc. A part, amb tot aquest canvi pedagògic, nosaltres no avaluem si el nen sap *cloudy* o el vocabulari dels contes. El que nosaltres avaluem és si el nen intenta expressar-se, si està atent a l'aula, si entén la dinàmica...

[Mònica] El problema és que a vegades tendim a fixar-nos-hi massa. Què passa si un nen quasi no diu res i tota la resta de companys parlen molt, és dolent? Valorem si ha fet canvi al llarg del curs, la seva evolució.

**13. Alguns autors consideren que els nens i nenes de P5 són massa petits per escriure. Quins avantatges creus que té l'ús del Diary amb infants d'aquesta edat envers persones que defensen aquest punt de vista?**

[Mònica] Nosaltres en anglès realment no escrivim molt.

[Mariola] Crec que és més que la diferenciació de què és escriure, sobretot en el cas de l'anglès. Jo no vull que sàpiguen escriure, jo vull que siguin capaços de llegir. Llavors, si tu estàs fent un conte que parla de gats i hi poses una bafarada i el nen, en comptes d'escriure *cat* dibuixa un gat, per mi això ja és llengua. Una cosa és l'escriptura normal i l'altra és una escriptura que tu puguis llegir. Nosaltres som molt pro escriptura natural, perquè nosaltres al final volem que siguin capaços de llegir-ho.

[Mònica] Per exemple, nosaltres ara fem *Writing Competition* de P5 a 6é. A P5 fan un dibuix i hi posen una bafarada, i la majoria d'ells l'han fet de l'última història que hem fet, sobre l'aniversari d'una bruixa posant "Happy birthday". I hauries de veure com ho escriuen, perquè clar, és difícil escriure en anglès i molts no saben per on començar. Però alguns et diuen, "va amb b o v?" o "i aquella que no sona, th?", i a mi, que em preguntin aquestes coses és el més important, que siguin capaços de pensar tot això.

[Mariola] A P4 per exemple, que un nen reconegui en un dibuix amb una bafarada que hi ha d'anar alguna cosa és que aquell nen vol llenguatge, i és molt important. En canvi, si simplement parlem de copiar les lletres, un nen de P3 t'ho pot fer. T'escriurà el que vulguis, però només copia.

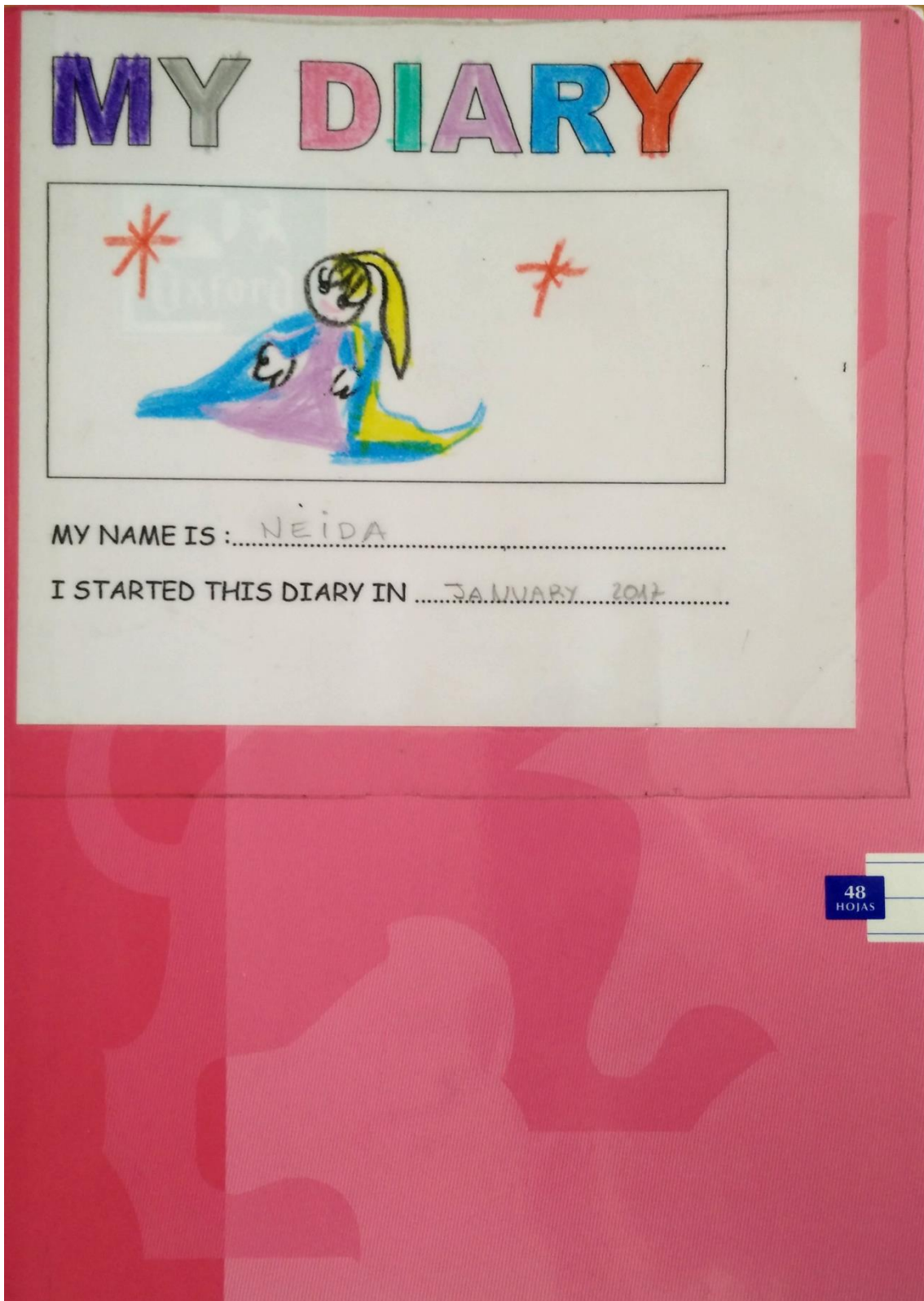
[Mònica] Nosaltres volem que hi donin significat ells, que sàpiguen què és el que han escrit. Perquè a mi que copiïn "happy birthday" perfecte perquè jo ho he posat a la pissarra i que l'endemà jo els hi preguntí i no ho sàpiguen, no em serveix de res. Han de saber què posa perquè ho han escrit ells i perquè diu allò que ells han volgut.

[Mariola] A vegades han d'escriure i et diuen que no, perquè no saben anglès, però els deixem clar que no passa res, perquè si no els hi hem ensenyat, no ho poden saber. Els deixem que ho escriguin com creguin. I si ho saben, ja ho buscaran a la llibreta. Ara, a nivell curricular, si poden escriure o no és un debat molt gran que hi ha a totes les

escoles. Al final però depèn de cada nen, si un acaba P5 escrivint molt bé, i si no, ja escriurà a primer, no hi ha cap problema.

Ara, és el que hem dit abans, pensem què vol dir escriure. És escriure amb significat o copiar uns signes? Perquè si és la segona opció, podem començar a P3, però si un nen que no sap escriure una paraula que necessita però m'ho dibuixa a dins d'una bafarada i sap què hi diu per mi ja és escriure. Un dibuix pot ser escriptura, perquè t'està explicant una cosa, el que és important és que et sàpiga dir què hi diu després. Perquè agafem aquest alfabet i no el ciríl·lic? El codi concret és una formalitat.

### 7.4. Diary example, Marta Mata School



HELLO. MY NAME IS NEIDA

I AM 5 YEARS OLD.



MY FAVOURITE WAS .....

PINYPON





NEIDA I ♥ ICE CREAM

NEIDA I ~~♥~~ BANANA

NEIDA ..... MY FAVOURITE COLOUR IS 

31-5-2017



















AGENTS CIVICS THE  
IN CLASS

### 7.5. Calendar examples, Montcau-La Mola School

P4

JOE 30/10/17

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					
		HOLIDAYS			
					
					SUNDAY
					

P5

April 2019      JOEL

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
1	2	3	4 SONA BACH	5	6	7
8	9	10	11	12	13 THERE IS NO	14
15	16 EASTER TAVI	17	18	19	20 SCHOOL	21
22	23 SANT TORDE	24	25 POL	26	27	28
29	30					