



FACULTAD DE EDUCACIÓN DE PALENCIA
UNIVERSIDAD DE VALLADOLID

**EMPOWERING BODIES AND MINDS:
INCLUSIVE LANGUAGE LEARNING THROUGH
UDL IN 3rd GRADE OF PRIMARY EDUCATION**

**TRABAJO FIN DE GRADO EN EDUCACIÓN PRIMARIA
(MENCIÓN EN LENGUA EXTRANJERA – INGLÉS)**

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ABSTRACT

This Final Degree Project presents the design of an adapted didactic unit for teaching English in Primary Education, aimed at the whole group class. The educational proposal focuses on topics about the human body, basic actions, emotions and the five senses, to develop communicative competence in real and relevant situations. While designed for all students, the unit specifically incorporates certain strategies that encourage the engagement and learning of students with Attention Deficit Hyperactivity Disorder (ADHD), ensuring their inclusion in all activities. The theoretical framework integrates contributions on early foreign language acquisition, special education features of ADHD and the application of inclusive methodologies such as Universal Design for Learning (UDL). Similarly, playful elements, game dynamics, collaborative activities and movement-based tasks are incorporated as resources to support motivation, attention and engaging in the learning process. The unit presents a practical, flexible and coherent option in accordance with the inclusive education principles that encourages participation, accessible English teaching focused on the specific needs of the classroom.

KEY WORDS: UDL, inclusive education, Primary Education, Foreign Language Learning, gamification, communicative competence.

RESUMEN

Este Trabajo Fin de Grado presenta el diseño de una unidad didáctica adaptada para la enseñanza del inglés en Educación Primaria, dirigida a todo el grupo clase. La propuesta didáctica se centra en temas sobre el cuerpo humano, las acciones básicas, las emociones y los cinco sentidos, para desarrollar la competencia comunicativa en situaciones reales y relevantes. Si bien está pensada para todos los alumnos, la unidad incorpora específicamente ciertas estrategias que favorecen la participación y el aprendizaje de los alumnos con Trastorno por Déficit de Atención e Hiperactividad (TDAH), garantizando su inclusión en todas las actividades. El marco teórico integra aportaciones sobre la adquisición temprana de lenguas extranjeras, las características educativas especiales del TDAH y la aplicación de metodologías inclusivas como el Diseño Universal para el Aprendizaje (DUA). Del mismo modo, se incorporan elementos lúdicos, dinámicas de juego, actividades colaborativas y tareas basadas en el movimiento como recursos para apoyar la motivación, la atención y la implicación en el proceso de aprendizaje. La unidad presenta una opción práctica, flexible y coherente con los principios de la educación inclusiva que fomenta una enseñanza participativa, accesible y centrada en las necesidades específicas del aula.

PALABRAS CLAVE: DUA, educación inclusiva, Educación Primaria,

enseñanza de la lengua extranjera, gamificación, competencia comunicativa.

INDEX

1. INTRODUCTION	- 5 -
2. JUSTIFICATION	- 7 -
3. OBJECTIVES.....	- 9 -
4. COMPETENCES	- 10 -
5. THEORETICAL FRAMEWORK.....	- 13 -
5.1 FOREIGN LANGUAGE LEARNING IN PRIMARY EDUCATION	- 13 -
5.1.1 Key principles of early language learning.....	- 13 -
5.1.2 Communicative approach and meaningful input	- 14 -
5.1.3 The role of play, songs, body movement and context	- 15 -
5.2 UNIVERSAL DESIGN FOR LEARNING (UDL).....	- 16 -
5.2.1 Foundations and principles of the UDL	- 17 -
5.2.2 Applying the UDL to foreign language teaching and inclusive classrooms -	18
5.2.3 Strategies applied in the unit for students with ADHD.....	- 20 -
5.3 ATTENTION DEFICIT HYPERACTIVITY DISORDER (ADHD).....	- 21 -
5.3.1 Definition and subtypes according to DSM-5	- 22 -
5.3.2 Characteristics of students with ADHD	- 23 -
5.3.3 Educational needs and required adaptations.....	- 24 -
5.4 GAMIFICATION AS A PEDAGOGICAL STRATEGY	- 25 -
5.4.1 Definition of gamification	- 26 -
5.4.2 Benefits of gamification in the classroom.....	- 26 -
5.4.3 Strategies and examples of educational application	- 27 -
6. DIDACTIC PROPOSAL	- 29 -
6.1 INTRODUCTION.....	- 29 -
6.2 JUSTIFICATION.....	- 30 -
6.3 CONTEXT	- 31 -

6.3.1 The school	- 31 -
6.3.2 The target group.....	- 34 -
6.4 OBJECTIVES	- 35 -
6.5 KEY COMPETENCES	- 37 -
6.6 CURRICULAR CONTENTS	- 39 -
6.7 METHODOLOGY.....	- 40 -
6.8 TEMPORALIZATION.....	- 42 -
6.9 LESSONS OVERVIEW.....	- 44 -
6.10 MEASURES FOR DIVERSITY.....	- 45 -
6.11 ASSESSMENT	- 47 -
7. RESULTS AND ANALYSIS OF THE WORK	- 50 -
8. CONCLUSIONS	- 53 -
BIBLIOGRAPHY	- 55 -
APPENDIXES.....	- 59 -
Appendix 1: Unit “Moving Bodies, Moving Minds”	- 59 -
Appendix 2: Evaluation rubrics	- 90 -

1. INTRODUCTION

This Final Degree Project, titled “Moving Bodies, Moving Minds”, is framed within the context of foreign language teaching at the Primary Education stage, specifically in a third-grade class of student aged eight to nine. This proposal is based on an inclusive teaching approach, seeking to enhance communicative skills through active, playful, and multisensory methodologies. These consist of Universal Design for Learning (UDL), gamification, and cooperative learning, particularly designed to assist students with Attention Deficit Hyperactivity Disorder (ADHD).

The interest in this theme stems from the need to adjust teaching to the diversity of contemporary classrooms, where students with different learning styles, educational needs and neuro-diverse characteristics coexist. This diversity requires teachers to implement diverse educational approaches that not only ease the acquisition of knowledge but also respect the rhythms of each student and promote their overall development.

In an increasingly inclusive educational environment, it is essential to plan didactic proposals that are adjusted to the specific characteristics of students with ADHD, while promoting the development of the competences of the whole class. This neurological disorder, which impairs executive functions such as attention, impulse control and self-regulation, presents considerable challenges in education. However, it also offers an opportunity to rethink education from a more supportive, creative and accommodating point of view, where the strengths and potential of each student are appreciated. Inclusion should be seen not only as a performance standard, but as a moral and professional responsibility towards equality, social equity and access to quality education for all.

The teaching of English as a foreign language provides a favourable context to implement different active, playful and cooperative strategies, which not only promote learning, but also encourage motivation, attention and participation of students with different specific educational support needs. In particular, the functional approach, project-based learning (PBL), and the implementation of multisensory activities have been shown to be highly effective in language acquisition in students with ADHD. Through these approaches, learning becomes an active process and is presented as a palpable, active and emotionally relevant experience.

After this introduction, the work is organised into different sections that facilitate the coherent structuring of the theoretical foundation together with the didactic proposal designed. First, a justification is offered detailing the importance of the theme and the obligation to attend to students with ADHD in the foreign language classroom from an inclusive perspective. Secondly, both the general and specific objectives that guide the progress of the work are presented. This is followed by a theoretical framework that discusses the key fundamentals of foreign language learning in childhood, the specific and educational characteristics of ADHD, as well as the study of different teaching strategies that can be used, such as cooperative learning, multisensory activities, Universal Design for Learning (UDL) and gamified proposals. Afterwards, the designed didactic proposal is presented, which includes a short introduction on them to be worked on, the context of the school in which it is carried out, as well as a description of the students in that year, the objectives common to all sessions, the key competences to be worked on and the curricular contents. On the other hand, the different methodologies used, the evaluation criteria and instruments, the time planning, the measures for attention to diversity and a general summary of the different sessions are also presented. The chapter six presents an analysis of the results obtained after the implementation and evaluation of the proposal, pointing out the positive aspects, the difficulties encountered and the aspects to be improved. Finally, the conclusions are presented, in which the contributions of the work, its educational implications and future lines of action are considered.

2. JUSTIFICATION

This Final Degree Project is justified from personal, social and academic perspectives, and is rooted in a strong commitment to inclusive education and diversity.

From a personal perspective, this work stems from the author's professional commitment to inclusive education, seen as a right and not a choice. Appropriately addressing students with ADHD in a foreign language classroom represents a common challenge that demands specific training for teachers in order to adapt educational planning and practice (DuPaul & Stoner, 2014; Miranda-Casas, Presentación & Soriano, 2012). Direct contact with this group of learners has indicated the need to develop didactic proposals that are accessible, dynamic and motivating, adapted to their particular characteristics.

From a social perspective, this work reflects the principles of equity, attention to diversity and social justice identified in the LOMLOE (Organic Law 3/2020) and in international regulations, such as the SDGs (Sustainable Development Goals) of the 2030 Agenda. In particular, SDG 4 promotes "inclusive, equitable and quality education for all", considering student diversity as a valuable resource for the education service (UN, 2015). Although there are students with diverse profiles (autism spectrum disorders, high abilities, dyslexia, TDL, etc.) at school, this proposal focuses specifically on students with ADHD, due to their specific needs and their common presence in classrooms.

At the academic level, it reflects the knowledge acquired in the Degree in Primary Education, such as the didactics of foreign languages, the psychology of learning, attention to diversity and educational innovation. Thus, the theoretical approach is supported by authors such as Krashen (1982), Cameron (2001), Vygotsky (1978) and Ausubel (1968), as well as current methodological strategies such as Universal Design for Learning (UDL) (CAST, 2018), cooperative learning (Johnson & Johnson, 2009) and gamification (Deterding et al., 2011), which have proven to be effective in improving the engagement and development of children with ADHD.

It also includes a practical teaching unit designed for the English classroom, with themes related to the human body parts, emotions, actions and senses, which combines accessible resources, multisensory activities and collaborative dynamics. Thus, the work seeks to

exemplify good practices for future educators who wish to progress towards a more committed, transformative and inclusive education with diversity.

3. OBJECTIVES

The overarching objective of this document is to design an inclusive didactic proposal through Universal Design for Learning (UDL) methodology for the teaching of English in Primary Education. This proposal will focus on the contents related to the human body parts, the actions that can be carried out with its different parts, the emotions and the five senses.

It is specially designed to address the educational needs of students with Attention Deficit Hyperactivity Disorder (ADHD) and will incorporate active, engaging and inclusive teaching strategies.

However, to accomplish this main objective, it is crucial to establish a series of specific objectives, which are the following:

1. To investigate the educational characteristics of students with ADHD and their effects on the instruction and acquisition of foreign language.
2. To analyse specialised literature in the field of research.
3. To classify effective methodologies and approaches that improve the attention, interest and active participation of students with ADHD in the English language classroom.
4. To evaluate the advantages of implementing collaborative learning, multisensory activities and gamified initiatives in inclusive language teaching environments.
5. To design a didactic unit that incorporates collaborative learning, gamification dynamics and activities involving movement to stimulate communicative competence and support the learning process of students with ADHD.

4. COMPETENCES

The general competences of the Degree in Primary Education establish the knowledge, skills and attitudes that all future teachers must cultivate in order to carry out their educational function effectively, ethically and adapted to the demands of the current education system. These competences, translated by the author using DeepL from the *Memoria del Plan de Estudios del Título de Grado Maestro -o Maestra- en Educación Primaria* (Universidad de Valladolid, 2010), are the following:

1. Students should demonstrate possession and understanding of knowledge in an area of study - Education - that builds on the foundation of general secondary education, and is usually at a level that, while relying on advanced textbooks, also includes some aspects that involve knowledge from the cutting edge of their field of study.
2. Students should be able to apply their knowledge to their work or vocation in a professional manner and possess the competences which are usually demonstrated through the development and defence of arguments and problem solving within their area of study - Education.
3. Students should have the ability to gather and interpret essential data (usually within their area of study) in order to make judgements which include reflection on essential social, scientific or ethical issues.
4. Students should be able to communicate information, ideas, problems and solutions to both specialist and non-specialist audiences.
5. Students have developed the necessary learning skills to undertake further studies with a high degree of autonomy.
6. Students develop an ethical commitment in their configuration as professionals, a commitment that must strengthen the idea of comprehensive education, with critical and responsible attitudes; guaranteeing the effective equality of women and men, equal opportunities, universal accessibility for people with disabilities and the values of a culture of peace and democratic values.

The specialisation in Foreign Language: English, within the Degree in Primary Education, aims to prepare future teachers to teach English in educational environments, promoting linguistic, educational, intercultural and methodological skills appropriate to

the needs of the classroom. The specific competences to be achieved by students taking this specialisation are detailed below:

1. Communicative competence in a foreign language (English/French), advanced level C1, according to the European Framework of Reference for Languages. This competence will involve:
 - a. Acquiring linguistic (phonetic-phonological, grammatical and pragmatic) and sociocultural knowledge of the foreign language.
 - b. Knowing the cognitive, linguistic and communicative bases of language acquisition.
 - c. Use techniques of corporal expression and dramatization as communicative resources in the corresponding foreign language.
2. Plan what is to be taught and assessed in relation to the foreign language concerned, and select, devise and develop teaching strategies, types of activities and teaching resources. This competence will involve:
 - a. Knowing the main didactic trends in the teaching of foreign languages to children and their application to the foreign language classroom at the different levels established in the curriculum.
 - b. Knowing the Primary Education curriculum and the curricular development of the area of foreign languages.
 - c. Be able to develop positive attitudes and representations and openness to linguistic and cultural diversity in the classroom.
 - d. Promote the development of both oral language and written production, paying special attention to the use of new technologies as elements of long-distance communication in a foreign language.
 - e. To be able to stimulate the development of metalinguistic/metacognitive and cognitive skills for the acquisition of the new language, by means of relevant tasks which are meaningful and close to the learners.
 - f. Progressively develop communicative competence through integrated practice of the four skills in the foreign language classroom.

g. Be able to plan the teaching-learning process of a foreign language, selecting, devising and developing teaching strategies, types of activities and materials according to the diversity of learners.

5. THEORETICAL FRAMEWORK

5.1 FOREIGN LANGUAGE LEARNING IN PRIMARY EDUCATION

The learning of foreign language in Primary Education has become increasingly relevant in European education systems and, more specifically, in Spain. According to the Organic Law 3/2020, from the first year of Primary Education, it is obligatory to teach first foreign language. Such an early introduction allows for the development of communicative competence as well as plurilingual awareness and intercultural competence development from the right commencement of the educational process. Numerous studies show that early exposure to an L2 not only has positive effects on communicative competence achievement, but also on cognitive, social and cultural skills (Lightbown & Spada, 2013; Blanco & Díez, 2016).

The very early introduction of English language teaching in the first stages of Primary Education is based on a series of methodological principles that are aimed at appropriating the developmental characteristics of children through playful, meaningful and contextual dynamics.

5.1.1 Key principles of early language learning

During Primary Education, the learning of a second language (L2) is influenced by developmental, cognitive and emotional aspects of growing up as a child. Academic literature highlights that children possess a remarkable ability to acquire foreign languages when education is tailored to their particularities and learning methods (Lightbown & Spada, 2013).

Several studies have shown that in infancy the brain shows great neural plasticity, which favours the acquisition of phonological, lexical and syntactic structures through implicit and natural mechanisms (Lightbown & Spada, 2013; Krashen, 1982). This flexibility allows children to acquire language intuitively, especially when it is presented in rich, meaningful, and context-based communicative situations.

In this regard, Krashen (1982) presents the idea of comprehensible input, which holds that acquisition occurs when learners receive messages that they can somehow understand, even if they contain unfamiliar structures. Furthermore, this input must take

place in an emotionally positive context, that is to say, one that is free of fear, frustration or stress on the part of the learners. According to the author, children learn best when they feel safe, motivated and emotionally involved in what they are doing.

Likewise, Cameron (2001) states that children learn through activities that are meaningful and include action, repetition, practising and talking to each other, but also using play. The author also emphasises that language must be shown concretely, visually and in context, because children during their early years in school are in a pre-operational stage of thinking according to the stages of cognitive development defined by Piaget.

Thus, songs, stories, repetition games, dramatic representations and routines are particularly beneficial for teaching English at certain ages. These tools not only promote high exposure to language but also allow the practice of everyday language activities in meaningful and emotional contexts. According to Blanco and Díez (2016), learning that is connected with the child's personal and everyday world strengthens semantic memory, which supports retention.

Finally, the emotional aspect is a key component of children's learning. Cameron (2001) emphasises that children learn more effectively when they are emotionally involved, enjoy the activity and feel valued. This intrinsic motivation helps support both language development and a positive long-term attitude toward foreign language learning.

5.1.2 Communicative approach and meaningful input

Since the end of the 20th century, the communicative approach has been the paradigm of reference in foreign language teaching. Its main objective is the acquisition of communicative competence, as learners must be able to act in everyday situations, overcoming previous models that focused only on grammar and translation. This is based on the principle that language should be learned as a tool for communication, rather than as a set of formal rules (Lightbown & Spada, 2013).

Communicative competence, as defined by Dell Hymes (1972) and adapted by Canale and Swain (1980), is the ability to use language in a way that is acceptable for any particular situation. It includes grammatical, sociolinguistic, discourse and strategic competences, making it a multifaceted concept where communicative intention is central, not just formal correctness.

The Common European Framework of Reference for Languages (CEFR), by the Council of Europe (2001), reinforces this approach through an action-oriented model, where learners are seen as social agents who use language to carry out real-world tasks. Activities should reflect authentic situations: asking questions, expressing preferences, giving instructions or requesting help, turning the classroom into a functional communicative environment.

Moreover, Cameron (2001) stresses that in childhood, input must be embedded in tasks that are accessible, interesting and useful for young children. This entails establishing contexts in which students are involved in relevant interactions: daily routines, teamwork, collaborative projects or role-playing, where communication is present throughout the process and not only at the end.

From a pedagogical perspective, the teacher becomes a learning facilitator, offering continuous opportunities for learners to produce and understand real language. According to Blanco and Díez (2016), this is best achieved through dramatizations. Classroom interactions or short interviews, which foster not only linguistic competence but also social development and autonomy.

5.1.3 The role of play, songs, body movement and context

Play, music and movement are essential in foreign language learning from an early age. These components promote motivation, engagement and active participation, key factors for meaningful learning in childhood (Cameron, 2001).

According to Piaget's theory of cognitive development, children in the pre-operational phase (2-7 years) acquire content most effectively through sensory, manipulative and symbolic activities, as abstract reasoning is not fully developed. Incorporating songs, gestures, role-play and storytelling allows students to connect language with physical experiences, which facilitates the natural acquisition of vocabulary and structures (Blanco & Díez, 2016).

Similarly, physical activity has been shown to promote attention, memory improvement and emotional management, particularly in students with neurodevelopmental variations such as ADHD (Zentall, 2005). Therefore, movement-based learning turns the classroom into a space in which students are encouraged and encouraged to express themselves through body language, strengthening knowledge through the kinaesthetic mode.

The learning context also plays a vital role. By integrating language into meaningful routines - communications, play activities, group work, class exercises - learners not only acquire practical communication, but also see language as important and valuable. According to Cameron (2001), this relationship to everyday life increases internal motivation and enhances long-term learning outcomes.

5.2 UNIVERSAL DESIGN FOR LEARNING (UDL)

Within inclusive education, Universal Design for Learning (UDL) is seen as a fundamental educational strategy to ensure that all students can access, participate and advance in their learning, regardless of their particular abilities, teaching methods or needs. Based on the concept of universal design in architecture and technology, UDL applies this notion to the education sector with the aim of preventing barriers from the outset, not through modifications afterwards, but through adaptive design and accessibility for all (Díez, 2006).

This view considers diversity as the norm rather than the exception in classrooms and focuses on taking proactive and equitable measures to address problems. In this way, SAD relates to the foundations of social equity in education, promoting an approach that not only supports students with specific needs, but also enriches the learning of the entire educational community (Evans et al., 2017; Moriña, 2022).

According to UNESCO (2017), inclusive education is a transformative process that ensures that all learners, particularly those who are usually excluded, have equal opportunities to participate and succeed in quality education. This process requires fundamental changes in educational policies and practices to embrace diversity. In this context, universal design for learning occupies a fundamental position, as it translates inclusive principles into specific educational practices. UNESCO stresses that adopting universal design approaches is fundamental to achieving Sustainable Development Goal 4 (SDG 4), which seeks to ensure inclusive and equitable quality education and to promote lifelong learning opportunities for all. Therefore, UDL is seen not only as a teaching methodology, but also as both a political and ethical commitment that is in line with global educational goals.

5.2.1 Foundations and principles of the UDL

Universal Design for Learning (UDL) is based on recent studies on how the brain works and the learning process, especially those conducted by the Center for Applied Special Technology (CAST). This model understands that there is not just one type of learner, so it discourages the idea of using a single teaching method or format. Instead, it encourages adaptive curriculum planning, allowing all learners to access, participate and demonstrate their knowledge in a variety of ways (CAST, 2018). In contrast to traditional approaches that offer reactive solutions to diversity, UDL seeks a proactive and preventative response, aiming to reduce barriers before they occur.

One of the essential elements of the UDL is its foundation in cognitive science. Based on the research of Rose and Meyer (2002), three main neural networks related to learning are identified: the recognition network, the strategic network and the affective network. These three areas gave rise to the three basic principles of UDL, which guide educators in designing more inclusive and effective learning experiences. Each of these principles is translated into a set of practical guidelines and verification criteria, which are organised and updated in the UDL Guidelines (CAST, 2018), which have received extensive validation in international educational settings.

- Offer multiple forms of representation

This principle relates to the way in which information and content is communicated to learners. Recognising that people do not process information in the same way, it is suggested that a variety of channels be used to facilitate understanding: visual, auditory, manipulative or interactive resources. This variety not only allows students with sensory or linguistic difficulties to access the content but also increases the overall understanding of the group. For example, the combined use of videos, outlines, oral examples and written text can be beneficial for students with dyslexia as well as for those with a visual or auditory learning style. According to Rose et al. (1997), diversifying formats improves the cognitive accessibility of the curriculum, which allows for deeper and longer-lasting comprehension.

- Offer multiple forms of action and expression

This principle focuses on the different ways in which students can relate to the content and demonstrate what they have learned. Not all students have the same communication

skills, motor skills or technological competences, so it is essential to offer various alternatives for expression: writing, oral presentations, conceptual schemes, multimedia productions, recordings, among others. This principle also implies providing structures that help in self-regulation, organisation and task control, which is fundamental, especially for students with executive difficulties, such as those with ADHD. As Moriña (2022) points out, allowing students to select how to demonstrate their abilities does not diminish academic demands, but rather provides them with the right conditions to achieve the same goals based on their own abilities.

- Offer multiple forms of involvement

The third principle focuses on motivation, interest and active participation in the educational process. For many learners, particularly those who have experienced different difficulties throughout their education, the emotional attachment to activities is fundamental to their participation. This principle motivates educators to provide relevant activities that are linked to students' interests, as well as to promote their sense of ability, independence and belonging to the group. Several strategies are suggested, such as tailoring tasks to the needs of each individual, implementing teamwork dynamics, incorporating elements of play into learning, as well as offering choice in activities. Evans et al. (2017) stress that an authentically inclusive education not only accommodates cognitive needs, but also emotional needs, promoting a safe and motivating environment for all.

5.2.2 Applying the UDL to foreign language teaching and inclusive classrooms

The implementation of Universal Design for Learning (UDL) in foreign language teaching facilitates an effective response to the increasing diversity in classrooms. Language classes typically bring together students with different levels of language ability, different learning speeds, diverse prior experiences, different motivations and varied educational needs, requiring an educational approach that can anticipate and overcome obstacles. The UDL simplifies this task by providing an adaptable structure that considers the diversity of the students, promoting inclusion without relying solely on individual adaptations (Evans, Broido, Brown Wilkie, & Herriot, 2017).

One of the essential principles of UDL is to provide a variety of ways of representation, which means presenting content in a variety of ways. In foreign language teaching, this involves the use of videos, pictures, concept maps, gestures, visual examples, subtitles or audio appropriately adjusted to represent grammatical structures or new lexis. For example, when developing a unit related to daily routine, the teacher can show short videos with subtitles, use pictograms to represent each action and use dramatizations to contextualise the use of verb tenses. These tactics make it easier for learners with dyslexia, comprehension problems, lack of cultural knowledge or a low starting level to understand the content in a clear and meaningful way (Díez, 2006).

The second principle, which refers to multiple ways of acting and expressing oneself, is to offer different options for students to show their knowledge or what they have learned. Instead of requiring only a written assessment or an oral presentation, alternative options can be presented, such as recording a video in English, making a digital comic about a communicative situation, or creating a collaborative presentation using platforms such as Genially or Canva. These alternatives make it easier to adapt the task to the students' interests, competences and learning styles. For example, a learner who has trouble writing but has adequate oral skills may choose to do a recorded narration. According to Moriña (2022), this method not only promotes equity, but also increases student engagement and strengthens their sense of competence by allowing them to demonstrate what they have learned in ways that are more accessible to them.

With regard to the principle of diverse methods of engagement, UDL encourages tactics to stimulate and sustain learner interest, encourage self-regulation and facilitate active participation. In language teaching, this can be achieved by allowing learners to select personal topics to practise communicative skills, by creating collaborative activities with concrete goals, or by employing dynamics such as “role-plays” or team language challenges. According to Rose et al. (1997), emotional engagement and a sense of the personal importance of learning are key elements in maintaining motivation and achieving success in school. Implementing this principle in the language classroom helps to reduce anxiety and increase self-confidence, especially in learners who often experience insecurity when using a foreign language.

5.2.3 Strategies applied in the unit for students with ADHD

The didactic unit "Moving Bodies, Moving Minds" has been developed following an inclusive approach, in line with the principles of Universal Design for Learning (UDL), which makes it easier to cater for the diversity of students in the foreign language classroom in a natural way. In this context, particular emphasis is placed on the needs of students with ADHD, incorporating methodological and organisational approaches that encourage active participation, self-regulation, continuous attention and meaningful learning.

The activities suggested throughout the unit integrate movement, social interaction, expression of emotions and creativity, which is particularly beneficial for this type of learner. Through activities such as group games, skits using gestures, songs or practical tasks, students are provided with various opportunities to remain active both physically and mentally, directing their energy and promoting attention.

The organisation of the sessions includes a defined arrangement of time and activities. Each activity is presented with clear, concise guidelines and supported by visuals, making it easier for students to anticipate what is expected of them. This reduces uncertainty, increases comprehension of instructions and aids in task organisation, which is essential for students with attention problems.

In addition, activities are divided into short, manageable steps, alternating periods of high cognitive demand with periods of rest or physical activity. Short breaks, activity modifications and gentle changes are incorporated to help sustain interest and prevent fatigue. The diversity of resources and materials, such as flash cards, songs, masks, visual graphics or sensory elements, helps to organise the information and makes learning more accessible.

The use of the body as a learning tool is another fundamental aspect of the unit. Activities such as "Simon says", "Action Twister" or "Gymkhana" make it possible to approach linguistic content through movement, which favours memory, participation and enjoyment of the process. For students with ADHD, these dynamics provide a learning method that adapts to their requirements, avoiding prolonged inactivity and promoting participation based on their abilities.

Regarding the manifestation of learning, the unit offers different ways of responding. Students have the ability to show their knowledge through actions, illustrations, verbal communication, gestures or writing, depending on their level and learning style. This flexibility prevents possible difficulties in a specific format from affecting the assessment of their authentic skills.

Moreover, activities focused on the development of emotional competence are included, such as making masks representing emotions or identifying feelings in different situations. These activities promote self-regulation, empathy and body awareness, essential elements in educational intervention with students with ADHD.

The social dimension is manifested through teamwork, co-creation of products and exposure to the group. These dynamics are meticulously organised to promote inclusion, assign roles and prevent overload for the most vulnerable students.

In short, the unit does not make specific adaptations after implementation, but incorporates from the outset strategies that facilitate access, retention and progression for all students, paying special attention to the needs of those with ADHD. Through a dynamic, visual, emotional and adaptive approach, their equal participation is ensured, promoting not only the development of their language skills, but also their personal, social and self-management skills.

5.3 ATTENTION DEFICIT HYPERACTIVITY DISORDER (ADHD)

Attention Deficit Hyperactivity Disorder (ADHD) is a neurodevelopmental condition that manifests itself through consistent inattentive, hyperactive and impulsive behaviour, which affects personal, academic and social functioning (American Psychiatric Association, 2013). It is one of the most frequently diagnosed disorders in childhood, especially during the school years. According to the DSM-5, three main types are identified: the presentation that is mainly characterised by inattention, the predominantly hyperactive-impulsive presentation and the combined presentation, depending on the predominant symptoms.

In the educational setting, students with ADHD often face challenges in sustaining prolonged attention, controlling their behaviour, completing tasks or interacting well with

peers and teachers (Barkley, 2015). These complications can adversely impact academic performance and social integration if not managed appropriately. In order to promote their learning, structured, active and diverse experiences are required, as well as strategies such as moving students, providing explicit instructions or visual aids, and providing immediate reinforcement (Zentall, 2005; DuPaul & Stoner, 2014).

5.3.1 Definition and subtypes according to DSM-5

Attention Deficit Hyperactivity Disorder (ADHD) is described as a neurodevelopmental disorder, characterised by a continuum of inattentive and/or hyperactive-impulsive behaviour, which significantly affects a person's performance or development (American Psychiatric Association [APA], 2013). The first signs usually emerge during childhood, and symptoms should be present before the age of 12 in a variety of settings, such as school and home.

According to the fifth edition of the Diagnostic and Statistical Manual of Mental Disorders (DSM-5), ADHD is divided into three subtypes, based on the most prominent symptoms presented in the last six months (APA, 2013):

- Predominantly inattentive: This type is distinguished by a clear difficulty in concentrating on tasks or activities, following directions and organising tasks and activities. Students may be apathetic, distracted or disorderly, often resulting in loss of school materials and missed deadlines (American Psychiatric Association, 2013).
- Predominantly hyperactive-impulsive: People in this group show high motor activity and an inclination to act without reflecting. This may present itself through actions such as talking too much, interrupting others or having trouble waiting their turn. This lack of control can result in hasty choices that may have adverse effects on their social and educational life.
- Combined: This subtype exhibits a combination of inattention and hyperactivity-impulsivity symptoms, which can further complicate challenges. Students with this subtype often experience problems in several areas, such as school, social interactions and managing their emotions.

For a diagnosis of ADHD to be made, symptoms must be present for a minimum of six months and be inappropriate for the child's developmental stage. Furthermore, this

diagnosis must be made by trained professionals and is based on a comprehensive assessment that includes direct observation, as well as information provided by parents and educators, and the exclusion of other medical or psychological conditions (Barkley, 2015).

5.3.2 Characteristics of students with ADHD

Students with ADHD show different traits that significantly affect their performance at school and their social relationships. The characteristics can be divided into different groups, and it is essential to understand that the onset of symptoms can differ markedly between individuals. The most important characteristics that have been observed in these pupils are described below:

A. Concentration Problems

Students with ADHD often face difficulties in staying focused on specific activities, resulting in a lack of sustained attention. This can include:

- Difficulties in following directions: These students often face challenges in understanding and carrying out directions, which can result in incomplete or poorly completed tasks. This occurs because they can be easily distracted and fail to stay on task (Mayo Clinic, 2024).
- Inattentional errors: Not paying proper attention can result in making simple mistakes in school activities, which can cause frustration for both the student and their teachers (CDC, 2024).
- Disorganisation: Children with ADHD often find it complicated to organise their school materials and homework. They may lose important items, such as books or notebooks, which impacts their academic performance (Child Mind Institute, 2024).

B. Hyperactivity

Hyperactivity is another common characteristic of many students with ADHD, which presents itself in various forms:

- Constant restlessness: children may move from place to place, manipulate objects or be unable to sit still for prolonged periods of time. This can be particularly

challenging in an educational setting, where students are expected to remain calm (CDC, 2024).

- Excessive talking: A large number of students with ADHD often talk more than is appropriate, interrupting peers and teachers, which can influence classroom dynamics (Mayo Clinic, 2024).

C. Impulsivity

Impulsivity is defined as the inclination to act without reflecting on the consequences, which may include:

- Difficulty waiting their turn: These students may interrupt peers or have difficulty waiting during group activities, which can lead to social conflict (CDC, 2024).
- Unnecessary risk-taking: Impulsivity often leads to risky behaviour, such as ignoring safety rules or acting without thinking about long-term repercussions (Child Mind Institute, 2024).

D. Social and emotional problems

Students with ADHD may encounter difficulties in their social interactions and in managing their emotions.

- Low self-esteem: Because of their challenges in the classroom and in social relationships, many children with ADHD may develop low self-esteem. They may notice that they are different from their peers and feel frustration at not being able to meet expectations (Mayo Clinic, 2024).
- Problematic relationships: Lack of impulse control and inability to manage their emotions can lead to difficulties in interactions with peers, often resulting in clashes and social exclusion (CDC, 2024).

5.3.3 Educational needs and required adaptations

Students with ADHD require individualised attention that must be adapted to their educational needs. First, it is essential to create an organised environment, with defined routines, fixed schedules and consistent rules that make it easy for them to anticipate what is expected of them. Teaching should be adjusted by using clear and concise guidelines,

visual resources, and breaking down activities into small steps to improve comprehension and maintain attention.

In addition, it is crucial to provide active or short breaks to manage hyperactivity, as well as to place the student in an area of the classroom with less distracting stimuli. Positive reinforcement tactics, such as recognition of effort and achievement, help to increase motivation and encourage self-regulation of behaviour.

In terms of assessment, adjustments may be needed, such as additional time to complete assignments or tests in less distracting environments. Finally, cooperation between teachers, family members and experts is essential to create an individualised educational plan that addresses their needs and promotes their academic, social and emotional growth.

It is also advantageous to develop social-emotional skills through emotional education programmes and activities that promote empathy, self-control and conflict resolution. These actions not only benefit the well-being of the student with ADHD but also foster a better coexistence in the classroom and create an inclusive and respectful environment for all.

5.4 GAMIFICATION AS A PEDAGOGICAL STRATEGY

In recent years, gamification has established itself as a novel educational strategy that aims to change the teaching-learning process by integrating game-like features into educational environments. This method not only seeks to make learning more interesting and enjoyable but is also based on psychological and pedagogical principles that foster internal motivation, engagement and active participation of students. According to Kapp (2012), gamification is the use of mechanics, aesthetic elements and a game-related mindset to engage people, encourage action, facilitate learning and address problems. In an increasingly difficult educational context, where capturing students' attention and interest can be a challenge, gamification provides valuable resources to promote the learning of knowledge and the development of social and emotional competences.

The implementation of gamification in the classroom can take a variety of forms, ranging from reward and points systems to physical activities and group challenges, adjusting to different educational levels and student needs. As indicated by Werbach and Hunter (2012), the appropriate use of game elements can enhance student engagement and create

more memorable and effective learning experiences. In this context, it is essential to understand what gamification means, how it can help improve important factors such as attention and motivation, and what conventional methods can be used to develop more active and effective learning environments.

5.4.1 Definition of gamification

Gamification has established itself as a novel educational technique that uses game design components such as rewards, level progression and challenges in educational contexts with the aim of enriching the learning experience (Deterding et al., 2011). Unlike educational games or game-based learning, gamification does not turn content into a game but uses playful elements to increase learner engagement in activities that might otherwise be monotonous or unappealing.

From a theoretical approach, gamification is based on a core principle of self-determination theory (Deci and Ryan, 1985), which states that people are more motivated when they enjoy autonomy, competence and social relatedness. By incorporating aspects such as the option to select from various challenges or to get instant feedback, gamification can address these three fundamental needs, stimulating an internal motivation towards learning. Alternatively, it also relates to the behaviourist perspective of positive reinforcement, proposed by Skinner (1953), by using rewards to reinforce desired behaviours such as participation, effort or perseverance.

Gamification is also based on the fundamentals of active learning, where the learner takes a leading role in his or her educational process. According to Bonwell and Eison (1991), learning is enhanced when students participate actively and reflectively. The structure of gamification supports this approach, as it requires the learner to make decisions, take risks and solve problems based on the objectives set. Thus, gamification not only has the purpose of incentivising, but also modifies the way students relate to content, teachers and classmates.

5.4.2 Benefits of gamification in the classroom

One of the great contributions of gamification in education is the significant increase in student motivation. By implementing defined objectives, obvious rewards and a story that enriches the activities, students feel a stronger emotional and mental connection (Hamari, Koivisto and Sarsa, 2014). This motivation is essential for sustaining long-term

engagement, especially in subjects or activities that generally generate less interest at the beginning.

Another relevant factor is its beneficial effect on attention and concentration. In game contexts, continuous progress, instant feedback and engaging task design promote prolonged attention, minimising distractions (Domínguez et al., 2013). By including elements of surprise or adapting the level of difficulty, the learner remains focused and engaged with their goal, which promotes more efficient learning. This advantage is particularly significant for students with attention problems, such as ADHD.

Gamification also improves the acquisition of social and emotional skills. Numerous gamified dynamics promote cooperation, effective communication and working together to achieve shared goals. It also gives students the opportunity to face mistakes and learn to overcome them, which strengthens their resilience and ability to tolerate frustration (Werbach and Hunter, 2012). Through play, students acquire not only knowledge, but also principles such as respect, determination and empathy, which are essential for their full development.

An extra benefit to be noted is the ability of gamification to support self-assessment and critical thinking. Activities that involve decisions, analysis of outcomes or problem solving encourage reflection on the educational process itself. According to Gee (2003), well-designed games encourage players to think strategically, analyse their mistakes and use what they learn in different situations, which can be effectively implemented in school settings.

5.4.3 Strategies and examples of educational application

The development of gamified activities requires careful organisation that considers both the educational goals and the particularities of the group. A common approach is to implement scoring systems that award rewards for specific achievements, such as completing tasks, actively participating or helping peers. These scores can be aggregated to achieve higher levels, earn badges or release symbolic rewards. This format not only provides greater clarity and motivation but also makes it easier to evaluate progress objectively and consistently (Kapp, 2012).

There are a variety of digital tools that help to integrate gamification in the classroom. One example is ClassDojo, which makes it possible to manage behaviour with visual

rewards. There is also Kahoot!, Quizizz and Educandy, which transform assessments into playful skills. Platforms such as Genially, which enable the creation of interactive boards, mission maps and educational escape rooms, also stand out. Classcraft is another alternative that turns students into role-playing characters with personalised skills and tasks. These tools allow content to be adjusted to different educational levels, promoting independent learning and cooperation among students.

Beyond the digital realm, traditional methods can be used to great effect. For example, you can post a mission map in the classroom where students ‘unlock’ activities and achieve rewards as a team, design weekly challenges that link to curriculum content, or set up a classroom economy where students ‘earn’ fictitious coins that can be exchanged for educational privileges. In areas such as Physical Education, circuits can be created with challenges that offer symbolic points and prizes; in Language, writing or reading competitions can be organised; in Science, role-playing games to simulate experiments or investigations.

It is essential to adjust these tactics to the variety of learners. For this reason, it is necessary to provide different forms of recognition (individual, group, symbolic or experience-based), to create multiple pathways to challenge and to mix competition with collaborative aspects. According to Garris, Ahlers and Driskell (2002), effective gamification is one that captures the attention and motivation of all learners, not just those who are attracted by the rivalry. Adapting to individual needs and balancing gamification and teaching are fundamental to delivering a truly transformative educational experience.

6. DIDACTIC PROPOSAL

6.1 INTRODUCTION

This learning situation titled “Moving bodies, moving minds” is designed to be carried out with students eight- and nine-year-old belonging to the third year of Primary Education. It is part of an educational model created for all students, which includes play and multisensory activities as fundamental strategies. Despite the variety of students with diverse learning profiles, complexities and developmental paces, this unit focuses primarily on children with Attention Deficit Hyperactivity Disorder (ADHD). This decision is made to clarify the suggested adaptations, as it would not be feasible, within the limitations of this work, to address all possible educational needs that may appear in a classroom.

This unit conforms to the objectives of the LOMLOE Primary Years Spanish curriculum (Organic Law 3/2020, of 29 December, amending Organic Law 2/2006, of 3 May, on Education), adopting a methodology focused on learning through play and projects. The aim is to offer students meaningful experiences that foster their intellectual, social and emotional development, allowing them to explore, create and learn in an active and participatory way.

“Moving bodies, moving minds” focuses on the instruction of contents and expressions linked to the body, facial expressions, and the senses, essential components for communication in English and Spanish. Through playful and participatory activities, the aim is to generate an educational, motivating, and stimulating environment that promotes the acquisition of knowledge and the strengthening of communicative skills in English.

The unit is made up of eight 45-minute sessions in which students enjoy dynamic and varied tasks involving movement, creativity and interaction. They are designed to increase motivation, participation and the gradual development of communicative competence. Throughout the unit, inclusive strategies are implemented to assist students with ADHD as a general learning profile. Modifications include the use of visual and simplified resources, concise guidelines, organised routines and scheduled breaks. These measures aim to decrease cognitive load, improve concentration and promote active participation in the classroom.

6.2 JUSTIFICATION

The didactic unit “Moving Bodies, Moving Minds” is created in response to the need to offer an approach to teaching English that is practical, emotional and accessible to all students. During the Primary Education, students require relevant experiences that relate to their environment, their preferences and their overall growth. In this context, the proposal is based on dynamic and recreational methodologies, which not only stimulate students, but also promote a better understanding of the context through experimentation, physical movement and emotional expression.

The foreign language is transformed into an effective communication tool, situated in everyday scenarios that enable learners to understand and apply the language in practical contexts. Songs, movement games, dramatizations or oral expression activities are ways in which the development of linguistic, social and emotional skills is promoted (Cameron, 2001; Lightbown & Spada, 2013)

From an inclusive perspective, this unit adjusts to the diversity of the classroom by considering different pace, learning methods and specific needs. The proposal is based on the Universal Design for Learning (UDL) (CAST, 2018), which ensures that diverse ways of representation, expression and participation are presented, facilitating that all students have access to learning in an equitable way. It is important to highlight the inclusion of students with ADHD, who benefit from defined routines, simple directions, short activities and proposals that require physical movement.

This unit is also based on educational theories that support its organisation and objectives. On the one hand, Howard Gardner’s (1983) theory of multiple intelligences highlights the relevance of bodily-kinaesthetic and emotional intelligence as learning methods. On the other hand, Vygotsky’s (1978) contributions highlight the importance of play as a tool for development and social mediation. In addition, aspects of meaningful learning are included according to Ausubel (1963), who underlines the relevance of linking new knowledge with the students’ prior knowledge and experience.

Therefore, this didactic unit not only seeks the acquisition of linguistic content in English, but also the holistic development of the students, encouraging teamwork, emotional awareness, creativity and personal well-being. Through the use of the body, emotions and play, the teaching of English is promoted in a way that is functional, stimulating and

appropriate to the particularities and requirements of students in the 3rd year of Primary Education.

6.3 CONTEXT

6.3.1 The school

It is a state-funded educational school located in Palencia, the school provided a comprehensive educational program ranging from Early Childhood Education, through Primary Education, to Compulsory Secondary Education (ESO), making it easier for students to carry out all their basic training in one place. This continuity favours long-term academic organization and optimizes educational consistency between the various stages.

In general, the students in this school live in a family population of medium socioeconomic level and structured with basic needs covered. We could say that the prevailing family type is that of a “working-class family,” with a large number of civil servants and self-employed people. Therefore, this stability allows the pupils to have adequate learning as well as to maintain a positive performance.

From an infrastructure perspective, the school is well endowed with facilities that support academic and complementary activities. In addition to the conventional classrooms for each level, the school has a gymnasium, a computer room, a music room, a science laboratory, and a psychomotor room designed specifically for child development. The school also has a chapel, an auditorium for activities or lectures, a library and a room for teachers. For students in kindergarten and first cycle of Primary Education, there is a multi-sensory space called NUPA classroom, created to offer enriching and specialized learning experiences, in addition to stimulating students in an integral way. The school has a room for early risers, which helps and support to students who arrive early due to family needs. There is also a dining room and a classroom for academic reinforcement, where individualized attention is given to students with special educational needs.

The outdoor areas are also meticulously tidy. The school has three distinct playgrounds, which are used to separate the six grades of Primary Education at breaks, thus ensuring safety and age-appropriate recreational environment. These recreational spaces function as relevant social areas and promote the overall well-being and growth of the students. The students in Early Childhood Education have a play area to interact with each other.

The school maintains an organised academic calendar and stresses the importance of cooperation and coordination between different areas. It is recognised as a centre with a bilingual section, which means that certain groups are part of a bilingual programme approved by the local education authorities. In this context, English is used as the language of instruction in at least two non-language areas, commonly Physical Education and Arts and Crafts, as well as being taught as a subject. This bilingual section operates according to CLIL (Content and Language Integrated Learning) principles and seeks to promote students' language development through relevant content-based learning.

It is organized under a clear hierarchical model, established to ensure the proper functioning of all pedagogical, pastoral and administrative areas. At the top of the structure is the Holder Entity, the legal entity in charge of the ownership and strategic direction of the institution. This body delegates day-to-day management to the Head of School Representative and Director, who assumes overall responsibility for academic, administrative and pastoral matters. The Director collaborates closely with the Management Team, which supports decision-making, implementation of educational policies and coordination at all levels.

The Secretary and a specialized Administration Office are responsible for the school's support and administrative services, which enable basic operations such as communication with families, enrolment, financial management and logistical support.

Each stage has a Stage Coordinator, who serves as a liaison between the teaching staff and the Management Team. These coordinators are instrumental in promoting consistency in teaching methods, solving day-to-day problems and implementing curricular and extracurricular initiatives. Each coordinator leads a group of tutors and subject teachers, who meet regularly to organize, analyse and modify their educational approaches.

The work of the school is also supported by Committees and Departments, which may be organized around subject - specific areas, such as English or Mathematics, interdisciplinary projects (sustainability, innovation) or institutional priorities (attention to diversity, digital competence). These groups promote joint work among educators and shared responsibility in the decision-making process.

In keeping with the school's Catholic identity, there is a Pastoral Department, which promotes the inclusion of values education, spiritual growth and solidarity initiatives throughout the curriculum. This department also coordinates religious events and helps to promote a supportive and respectful school environment.

A key element of the organizational structure is the Guidance Department. It is composed of an educational counsellor and experts in attention to diversity. This group provides fundamental assistance to students with special educational needs, encompassing the implementation of personalized support plans, curricular adaptations (both relevant and non-relevant) and collaboration with external services when necessary. The guidance department works closely with families and teaching staff to ensure a comprehensive and holistic educational experience.

The centre also has a Pedagogical Coordination Committee (PCC), made up of members from each stage. This body ensures the vertical and horizontal alignment of education between year groups and subjects, promotes the implementation of institutional projects, and oversees the consistency of assessment criteria, methodologies and annual planning.

Finally, the administrative and service staff (ASS) plays a crucial role in everyday operations of the school. They support the educational mission through key logistics, maintenance, and management functions.

This organization reflects the school's commitment to educational coordination, which encompasses teaching, values formation, and teamwork, establishing a comprehensive and coherent framework that supports both student learning and teacher professional development.

The school has a number of programmes that demonstrate its dedication to high quality and inclusive education. These include the Diversity Attention Plan, which aims to adjust teaching to the abilities, interests and cultural particularities of the students. It incorporates a particular annual intervention for foreign students in Infant and Primary Education, which will be coordinated by the guidance team in collaboration with the tutors and under the supervision of the management team. It also implements the Coexistence Plan, created with the collaboration of the educational community, which includes rules of behaviour and activities aimed at fostering a positive school environment. Within the framework of this plan, students in 5th and 6th Primary have the

opportunity to be trained as mediators to assist in the resolution of conflicts between their peers. Finally, the Bilingualism project promotes interest in and practice of English from an early age by offering two non-language subjects in English at each level, which strengthens the school's identity and prepares students for a multilingual environment.

The class is structured in collaborative groups, with students divided into four groups of 4-5 members each. This organisation promoted collaborative learning and gave students the opportunity to interact and learn from each other. The physical environment of the classroom is both useful and relevant. It includes a reading area with a bookshelf and a corkboard where students record the number of books they have read, linked to a reward system that highlights those who achieve reading targets (for example, if they read 5, 10 or 15 books, some of the prizes are being able to change groups or play whatever they want for three days at break time). There is a “pastoral corner” for activities related to the Catholic identity of the school, as well as various visual elements on the walls, such as didactic posters for language and mathematics, along with illustrations featuring religious themes like Jesus and the Virgin Mary. The classroom layout also includes a rotating system of roles for the students (coordinator, supervisor, secretary, spokesperson, and material manager), which promotes responsibility and cooperation among them.

6.3.2 The target group

The students are in Year 3 of Primary Education, aged between 8 and 9 years. The class consists of eight boys and ten girls. They display diverse personalities and learning styles, which enriches the classroom environment while also posing some challenges in terms of classroom management.

Regarding diversity and inclusion, several students have special educational needs that are currently diagnosed or recorded. Two students show signs of Attention Deficit Hyperactivity Disorder (ADHD) and require continuous assistance in the classroom and individualised support, especially during independent tasks or transitions between activities. One student follows a major curricular adaptation, working on Year 2 content in Literacy and Mathematics with the support of the special education teacher. In addition, other students receive minimal adaptations and participate in support sessions in Literacy and Mathematics at specific times. These actions reflect the school's ongoing commitment to inclusive education and the collaboration between classroom teachers, support staff, and specialist educators.

Overall, the group exhibits a positive attitude towards education and learning, and the students show genuine enthusiasm for various activities, especially those related to sports. Many students actively participate in extracurricular activities such as football, basketball, and athletics, and these interests are often evident during break times. Additionally, several students enjoy drawing, reading, and playing board games, which contributes to a diverse and engaging learning environment.

As far as social relations are concerned, the general atmosphere in the classroom is positive, although occasional disputes arise between certain students, especially during group projects or unstructured moments such as break times. A recurring issue occurs during excursions or school activities when students are asked to form pairs, and some are consistently left without a partner, leading to moments of tension. Likewise, minor disagreements sometimes emerge during group dynamics in class, which require close attention and the use of mediation strategies by the teacher.

In terms of English language proficiency, the group presents an intermediate level of ability, with considerable variation among students. Several students demonstrate strong vocabulary control, adequate pronunciation, and are able to respond to the teacher's questions in English with a good level of accuracy. Some require translation or additional support to understand instructions and participate actively. However, most students are familiar with basic classroom routines in English and gradually improve their oral and written skills.

In general, students have a favourable view of language learning. Most recognise the importance of mastering foreign languages and see English as a valuable tool for the future. However, several students express low confidence in their abilities and sometimes feel unable to perform certain activities. In these situations, the teacher plays a key role in providing individualised assistance, meeting one-to-one with students to resolve concerns and consolidate ideas. In contrast, other students show greater self-confidence and feel more comfortable speaking in English in front of their classmates, especially during oral presentations or role-play activities.

6.4 OBJECTIVES

The objectives of this educational proposal are based on the current legal framework, which highlights the importance of inclusive education, key competences, emotional

relevance and meaningful learning. The legal foundations that support and guide this proposal are:

- Organic Law 3/2020, of 29 December (LOMLOE), which amends the LOE and establishes teaching based on key competences, equity, inclusion and meaningful learning.
- Royal Decree 157/2022, of 1 March, which regulates the organisation and establishes the minimum teachings of Primary Education.
- Decree 38/2022, of 29 September, which establishes the organisation and curriculum of Primary Education in the Community of Castile and Leon. This decree specifies the specific competences; assessment criteria and basic knowledge adapted to the regional educational context.

This regulation reinforces the importance of promoting an inclusive, emotionally relevant education that appreciates diversity and addresses the needs of all students. The unit "Moving bodies, moving minds" is fully in line with these guidelines and presents a comprehensive, accessible and stimulating approach to learning English.

General objective:

- To develop comprehension and oral expression in English among 3rd grade Primary School students through the recognition of the body, actions, senses and emotions, with playful, creative and cooperative activities that promote verbal and non-verbal communication, emotional regulation, autonomy and social interaction in significant real-life situations.

Specific objectives:

- To identify and mention the fundamental body parts, senses and emotions in English through listening and observation of visual and sound resources.
- To understand and comply with simple verbal directions related to the body, movement and classroom activities, promoting listening comprehension and active response.
- To express one's feelings and skills through simple oral structures and movements, promoting verbal and non-verbal communicative competence.

- To engage actively in games, songs, skits and cooperative activities, promoting social interaction, empathy and respect for others.
- To use in a functional and contextualised way expressions such as “I can...”, “I feel...” and “Touch your...”, implementing them in a meaningful, everyday circumstances.
- To encourage creativity, imagination and artistic expressions through activities such as making masks and illustrations.
- To develop personal autonomy and the ability to manage emotions through activities that require them to reflect on their feelings and the actions they can take.
- To recognise the body as a means of communication, teaching and expression of emotions in the foreign language classroom.

These objectives provide a direct link to the specific competences of the English Foreign Language area, as well as to the assessment criteria defined in the official curriculum. The specific objectives of each session are included in the appendix of the didactic unit, where they are described individually according to the content and the activities carried out in each one.

6.5 KEY COMPETENCES

The didactic proposal has been created to help in the acquisition of the competences of students in Primary Education, in accordance with what is established in the LOMLOE, as well as in the curriculum of Castile and Leon. The 8 key competences are addressed in a transversal, balanced and contextual way within each unit. The following shows how they are integrated in the design of the unit:

- Linguistic Communication Competence (LCC): This competence is developed throughout the unit of work through the use of applied English as a vehicular language when giving instructions, expressing feelings, describing skills and performing basic interactions. Through exposure to songs, oral routines, oral activities, vocabulary games and oral production, students will acquire comprehension and oral expression from familiar and communicatively oriented contexts.

- Multilingual competence (ML): The unit introduces students to the gradual and natural use of English as a means of communication, promoting a receptive disposition towards other languages. Recognition of similarities and differences with the native language and the natural use of the language in everyday situations, such as greeting, asking for help or communicating feelings, are encouraged.
- Mathematical and science, technology and engineering (STEM) competence: Although not directly addressed, it is observed across the board in activities that recognise cause and consequence relationships (such as the connection between senses and organs), sensory classification and curiosity about the body, bodily and communicative challenges with logical thinking.
- Digital competence (CD): Allows an initial approach to technology as a resource for information, visual support and as a channel for learning, which helps to stimulate the use of resources such as projected songs, images, videos and digital presentations. They are also encouraged to use the resources responsibly in class.
- Personal, Social and Learning to Learn Competence (PSLLC): This competence is developed through dynamics that encourage emotional awareness, reflection on what has been learned, cooperation, respect for turn-taking and the value of individual and group effort. Self-esteem and intrinsic motivation are developed by actively participating and overcoming playful challenges.
- Citizenship competence (CC): The unit fosters students' ability to contribute respectfully to the classroom, promoting values such as empathy, respect, collaboration and peaceful conflict resolution. The search for their own and others' emotions through play promotes interaction and the growth of social competences.
- Entrepreneurial competence (EC): Through creating characters, making decisions in collaborative games, performing artistic works and organising group activities, initiative, creativity and responsibility are promoted. Students face challenges and learn to persist in order to achieve them.
- Competence in Cultural Awareness and Expression (CCEC): This is fostered through interaction with cultural manifestations in English, such as songs and expressions of politeness, and through appreciation of various forms of bodily and

emotional communication. The unit encourages respect for cultural and linguistic diversity through an inclusive approach.

These elements are closely linked throughout the sessions where language learning is strongly integrated with the emotional, social and physical dimensions. In this way, students are involved in their learning and develop skills for life in the community.

6.6 CURRICULAR CONTENTS

In accordance with Decree 38/2022 which establishes the curriculum for Primary Education in Castile and Leon, the contents of the subject of Foreign Language (English) are structured in three main areas: a. Communication, b. Plurilingualism, and c. Multilingualism. The most significant content covered in this unit, in line with its experiential, communicative and inclusive approach, is set out below:

A. Communication

a. Comprehension of oral and written texts:

- i. Recognition of oral instructions associated with physical movements, parts of the body and emotions (“Touch you right leg”)
- ii. Basic vocabulary and grammar recognised in songs and games (“I can dance”).
- iii. Comprehension of short written and visual texts with the help of pictures (“She is tired”).

b. Production of oral and written texts:

- i. Use of simple forms to indicate what can be done (I can / I can't), communicate emotions (I'm happy / sad...) and mention parts of the body (leg, arm, hands) and the senses (sight, taste, hearing).
- ii. Reproduction of songs, common phrases and frequent linguistic expressions (“Head, shoulders, knees and toes”).
- iii. Engagement in graphic activities or short compositions (illustrations, posters, masks) with a communicative aim.

c. Interaction in oral communicative situations:

- i. Active participation in basic interactions with the teacher and classmates.

- ii. Elaboration of concise questions and answers about emotions, skills and body descriptions.
- iii. Collaboration in play activities and group dynamics requiring verbal communication.

B. Plurilingualism

- i. Recognition of English as a global language and a way of communicating with people from different nations.
- ii. Increasing use of English as a language of instruction in the classroom.
- iii. Creation of understanding and creation tactics based on visual, gestural or contextual resources.

C. Interculturality

- i. Focus on cultural expressions characteristic of English-speaking nations through songs, greetings and daily customs.
- ii. Evaluation of cultural and linguistic diversity based on respect.
- iii. Reflection on own and others' traditions and modes of expression.

D. Complementary lexical and grammatical content

- i. Lexicon: parts of the body, basic emotions, physical actions, senses and skills.
- ii. Grammar: use of “can / can't”, imperatives (Touch your nose), simple affirmative and negative structures, personal pronouns and descriptive adjectives.

All content is addressed in a comprehensive, functional and contextualised way. Activities are carried out integrating speech, movement, creativity and social interaction, thus promoting practical, meaningful and inclusive learning.

6.7 METHODOLOGY

The methodology used in this teaching unit is active, participatory, communicative and inclusive, in accordance with the criteria of the LOMLOE and the curriculum guidelines of Castilla y León. It is based on the premise that students learn best when they are emotionally engaged, when they can move and interact with each other and create, especially when learning a subject, such as a foreign language, which is based on self-expression.

Universal Design for Learning (UDL) is one of the central methodological axes of this proposal. Thus, diverse types of content representation (visual, auditory, kinaesthetic), different types of expression (oral, corporal, plastic, written) and multiple modes of engagement (cooperative work, games, emotional expression, dramatization) are proposed. The intention is to provide access to learning in a spirit of equity and to encourage the active participation of each student in their learning to the extent appropriate to their individual needs, interests and learning style.

The unit incorporates gamification as a fundamental strategy. The suggested dynamics include characteristic game components (challenges, defined rules, symbolic rewards, characters, roles, etc.) to increase student motivation, concentration and participation. Games such as ‘Simon Says’, movement circuits, group riddles, superhero characters or card activities make the educational process a relevant, emotional and entertaining experience. This particularly benefits students with ADHD or other particular needs by providing clear structures, brief time periods, specific objectives and body movement.

It also opts for an integral and experiential methodology, where the body, emotions and senses are the initial axis to develop the language in English. The activities are not only focused on the memorisation of words but are intended for students to experience the language: to sing it, to act it, to feel it. Songs, classroom dynamics, games, role-play, visual materials and sensory experiences are used.

Cooperative learning is promoted which allows students to interact with each other, share responsibilities, make group decisions and listen to each other, as well as learn from each other. Collaboration thus becomes a means for the development of language, social and emotional skills. Group work is highly valued and co-responsibility for learning is encouraged, thus increasing the group's sense of identity and autonomy.

On the other hand, the effectiveness of the body as an educational tool has been verified in the classroom. Direct observation of students has shown that learning is more easily reinforced when it is supported by gestures, attitudes or movements. The conscious use of gesticulation, facial expression and spatial arrangement has helped to sustain attention, improve comprehension and facilitate the assimilation of fundamental language structures.

Likewise, the integration of a wide variety of visual, auditory and manipulative tools has proven to be essential in making content accessible to all learners. Prolonged exposure to a variety of stimuli has enabled learners with different learning styles to acquire meaning independently. The regular use of visual and auditory supports has been beneficial for students who require specialised support.

Finally, the caring environment is also designed to foster an atmosphere of trust, respect and support in the classroom. It is based on the idea that emotional learning is key to learning anything and, for this reason, a safe and nurturing environment is the main objective, where each child is encouraged to express themselves without shame or fear of failure, to ask as many questions as they wish and to enjoy the learning process. Mistakes are appreciated as a means of learning, while self-esteem is also reinforced by recognising effort.

In short, it is a learner-centred methodology that values diversity as a strength and considers foreign language learning as a holistic experience that unites body, emotion, mind and communication.

6.8 TEMPORALIZATION

The didactic unit is made up of eight sessions spread over three weeks, adapting to the timetable set for the area of First Foreign Language according to Decree 38/2022, which establishes a timetable of 2.5 hours per week in the 3rd year of Primary Education. In the school where this proposal is being carried out, English classes are organised as follows: Tuesday (50 minutes), Thursday (45 minutes) and Friday (55 minutes), for a total of 150 minutes per week.

The unit takes place in the second trimester, specifically between the months of March and April. This part of the course is particularly conducive, as the students have established the essential classroom routines, demonstrate greater independence and are ready to become actively involved in cooperative dynamics. There is also a more positive attitude towards verbal communication and the expression of emotions, which are essential elements in the progress of this initiative.

The sessions are sequenced progressively and with increasing complexity, starting with the parts of the body and basic actions and moving towards more abstract concepts of the

senses, emotions and skills. The last session is integrative, with activities that favour the consolidation of previous learning and oral expression, cooperation and creativity.

Each session has a similar structure: an input routine, introduction and explanation of the content with an initial activity, development of various practical tasks, and a final activity or review and conclusion. This organisation promotes understanding of the content, improves student confidence by anticipating the organisation of the sessions and allows for a continuous and formative assessment of the educational process.

This temporal organisation, apart from adjusting to real class time, makes it possible to plan consistently with the other areas of the curriculum and promotes continuity of learning, adapting to the pace of the group and the particularities of the term in which it is carried out.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
WEEK 1		Lesson 1 Parts of the body		Lesson 2 Basic actions	Lesson 3 Emotions
WEEK 2		Lesson 4 Senses		Lesson 5 Abilities	Lesson 6 Creation of the experience book
WEEK 3		Lesson 7 Presentation of the experience book		Lesson 8 Gymkhana	

6.9 LESSONS OVERVIEW

"Moving bodies, Moving minds" is a unit made up of eight lessons, each emphasising a different aspect of learning about the human body, emotions, senses and actions. The lessons are fun and interactive, encourage inclusivity and help to stimulate and facilitate learning. A brief breakdown of each lesson is presented below, while the full session plans are detailed in Appendix 1:

Lesson 1 – “Hello, Body!”: In this introductory lesson, students focus on identifying and naming body parts in English. Through the song “Head, Shoulders, Knees and Toes”, students engage in an active activity that enhances body part recognition while performing synchronized movements. Later, the game “Simon Says” offers them the opportunity to exercise their understanding of verbal commands linked to the body.

Lesson 2 – “I Can Move!”: This lesson focuses on recognising movement actions and their connection to different parts of the body. Students engage in a simulation activity called “Mimic Actions”, where they have to guess the actions, their peers are demonstrating without using words, only gestures. They then carry out an association activity linking actions to different body parts in a table. The class concludes with the game “Action Twister”, where students mix colours, directions and movements in an entertaining environment.

Lesson 3 - "My Face, My Feelings!": In this lesson, students learn to identify the parts of the face and communicate emotions in English. They begin by designing emotional masks symbolising various emotions, using decorative elements. They then collaborate in teams to make a collage representing different emotions that may appear in everyday life circumstances.

Lesson 4 - "My Super Senses!": This lesson focuses on recognising the five senses and which organs correspond with each of them. Students carry out a sensory exploration activity where they must use their senses to look at and describe objects that are available in the classroom and will complete an index card. Then, they will be provided with four locations (beach, school playground, house and park) where they will have to recognise the use of the five senses, improving their observation and expression skills. To do this they will use the structure "I can see...", "I can hear...", "I can smell...", "I can touch..." and "I can taste...".

Lesson 5 - "My Amazing Skills!": In this session, students practise the skill of explaining skills using action verbs and simple grammatical structures. They invent a superhero, giving him or her different skills which they can detail in English. The class includes a game of "Action Statues", in which students have to dance to music and freeze in postures that represent some of the actions they have seen in previous sessions.

Lessons 6 and 7 are devoted to consolidating acquired knowledge related to body parts, emotions, senses and actions. Students, individually, design and build their own book ("Experience book") on these topics with sections for each. They use a variety of media to illustrate and write about what they have learned. In session seven, students present their books to the class and share the reflections and learning they have gained during the unit.

Lesson 8 - "Gymkhana": The unit ends with a gymkhana activity, in which students engage in various outdoor activities (in the school playground). They are organised into groups and go through different stations (where they spend approximately 15 minutes), each focusing on a different activity involving recognising emotions, performing physical actions and working in teams. The stations include "Action Footsteps", where pupils follow marks on the ground executing specific movements; "Emotions in the Body", where they examine situations and identify emotions and related body parts; and "Sense Detectives", where they investigate scenes to recognise the senses used and the emotions experienced in each circumstance.

6.10 MEASURES FOR DIVERSITY

The design and implementation of didactic proposals in the classroom must consider the principle of educational inclusion, which is not limited to the mere presence of students with different characteristics in the standard classroom, but implies the active, committed and meaningful participation of students in the learning processes. In accordance with the principles enshrined in the LOMLOE (Organic Law 3/2020), which promotes inclusive and personalised education aimed at the comprehensive development of the abilities of all students, this didactic unit has been conceived from the diversity of the class group, including measures to achieve equal opportunities, access and success for all students without exception.

From a pedagogical perspective focused on equity and inclusion, the Universal Design for Learning (UDL) approach is integrated, which makes it possible to provide diverse options in the way content is presented, in the ways students express themselves and in the forms of participation in activities. This adaptability in the development of the educational proposal benefits not only those with particular educational needs, but the whole group in general, as it makes it possible to foresee possible obstacles to learning and facilitates adaptation to different cognitive, motivational and emotional styles.

Diverse resources and tactics are added to facilitate the acquisition of knowledge through visual, auditory, verbal, gestural and practical approaches. Thus, in the body parts vocabulary activity, large, illustrated flashcards with clear images and contrasting colours are used, which aided comprehension and memorisation, particularly for students with language difficulties or low proficiency in the language used. Similarly, musical themes are incorporated with repetitive gestures and movement activities that used the body as a learning tool, encouraging memorisation of content and active involvement.

In the writing activities, as in the development of the “Experience Book”, visual organisers, indicative outlines and examples discussed earlier in the group are presented. Students can use these resources to organise their discourse, with the option of adding to the writing some illustrations to accompany the explanation. In this way, group independence is encouraged without sacrificing depth of content. In general terms, the use of a single correct answer model is discouraged, prioritising authenticity, individual process and the promotion of effective communication skills.

In terms of specific attention to students with educational needs due to personal conditions, more personalised support is developed. A student with Attention Deficit Hyperactivity Disorder (ADHD) receives attention tailored to his or her needs, with strategies aimed at enhancing self-regulation, focus and participation. Tasks are provided in small steps, with brief and clear instructions, and cognitive load is minimised in activities that can be frustrating without an accessible start. For example, in the activity of depicting the human body, instead of asking him to draw it from scratch, pre-designed templates can be provided for him to complete and adapt, allowing him to focus on the content without technical execution being an obstacle for him.

In group activities that require movement, such as Action Twister, their participation is allowed for shorter periods of time, incorporating scheduled breaks that address their need to move without affecting their involvement. Likewise, anticipation of activities is facilitated through pictograms, presentations or visual diagrams that illustrate the daily sequence, strengthening their sense of predictability and decreasing anxiety. In the creation of emotional masks, specific examples and prepared materials are presented and can be rearranged at will, thus balancing autonomy with the support needed to maintain attention and interest. Active pauses between activities, brief moments of free movement or directed relaxation are added to help sustain an ideal level of activation and attention during the session.

A very effective strategy is to allow them, in open-ended activities, to communicate their ideas orally, with the support of drawings or visuals, rather than requiring only written production. This kind of adaptability in forms of expression not only improves accessibility, but also promotes academic confidence, as communicative competence is recognised beyond the conventional medium. Throughout all sessions, a safe, affective environment is fostered, with defined rules, appropriate expectations and constant positive feedback, which reinforces both effort and personal progress.

These approaches are not developed solely for one student but are implemented in a context that values diversity as the norm rather than the exception. Thinking of the classroom as a place open to differences requires that we design approaches from language that is accessible, motivating and affectively safe for all students. This also implies fostering collaboration between peers, allowing flexible roles in the group, observing different forms of success and evaluating from a formative perspective that gives more importance to individual growth than to comparison between peers. In this way, diversity is a pedagogical strength, a platform for mutual learning and a pedagogical tool for educational change that enables students not only to learn, but to live together in a pluralistic, democratic and just society.

6.11 ASSESSMENT

Assessment in this didactic unit is conceived as a continuous, formative and inclusive process, in line with the methodological principles guiding the planning of the sessions. Both assessment for learning and assessment of learning methods are included, in order

to monitor students' progress, provide valuable feedback and adapt teaching according to the needs detected.

Throughout the development of the unit, the evaluation system is based mainly on the use of personalised rubrics, which allow us to measure three fundamental aspects: the behaviour of the students, their level of active participation in the activities and their progressive progress in the linguistic skills addressed. These rubrics are used continuously through direct observation in classroom dynamics, games, songs and collaborative activities. This instrument provides clear data on aspects such as individual effort, perseverance, willingness to collaborate in a group or the ability to follow instructions, without altering the normal development of the sessions. The specific rubrics used for this purpose can be found in Appendix 2.

In addition to systematic observation, other methods are used to facilitate the demonstration of learning in a practical way. Activities such as the creation of emotional masks, the collage of emotions or physical games such as "Action Twister" become essential moments to check vocabulary control, understanding of English guidelines and concrete use of linguistic structures. These activities provide real opportunities for assessment, adjusted to different learning styles.

An essential component of the final assessment is the "Experience Book", an integrative activity in which each student reflects in written and visual form the knowledge learned throughout the unit. This task assesses not only retention of information, but also elements such as organisation of data, creativity, practical use of English and individual expression. Its open-ended and meaningful nature provides a broad view of each student's personal progress.

Furthermore, a reverse evaluation process is added, with the purpose of collecting the students' opinions about the teacher's work and the didactic unit itself. For this purpose, the traffic light technique is used, in which students indicate in green what they liked the most, in yellow those aspects they consider could be improved, and in red what they did not find useful, interesting or appropriate (whether in terms of content, activities or organisation). This methodology is particularly beneficial for promoting metacognition, reflection and collaboration in the development of the educational process.

In turn, each student, in which specific evidence of their performance during the unit is collected. Both their productions (written, oral, visual or bodily) and their active involvement in the classroom are examined. As part of this procedure, an individual report is produced highlighting this evidence, detailing the student's work during the sessions and identifying areas for improvement. This evaluation personalises the process by identifying skills, pointing out aspects that need improvement and organising possible actions for help or enrichment in future strategies.

Assessment is understood as a pedagogical tool that supports learning, as it not only focuses on grading results, but also facilitates the accompaniment and understanding of the individual process of each learner. Through the combination of formal and informal methods, and considering the diversity of the group, an adequate and equitable follow-up is promoted, which helps to improve both the development of student competences and the decision-making process in teaching.

7. RESULTS AND ANALYSIS OF THE WORK

The implementation of the didactic unit "Moving Bodies, Moving Minds" has provided significant results, both in the students' learning and in the teacher's educational practice. During the eight sessions, systematic monitoring has been carried out through direct observation, the collection of student productions, a final evaluation and feedback tools. This has allowed us to obtain clear and contrasted information.

Overall, students have shown favourable progress in their language skills in a foreign language, particularly with regard to listening comprehension, the use of practical vocabulary and the implementation of fundamental structures in English. A gradual increase in active participation has also been observed, especially in playful, collaborative and movement-related activities. The use of different forms of expression (oral, body, visual and written) has facilitated the inclusion of the whole group, allowing each student to find a meaningful way to participate.

In addition, there has been an improvement in the confidence and independence of the students, especially those who are shier or have difficulties in expressing themselves orally. Activities such as Experience Book presentations or group dynamics helped students to take a central role in their learning process. Emotional awareness has also been strengthened through activities focused on identifying and expressing emotions, which has helped to improve self-regulation and interpersonal relationships.

From an organisational perspective, the strategies to cater for diversity found in the planning have been successfully implemented, carried out in a natural way through the UDL. Students with specific needs have been actively and effectively involved in all sessions, without requiring parallel adaptation of content.

The creation of the Experience Book as a final result has simplified both the consolidation of the contents and the general evaluation of the process, offering a particularised vision of the achievements of each student. Likewise, the implementation of the reverse evaluation, through the traffic light technique, has provided valuable insight into how the students perceive the educational proposal, showing a high level of satisfaction and motivation.

Following the analysis carried out during and after the implementation of the unit, several strengths in its development have been recognised, together with some aspects that could be improved in future interventions. The most important points in both aspects are presented below:

- Positive aspects
 - High level of motivation and commitment from the students in most of the activities, thanks to a playful, active and corporal methodological approach.
 - Significant progress in oral competence, particularly in the understanding and application of functional expressions, specific lexis and simple structures.
 - Effective inclusion of students with special educational needs, especially those with ADHD, through programming based on the principles of Universal Design for Learning (UDL).
 - Promotion of coexistence and collaboration, facilitated by alternating roles, group activities and a positive classroom atmosphere.
 - Highly favourable evaluation by the students, who expressed a high level of satisfaction with the suggested activities, emphasising especially those related to movement, creativity and play.
- Areas for improvement
 - Time management in specific sessions, especially in manual or creative activities, where it was necessary to extend the duration or postpone some of the planned tasks.
 - Inequality in participation in oral production, as certain students showed a lack of confidence or low motivation to communicate in English without support. It would be beneficial to include guided models, repetitive structures and increased opportunities for directed interaction.
 - Specific problems in group organisation, with slight discrepancies in the formation of pairs or in the allocation of turns during collaborative activities. It is suggested to implement previous activities to foster cohesion and to define precise rules regarding collaboration.

- Revision of the use of the reverse evaluation towards the teacher, given that, although the traffic light technique was implemented to obtain the students' opinion, in certain cases the answers turned out to be superficial. It is suggested to include guiding questions or examples for more valuable and in-depth feedback.
- Absence of self-assessment by students, which restricted the opportunity to reflect on their own learning process. Incorporating simple tools, such as visual scales, checklists or modified metacognitive questions, could encourage better self-regulation and increased self-awareness.

The development and implementation of this teaching unit has been a valuable opportunity to recognise the real complexity of the classroom and the importance of maintaining a responsive, attentive and continuously adjusting teaching attitude. One of the most significant conclusions drawn from the process has been the recognition that adaptive planning and the ability to adjust quickly are as crucial as the original design. Despite thorough preparation, unexpected situations, time adjustments and moments of conflict have arisen that have required quick and balanced decisions.

It has also been valuable to see that the role of the teacher goes beyond simply providing information: it includes being a coach, facilitator, mediator and promoter of emotional well-being. Through direct interaction with the group, the understanding of how the classroom environment affects learning and the relevance of creating safe environments in which students feel understood and appreciated has intensified.

An important aspect has been to observe that an inclusive approach to education not only favours students with special needs but also enriches the learning and participation of the whole group. The importance of integrating verbal and non-verbal language has also been reiterated, as well as considering play as a valid and effective pedagogical tool.

In conclusion, this process has promoted a more significant development of self-evaluation and critical reflection on one's own work, which has facilitated the identification of achievements and aspects requiring personal improvement. This ability to analyse on the part of the teacher is established as a fundamental competence in order to continue advancing in their professional development and to provide educational responses that are better adapted to the diversity present in the classroom.

8. CONCLUSIONS

This Final Degree Project has facilitated the design, development and evaluation of an inclusive didactic proposal for the teaching of English in Primary Education, paying special attention to the needs of students with Attention Deficit Hyperactivity Disorder (ADHD). Using a methodological approach based on Universal Design for Learning (UDL), gamification, collaborative learning and activities that involve multiple senses, it has been shown that it is feasible to promote teaching that is meaningful, stimulating and accessible to all students.

The didactic unit "Moving Bodies, Moving Minds" has shown how movement, play, expression of emotions and collaboration can be fundamental elements in developing communicative competence in English, while considering diversity in the classroom. The techniques used have proven to be effective in promoting attention, active engagement and self-regulation, particularly among students with ADHD.

Likewise, the creation of this work has represented an important learning experience both personally and professionally. The search for information, the reflection on specific educational needs and the implementation of active methodologies have solidified the belief that attention to diversity should not be seen as an occasional modification, but as a fundamental principle of all educational action. This experience has helped to strengthen a more comprehensive and adaptable educational perspective, dedicated to achieving real inclusion in the classroom. Additionally, the systematic observation of the teaching-learning activities during the unit has emphasized how crucial adaptability, understanding and ongoing feedback are as vital resources for educators in their everyday work.

In relation to the objectives set at the beginning of this project, it can be stated that they have been fully achieved. The unit has been developed based on a theoretical foundation that considers current scientific literature and institutional frameworks, such as the principles promoted by UNESCO in terms of inclusive and equitable education. In addition, the suggested assessment methods facilitate constant monitoring of progress and encourage the development of learners' autonomy and self-awareness. All theoretical, methodological and evaluative elements are connected and in tune with the inclusive approach that underpins this proposal.

As possible directions for future work, it is suggested to extend this proposal to different educational levels and other groups with specific needs, as well as to conduct a deeper analysis of how these methodologies affect the full development of students. It would be useful to promote ongoing teacher training in inclusive methods and collaboration with families and guidance teams.

In short, this experience confirms that a truly inclusive foreign language education is not only feasible, but essential to create equitable schools that value diversity and are committed to the development of all students. Inclusion should be seen not as an adaptation but as an essential philosophy that shapes educational planning from the outset, a way of thinking that every trainee teacher should adopt.

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APPENDIXES

Appendix 1: Unit “Moving Bodies, Moving Minds”

Lesson 1 “Hello, Body!”

Learning objectives	Learning outcomes	Evidence for Assessment
<ul style="list-style-type: none"> - To recognise and name parts of the body using a song that includes movements. - To understand verbal instructions linked to body parts in an interactive game (“Simon says”) - To strengthen vocabulary of body parts through identification in a memory game. - To encourage the ability to illustrate and label body parts through drawing. - To encourage kinaesthetic coordination through melody-related movement. 	<ul style="list-style-type: none"> - Students accurately interpret and execute the movements of the song “Head, shoulders, knees and toes”. - Students respond appropriately to the directions provided in the game “Simon says”. - Students determine and name at least 5 body parts shown on flashcards. - Students draw a simple picture of the human body and label at least 5 body parts. - Students demonstrate elementary coordination in executing the movements of the song, enhancing kinaesthetic skills. 	<ul style="list-style-type: none"> • Examine whether the pupils sing and perform the gestures appropriately, indicating the parts of the body mentioned. • Record how many commands are correctly carried out, distinguishing between those that begin with “Simon says” and those that do not. • Count how many parts of the body they recognise and name correctly when looking at the visual cards. • Assess whether the drawing adequately reflects the silhouette of the body and how many parts are correctly labelled. • Observe how students interact and cooperate in the activities.
Discourse/Text targeted		Language targeted- Non-verbal L Targeted
Text level <ul style="list-style-type: none"> - <u>Instructional text</u>: “Simon says”, the teacher gives orders and the students follow them. “Head, shoulders, knees and toes”, the song guides the students to perform specific actions (touch some body parts). 		Public speech: the task of performing the song together and answering questions during class promotes the growth of public speaking.

- Expositive text: flashcards, presenting direct information on body parts.

Sentence level

- Instructions in “Simon says”: such as “Touch your nose” or “Clap your hands”.
- Questions and answers: during the session, complete sentences are used to ask questions (“What is this?”) and give answers.
- Labels on the picture: students could write complete sentences to describe the body parts in the picture.

Word level

- Vocabulary of body parts: for example, “head”, “shoulders”, “arms”, “legs”.
- Action verbs: such as “touch”, “clap”, “point”.
- Flashcards: the name of a body part.
- Labels on the picture
- Song: the words of each body part are learned and repeated.

Private speech: the use of private speech is noticeable when students repeat words or directives in a low voice with the aim of internalising them.

Inner speech: it occurs when students reflect on the names of body segments before pointing to or drawing them.

Verbal thought: it is manifested in students ‘ability to use words to understand and remember new information.

Non-verbal language targeted

Teachers use non-verbal language when they produce simple commands (these commands are in an imperative tense to give orders):

- **Illustrators:** they can be seen in gestures that complement and strengthen the words, such as the movement of the hands when pronouncing “hands”.
- **Emblems:** is observed when students point to parts of the body to represent words, such as touching the head.
- **Modifiers:** are expressed through exaggerated gestures and facial expressions used to emphasise cues and language.

Outline of leading activities

The session starts with the song “Head, shoulders, knees and toes” in which the students interpret and perform the relevant movements, indicating the body parts. Emphasis is placed on clear pronunciation and accelerated; slow movement are used to simplify the interpretation. For students with ADHD, short pauses between stanzas and visual supports are included. This is followed by the game “Simon says”, in which simple instructions linked to body parts are given. Students are only required to follow the directions if “Simon says” is mentioned first. Instructions are repeated and gestures are used to support understanding, allowing students to move between rounds. Afterwards, flashcards with pictures of body parts are used. The names of the parts are repeated, and students are asked to point them out on their own body. Large, colourful flashcards are used, and a memory game is played to make the activity more dynamic. Finally, students draw and label their own silhouette, labelling the parts they know in English.

Timing	Grouping	Pupils	Teacher	Resources
10 min	All the students	<p><u>Song “Head, shoulders, knees and toes”</u></p> <p>Students get up from their chairs and become actively involved in the melody, singing aloud and making movements corresponding to each body part mentioned in the song. They are encouraged to imitate the musical rhythm and to coordinate their gestures with the lyrics, which promotes motor coordination and auditory memory. In addition, they are asked to identify the body areas by themselves while naming them, strengthening the relationship between language and physical representation.</p> <p>ADHD adaptation: short pauses are taken between verses to allow them to move freely and release pent-up energy, which enhances their concentration during the activity. Visual aids, such as large, bright pictures of body segments, are used and displayed in time with the melody. These visual aids help to maintain their concentration and strengthen the link between the words and their visual emblems.</p>	<p>The teacher starts the activity with enthusiasm, performing the movements and singing the song clearly and expressively. She uses exaggerated gestures to make the activity more visual and attractive. During the song, she encourages the pupils to follow the rhythm and to participate actively, congratulating them for their efforts.</p> <p><u>Discourse analysis:</u></p> <ul style="list-style-type: none"> - “Let’s sing and touch the body parts, ready?” - “Head, shoulders, knees and toes” (singing slowly, pointing to the parts) - “Very good! Now, faster/slowly” - Excellent job! 	<ul style="list-style-type: none"> • Song • Classroom • Big pictures and colourful with the body parts.
10 min	All the students	<p><u>“Simon says”</u></p> <p>Students pay attention to the directions given by the teacher and implement them only if the teaching starts with the expression “Simon says”. This game requires them to</p>	<p>The teacher provides clear and simple guidelines, modelling actions to simplify understanding. The teacher uses a vibrant tone of voice and maintains a fast pace to capture students ‘attention. During the</p>	<ul style="list-style-type: none"> • Classroom

		<p>distinguish between directions that they must follow and those that they must not, which enhances their selective attention and their ability to follow rules. In addition, they exercise the interpretation of simple instructions linked to body parts and react quickly to instructions, which enhances their mental capacity and coordination.</p> <p>ADHD adaptation: precise and simple guidelines are given, with reiteration if required. Visual cues and movements are used to support verbal directions, which simplifies their understanding. They are allowed to stand up and move around between rounds of the game to release energy, which enhances their concentration during the activity.</p>	<p>course of the game, the teacher pays attention to students 'responses, rectifying mistakes and congratulating achievements. Incorporate changes in the guidelines to maintain interest and challenge.</p> <p><u>Discourse analysis:</u></p> <ul style="list-style-type: none"> - "Simon says touch your nose." - "Touch your ears!" (without "Simon says") - "Oops! Only if I say, "Simon says". - "Very good!" 	
10 min	All the students	<p><u>Flashcards</u></p> <p>Students look at the flashcards presented by the teacher and repeat aloud the name of the body part they see in the picture. This task gives them the opportunity to consolidate the acquired contents and to exercise the pronunciation of the words. In addition, they are asked to identify the corresponding body part in themselves, which strengthens the relationship between language and physical representation. If a memory game with flashcards is incorporated, the students become actively involved,</p>	<p>The teacher presents the flashcards one by one, pronouncing the name of each body part in a clear and soft way. It encourages students to repeat words and identify their body parts autonomously. In the memory game, if included, the teacher directs the activity, providing indications and congratulating the achievements.</p>	<ul style="list-style-type: none"> • Flashcards with the pictures of the parts of the body

		<p>trying to remember the location of the cards and linking them to their names.</p> <p>ADHD adaptation: large, colourful flashcards with clear and simple illustrations are used to attract their interest. Flashcards are presented individually, providing the necessary time for students to respond. If required, the name of the body part is repeated several times. Memory play is used with flashcards to enrich the activity and keep them interested.</p>	<p><u>Discourse analysis:</u></p> <ul style="list-style-type: none"> - “What is this?” (points to a flashcard) - “This is a hand” - “Repeat: hand” - “Now, touch your hand!” - “Excellent!” 	
15 min	Pairs	<p><u>Drawing our body!</u></p> <p>Students, in pairs, trace the silhouette of their body on paper and label the parts they identify in English. This task gives them the opportunity to use the acquired contents in a creative and personalized way. By drawing and labelling, students reinforce the link between words and their visual representations and strengthen their understanding of body parts in English. Additionally, they develop skills in fine motor skills and artistic expression.</p> <p>ADHD adaptation: templates showing the silhouette of the body are offered to simplify drawing, if necessary. They are encouraged to use various materials, such as coloured pencils, markers and stickers, to make the activity more attractive and stimulating. Tasks are segmented into</p>	<p>The teacher gives the students paper and pencils and details the task to be done. It encourages them to trace the shape of their body and identify the parts they know in English. The teacher moves around the classroom, providing personalized assistance and answering students' questions. Reminds them that they can use the flashcards as a guide to vocabulary.</p> <p><u>Discourse analysis:</u></p> <ul style="list-style-type: none"> - “Draw the silhouette of your body” - “Do you remember the names of the part of the body?” - “Write them on the correct area” - “How do you say...?” - “You can use the flashcards to help you” 	<ul style="list-style-type: none"> • Paper • Pencils • Flashcards of the body parts • Stickers • Paints and markers

		smaller stages and, if required, personalized assistance is provided to assist in the successful completion of the task.	- "Very good!"	
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Assessment Criteria

All children must be able to	Most of the children will be able to	Some of the children could
<ul style="list-style-type: none"> - Name at least 5 body parts pointed out during the song. - Follow at least 3 simple instructions in the game "Simon says" - Identify at least 3 body parts on flashcards. - Draw a basic silhouette of the body. - Participate actively in all activities. 	<ul style="list-style-type: none"> - Name at least 8 body parts pointed out during the song. - Follow most of the instructions in the "Simon says" game accurately. - Identify and name at least 5 body parts on flashcards. - Draw a silhouette of the body and label at least 5 parts correctly. - Pronounce clearly the contents seen in class. 	<ul style="list-style-type: none"> - Name more than 10 parts of the body in English. - Create and give their own instructions for the game "Simon says". - Identify and name all the body parts on flashcards. - Draw a detailed silhouette of the body and label all the main parts correctly. - Use the singular and plural of body parts correctly where appropriate.

Lesson 2 "I can move!"

Learning objectives	Learning outcomes	Evidence for Assessment
<ul style="list-style-type: none"> - To identify and name basic movement actions and relate them to parts of the body. - To guess what their classmates are imitating. - To develop oral expression and creativity through play activities. 	<ul style="list-style-type: none"> - Students correctly name at least 5 basic movement actions in English. - Students match at least 3 movement actions to specific body parts. - Students describe what a partner is imitating using simple sentences. 	<ul style="list-style-type: none"> • Count how many times students relate an action (such as jumping or clapping) well to the corresponding body part (such as legs or hands).

<ul style="list-style-type: none"> - To understand and follow simple instructions related to movement actions. - To develop kinaesthetic coordination through movement and gestures. 	<ul style="list-style-type: none"> - Students perform coordinated gestures and movements to represent actions. - Students understand and follow simple verbal instructions related to movement actions. 	<ul style="list-style-type: none"> • Assess whether students can say in simple sentences what their peers are imitating, using appropriate vocabulary. • How students interact and collaborate during the activities, showing their participation and respect for others.
Discourse/Text targeted		Language targeted- Non-verbal L Targeted
<p>Text level</p> <ul style="list-style-type: none"> - Actions and body activity: it involves an implicit <u>instructional text</u>, where learners follow teacher's guidance to relate actions and body parts. - Action Twister: it is an <u>instructional text</u>, where the students must follow the different instructions that the teacher says or the rest of their classmates. 		<p>Public speech: by detailing the actions of their classmates in front of the class, students exercise speaking in a group setting.</p> <p>Private speech: by repeating words quietly to remember them, students use language for self-regulation and learning.</p> <p>Inner speech: in thinking about the sequence of movements, learners use language internally to plan and organise their actions.</p>
<p>Word level</p> <ul style="list-style-type: none"> - Actions: "jump", "run", "walk", "dance", "clap". - Parts of the body: "legs", "arms", "hands", "feet". - Verbs and pronouns 		<p>Verbal thought: by using words to process the action-body relationship, students develop critical thinking and problem-solving skills.</p> <p><u>Non-verbal language targeted</u></p>
<p>Sentence level</p> <ul style="list-style-type: none"> - Abilities expressions: "I can dance", "She is walking". - Questions and answers: "What are you doing?", "What part of the body do we use to walk?" - Instructions: "Walk around the class", "Clap your hands". 		<p>Teachers use non-verbal language when they produce simple commands (these commands are in an imperative tense to give orders):</p> <ul style="list-style-type: none"> - Illustrators: gestures to accompany words, the students use gestures to reinforce and clarify their verbal expressions. - Emblems: different gestures to represent actions; the students use gestures that have specific meaning to communicate actions without words.

	- Modifiers: gestures to emphasise actions to add intensity and nuance to their actions.
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Outline of leading activities

The second session, ‘I Can Move!’, will concentrate on helping students learn and practising the actions they can perform with their bodies in a playful and participatory way. In order to promote body expression, observation and movement recognition, the class will start with the “Mimic Actions” activity, in which one student makes a gesture without speaking and the other students must determine what it is. The “Actions and Body Activity” will come next, where students must link various actions to the body parts that are utilised to carry them out (e.g., “clap hands” with their hands). They will accomplish this on a table, making three columns, one for the action, another for the part of the body and the last one for drawing a picture. The lesson will end with a lively game of “Action Twister”, where students will combine colours, directions, body parts and movements to fulfil instructions like “put your left hand on blue and wave”. In a playful manner, this session strengthens verbal and physical vocabulary, motor coordination and the capacity to follow directions.

Timing	Grouping	Pupils	Teacher	Resources
10 min	Four groups	<p><u>Mimic actions</u></p> <p>Each student takes turns miming or acting out an action with just their body and gesture, no words or noises. As they observe intently, the other students attempt to predict what their classmate is imitating. Running, clapping, waving, walking are a few examples of actions. Students benefit from this exercise by improving their body language, increasing their knowledge about activities and the body, and sharpening their focus.</p> <p>ADHD adaptation: clearly anticipating norms and providing concise, visible, and repeated instructions as needed are crucial. To sustain the child’s interest and prevent lengthy wait periods that may cause unrest, the teacher might provide an</p>	<p>The teacher guides the class and makes it very evident that they should just use gestures and not speak or make noise. To ensure that the students get the dynamics, the teacher might begin by imitating one or two acts. The teacher may covertly distribute a set of actions flashcards to the different groups. Once the activity has been understood, the teacher provides guidance, helps with clues if needed, and promotes the proper terminology while the other guess.</p> <p><u>Discourse analysis:</u></p>	<ul style="list-style-type: none"> • Flashcards with the pictures of the actions

		<p>early turn. To help students feel less anxious about remembering or improvising the instructor can also let them utilise a visual card that contains the action that has to be performed. He or she can be given an active role throughout the guessing game, such as helping to distribute cards or selecting the next classmate, to keep them engaged.</p>	<ul style="list-style-type: none"> - “Remember, you can't talk or make sounds, only use your body.” - “Who wants to guess the action?” - “Alright, it is the action of clapping!” - “If you need help, you can look at the flashcard.” 	
20 min	Two groups	<p><u>Actions and body activity</u></p> <p>Students engage in a matching activity, linking cards illustrating actions (jumping, running) with cards representing corresponding body parts (legs, hands, arms, feet). They work in pairs or small groups to discuss and determine which action relates to which body part. Practise the pronunciation of English words when naming actions and body parts.</p> <p>ADHD adaptation: it is possible to turn the activity into a “Station Game” that promotes physical activity and active participation. Instead of just working with cards on the table, the teacher creates the “stations” symbolising body parts in different areas of the classroom. On showing a card containing an action, students move quickly to the appropriate location, performing the action where it is required.</p>	<p>The teacher presents the cards with the actions and body parts, and details how they should relate to each other. Encourages students to discuss and defend their answers, promoting critical thinking and active involvement. Provides examples and prompts if required and corrects mispronunciations.</p> <p><u>Discourse analysis:</u></p> <ul style="list-style-type: none"> - “What part of the body do we use to jump?” - “Legs and foot! We jump with our legs and foot”. - “Now, to clap?” “We clap with our...” 	<ul style="list-style-type: none"> • Flashcards with the pictures of the actions • Flashcards with the pictures of the different parts of the body
20 min	Two groups	<p><u>“Action Twister”</u></p> <p>Pupils actively engage in “Action Twister”, following guidelines that merge body parts and actions in English. They</p>	<p>The teacher plays the role of coach and facilitator, detailing the rules of the game and highlighting combinations of actions and body parts. Provides</p>	<ul style="list-style-type: none"> • Twister mat (traditional or

		<p>move around the mat, placing their hands and feet in coloured shapes and performing gestures indicated by the teacher, which they have been practising throughout the previous sessions.</p> <p>ADHD adaptation: clear and simple guidelines are provided, accompanied by visual supports such as action cards. Short play periods are provided, and breaks are allowed, and the speed of play can be adjusted to maintain their concentration.</p>	<p>guidance, either by spinning the wheel or verbally, and encourages students to engage and use English vocabulary. Adjusts the level of difficulty of the game according to the demands of the learners and creates an entertaining and stimulating environment.</p> <p><u>Discourse analysis:</u></p> <ul style="list-style-type: none"> - “Right hand on red circle, jumping” - “Left foot on blue circle, clapping” - “Very good! Now, all together, right hand on yellow circle, touching your toes” - “What action are you doing?” 	<p>improvised with coloured circles)</p> <ul style="list-style-type: none"> • Cards with pictures or words for actions • Cards with pictures or words of body parts • Twister roulette or verbal instructions
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Assessment Criteria

All children must be able to	Most of the children will be able to	Some of the children could
<ul style="list-style-type: none"> - Name at least 3 basic movement actions (e.g. jump, walk, clap). - Relate at least 2 movement actions to body parts (e.g. jump-legs, clap-hands). - Actively participate in the performing of the corresponding gestures. 	<ul style="list-style-type: none"> - Name at least 5 basic movement actions. - Relate at least 3 movement actions to specific body parts. - Imitate actions with some accuracy and describe them using simple sentences. 	<ul style="list-style-type: none"> - Name more than 5 movement actions, including more complex actions. - Relate all presented movement actions to the corresponding body parts. - Imitate complex actions and create variations in imitation, describing the actions accurately.

<ul style="list-style-type: none"> - Imitate simple actions performed by the teacher. - Play twister by following the instructions and performing the corresponding actions. 		
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Lesson 3 “My face, my emotions!”

Learning objectives	Learning outcomes	Evidence for Assessment
<ul style="list-style-type: none"> - To recognise and name parts of the face in English. - To identify and express basic emotions in English. - To link facial expressions to emotions. - To encourage verbal expression and creativity through recreational activities. 	<ul style="list-style-type: none"> - Students adequately identify at least 5 parts of the face in English. - Students identify and express 3 fundamental emotions in English. - Students make links between facial expressions and emotions in simulated contexts. - Students make a simple emotion mask and use it to symbolise a feeling. 	<ul style="list-style-type: none"> • Assessment of inventiveness and accuracy in mask making. • Observation of cooperation and interaction in group tasks. • Analysing clarity and rectifying pronunciation during tasks. • Assess whether the drawing clearly represents the silhouette of the body and how many parts the students label correctly.

Discourse/Text targeted	Language targeted- Non-verbal L Targeted
Text level <ul style="list-style-type: none"> - Emotion Mask: It combines elements of <u>instructional text</u> (instructions for creating the masks) and <u>descriptive text</u> (depiction of emotions). 	Public speech: In the activity ‘Miming Emotions’, when a student acts out an emotion to the rest of the class, they use public language to convey their emotions through gestures and facial expressions.
Word level <ul style="list-style-type: none"> - Parts of the face: “eyes”, “nose”, “mouth”, “ears”. - Emotions: “happy”, “sad”, “angry”, “surprised”. 	Private speech: Some students may repeat the words of the song or phrases used to express emotions (‘I am happy’) under their breath as they carry out their tasks. In

- Verbs and adjectives
- Vocabulary related with the design of the mask: “mask”, “decorate”, “colours”.

Sentence level

- Emotions expression: “I am happy”, “I am sad”
- Questions and answers: “How do you feel?” “What is this?”
- Instructions: “Make a happy/sad/angry/surprised face”, “Decorate your mask”

addition, they may repeat the instructions of the activities under their breath to confirm that they understand them.

Inner speech: In making the emotion masks, students use inner speech to design and recall what feeling they wish to symbolise. In the mime task, students reflect on the emotions they are going to represent.

Verbal thought: In all tasks, learners use verbal reasoning to assimilate and recall novel information. For example, they can reflect on their emotions and look for the correct words in English to express their feelings.

Non-verbal language targeted

Teachers use non-verbal language when they produce simple commands (these commands are in an imperative tense to give orders):

- **Illustrators:** during the exercise ‘Mimic emotions’, students use illustrators by moving their hands and making gestures that complement their facial expressions, to enhance the emotion, they are symbolising.
- **Emblems:** In the task ‘Mimic emotions’, students use emblems by making gestures that symbolise emotions. For example, they may frown to symbolise ‘angry’ or smile widely to symbolise ‘happy’.
- **Modifiers:** both teacher and students use modifiers by performing exaggerated gestures and strong facial expressions to highlight their emotions.

Outline of leading activities

In this third lesson, the students will begin with the “Emotion Mask” activity, where the students use colours, facial expressions and decorative materials to construct a mask that represents their feelings. The “Emotion Collage” activity will come next, where students will work in groups to illustrate one or more scenarios that may happen at the same time

in the same location (like a park or a school) in order to illustrate the many emotions, they have studied throughout the lesson. By reflecting on how different people might experience various emotions in the same circumstance, this group collage will help students develop empathy, collaboration and emotional understanding.

Timing	Grouping	Pupils	Teacher	Resources
25 min <small>Classroom Management</small>	All the students	<p><u>Emotion Mask</u></p> <p>Students make masks symbolising various emotions, using templates and decorative elements. They personalise their masks and use them to illustrate contexts in which these expressions are used. They communicate with their peers, displaying their masks and detailing the emotions they symbolise.</p> <p>ADHD adaptation: Templates for masks and basic elements for mask decoration are provided. Precise and detailed guidelines for mask making are provided. Students can work in a serene and distraction-free environment.</p>	<p>The teacher provides the students with templates of masks and decorative elements. She instructs them on how to make the masks and motivates them to personalise them. She moves around the class, providing personalised assistance and answering students' questions. She reminds them that they have the possibility to use the emotion cards as a guide.</p> <p><u>Discourse analysis:</u></p> <ul style="list-style-type: none"> - “Let’s create masks of emotions”. - “What emotion do you want to represent?” - “Which one do you think represents you today?” - “You can use different materials to decorate your masks.” 	<ul style="list-style-type: none"> • Mask templates. • Decoration materials (crayons, markers, stickers). • Cards with pictures of emotions (for reference).
10 min	4 groups	<p><u>Emotion collage</u></p> <p>Students, in groups, should draw a picture of one or several situations that can occur at the same time in a place to create their own collage about the different emotions they have been learning about during the session.</p>	<p>The teacher will explain what the activity consists of, explaining to the students that they should make a ‘collage’ on a piece of cardboard in which they draw several situations with different emotions, for example, in a park there may be a group of children, and each one has a different emotion.</p>	<ul style="list-style-type: none"> • Paper • Pencils • Crayons

		<p>ADHD adaptation: use visual aids such as posters with feelings or examples and encourage the use of bright colours and materials that keep the learner's attention. The teacher can provide personalised attention, to positively value the student's efforts and achievements, and to provide alternatives for participation, such as displaying their drawing without having to talk too much if they feel uncomfortable, or letting other classmates help them explain their work.</p>	<p><u>Discourse analysis:</u></p> <ul style="list-style-type: none"> - “Each group will create a drawing showing different emotions”. - “What emotion did you represent?” 	
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Assessment Criteria

All children must be able to	Most of the children will be able to	Some of the children could
<ul style="list-style-type: none"> - Name at least 3 parts of the face (e.g., eyes, nose, mouth). - Identify at least 2 basic emotions (e.g., happy, sad). - Create a basic emotion mask. - Participate in the emotion collage activity. 	<ul style="list-style-type: none"> - Name at least 5 parts of the face. - Identify and express at least 3 basic emotions using English. - Create a more detailed emotion mask and use it to represent a situation. - Represent 3 or 4 emotions in the collage with different situations. 	<ul style="list-style-type: none"> - Name all the parts of the face covered in the session. - Identify and express more than 3 emotions, including more nuanced feelings (e.g., confused, excited). - Create detailed and original emotion masks and explain their choices. - Use full sentences to describe how they are feeling. - Use all the emotions in one picture (collage activity)

Lesson 4 “My super senses”

Learning objectives	Learning outcomes	Evidence for Assessment
<ul style="list-style-type: none"> - To identify and name the five senses and relate them to its corresponding organs. - To describe how the senses are used in different situations. - To develop oral expression and creativity through play activities. - To understand and follow simple instructions related to the senses. - To participate actively in group and play activities. 	<ul style="list-style-type: none"> - Students correctly name the five senses in English. - Students match each sense to its corresponding organ (eyes, ears, nose, tongue, skin) - Students describe at least three situations where the senses are used. - Students understand and follow simple verbal instructions related to the senses. 	<ul style="list-style-type: none"> • Observe how many times students correctly relate each sense (sight, hearing, smell, taste, touch) to its corresponding organ (eyes, ears, nose, tongue, skin). • Students are assessed on whether they can explain everyday situations using vocabulary related to the senses.

Discourse/Text targeted	Language targeted- Non-verbal L Targeted
<p>Text level</p> <ul style="list-style-type: none"> - “Senses Activity”: it involves an implicit <u>descriptive text</u>, where students have to write what they can see, hear, touch, taste and smell in the classroom. - “Sensory Situations”: combines elements of <u>descriptive text</u> (describing situations) and <u>expository text</u> (identifying meanings). 	<p>Public speech: by recounting sensory situations and perceptions in the classroom, students exercise speaking in a group setting.</p> <p>Private speech: by repeating words quietly to remember them, pupils use language for self-regulation and learning.</p> <p>Inner speech: in thinking about how the senses are used in different situations, learners use language internally to process information.</p>
<p>Word level</p> <ul style="list-style-type: none"> - Name of the senses: “sight”, “smell”, “hearing”, “taste”, “touch” - Name of the organs: “eyes”, “nose”, “mouth”, “tongue”, “skin” - Action verbs: “see”, “hear”, “smell”, “taste”, “touch” 	<p>Verbal thought: by using words to process the senses-organs and sensations relationship, students develop critical thinking and problem-solving skills.</p>

<p>Sentence level</p> <ul style="list-style-type: none"> - Expression of sensory skills: “I can see with my eyes” - Questions and answers: “What do you use to see?” 	<p><u>Non-verbal language targeted</u></p> <p>Teachers use non-verbal language when they produce simple commands (these commands are in an imperative tense to give orders):</p> <ul style="list-style-type: none"> - Illustrators: gestures to accompany words (e.g. touching the nose when saying ‘smell’). - Emblems: gestures to represent senses (e.g., pointing to eyes for ‘sight’). - Modifiers: gestures to emphasise sensory actions (e.g. closing eyes tightly).
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Outline of leading activities

Session 4, “My Super Senses”, students will focus on identifying and applying the five senses through hands-on and observational exercises. They will begin with the “Senses Activity”, during which they will move around the classroom and utilize each of their senses to recognize items they can see, hear, smell, touch and taste in the school setting. For instance, they can observe the hues of materials, listen to sounds like voices or the doorbell, detect a classmate’s scent, feel various texture like paper or fabric, and savour something basic like fruit. This guided journey enables them to link their senses to tangible and immediate experiences. Using their finding, they will complete the sheet provided by the teacher and will need to illustrate the organ associated with each sense. Next, they will proceed with the task “Sensory Situations”, where they will examine daily scenes (like being in the park, at home, or at the beach) and collectively identify which senses are engaged in each scenario and what kinds of sensations or stimuli can be encountered. Both activities enhance skills in observation, association, and verbal expression, while strengthening vocabulary connected to the body and its sensory functions.

Timing	Grouping	Pupils	Teacher	Resources
20 min <small>Classroom Management</small>	All the students	<p><u>“Senses Activity”</u></p> <p>Students walk around the classroom individually, employing their five senses to investigate the surroundings. They notice the colours, forms, and items in their surroundings (sight); hear noises like voices, footsteps, or the bell (hearing); detect scents like marker,</p>	<p>The teacher arranges and oversees sensory exploration in the classroom, making certain that students grasp the aim of the activity and know how to utilize each sense safely and respectfully. He/she can direct the observation by asking questions like: “What sounds do you hear in this corner?” or “How does it smell here?”</p>	<ul style="list-style-type: none"> • Activity sheet

		<p>soap, or air freshener (smell); feel various materials and textures such as wood, paper, or fabrics (touch); and if suitable, sample some basic food like fruit (taste). They subsequently document what they have recognized with each sense on a record sheet. This task enables them to establish genuine links between their senses and the everyday objects or stimuli in their environment</p> <p>ADHD adaptation: It is advised to organize the activity with distinct steps and specified durations for each sense or section of the classroom. A visual worksheet featuring the five senses can be provided, along with space for them to write or draw their perceptions, aiding them in sustaining concentration. Collaborating with a partner or in a small group is beneficial for the learner, as it promotes self-regulation and minimizes distractions.</p>	<p>The teacher may also create certain stimuli (e.g. a plush fabric, a fragrant fruit, an item that produces noise) to enhance the experience. Throughout the activity, the teacher observes, notes participations, and assists students in articulating their perceptions from each sense, enhancing vocabulary and demonstrating responses when needed.</p> <p><u>Discourse analysis:</u></p> <ul style="list-style-type: none"> - “What things can you see around you?” - “What do you like?” - Listen for a moment. “What sounds do you hear?” - “Touch this. How does it feel?” - “Let’s complete our list.” - “What can you smell in the classroom today?” - “Draw the different organs that we use in each sense.” 	
25 min	Four groups	<p><u>“Sensory Situations”</u></p> <p>Students work in groups and receive a representation of an environment (such as a playground, a beach, a park and a house). With this image, they can imagine themselves in that place and detail what they perceive with their five senses.</p>	<p>The teacher introduces the activity to the students, provides the images of the different places and guides them to visualise that they are in that place, describing what they feel through the five senses. Throughout the activity, she provides vocabulary linked to the senses,</p>	<ul style="list-style-type: none"> • Pictures of the places • List of sensory words • Paper • Pencils

		<p>ADHD adaptation: provide visual aids and organise the task in short stages to maintain their concentration. It is advisable to use powerful images and provide the possibility of drawing instead of writing to simplify expression.</p>	<p>asks questions to encourage participation and monitors how the students work together as a group.</p> <p><u>Discourse analysis:</u></p> <ul style="list-style-type: none"> - “Look at the picture and imagine you are there.” - “Describe what you see, smell, hear, touch.” - “Colour the picture.” 	
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Assessment Criteria

All children must be able to	Most of the children will be able to	Some of the children could
<ul style="list-style-type: none"> - Name at least 3 senses (sight, hearing, touch). - Relate at least 2 senses to their corresponding organs (e.g., sight-eyes, hearing-ears). - Attempt to describe at least one simple sensation using appropriate vocabulary. 	<ul style="list-style-type: none"> - Name the 5 senses. - Match at least 3 senses with their corresponding organs. - Describe how the senses are used in everyday situations. 	<ul style="list-style-type: none"> - Name the 5 senses and their corresponding organs. - Relate all the senses to their organs. - Describe complex sensory situations and how several senses are used simultaneously.

Lesson 5 “My Amazing Abilities”

Learning objectives	Learning outcomes	Evidence for Assessment
<ul style="list-style-type: none"> - To develop the ability to describe skills using action verbs and grammatical structures such as ‘He/She can/can’t...’. 	<ul style="list-style-type: none"> - Students correctly use at least 5 actions. - Students describe actions using complete sentences such as ‘He/She can/can’t...’ - Students create a superhero character with special abilities and describe it orally. 	<ul style="list-style-type: none"> • Observation of creativity and description in the creation of superheroes. • Assessment of accuracy and spontaneity in musical statues.

<ul style="list-style-type: none"> - To practice acting out actions through body language and describe these actions spontaneously when the music stops. - To improve coordination and quick reaction skills through physical response to musical stimuli. - To develop confidence in speaking by presenting characters in front of the class. - To use creativity to invent characters and situations, developing storytelling skills. 	<ul style="list-style-type: none"> - Students perform actions through musical statues and describe them. 	<ul style="list-style-type: none"> • Assessment of coordination and reaction in movement activities. • Analysis of storytelling skills in the creation of characters.
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Discourse/Text targeted

Language targeted- Non-verbal L Targeted

<p>Text level</p> <ul style="list-style-type: none"> - “My Action Superhero”: the students describe the abilities and characteristics of their superheroes. (<u>descriptive text</u>) - “Action Musical Statues”: the teacher gives verbal instructions to guide the students during the activity. (<u>instructional text</u>) Also, the students describe the actions that they are representing. (<u>descriptive text</u>) <p>Word level</p> <ul style="list-style-type: none"> - Action verbs: “fly”, “run”, “jump”, “swim”, “dance” <p>Sentence level</p> <ul style="list-style-type: none"> - Structures to describe the abilities of the superheroes: “He/She can/can’t...” 	<p>Public speech: Pupils use public speaking to present their creations and share their ideas with the class.</p> <p>Private speech: Pupils use private speech for practice and rehearsal.</p> <p>Inner speech: Pupils use inner speech to plan and organise their thoughts. This includes action planning in musical statues or creating stories for their superheroes.</p> <p>Verbal thought: Pupils use verbal thinking to create narratives and reflect on language. This includes creating stories for their superheroes, making up song lyrics, reflecting on the actions they are acting out and considering the meaning and correct use of vocabulary.</p> <p><u>Non- verbal language targeted</u></p> <p>Teachers use non-verbal language when they produce simple commands (these commands are in an imperative tense to give orders):</p>
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	<ul style="list-style-type: none"> Illustrators: Students will accompany their verbal descriptions with gestures that clarify and reinforce meaning. Emblems: Students will use gestures with specific meanings to represent actions and skills. Modifiers: Students will add emphasis to their actions and performances with exaggerated movements.
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Outline of leading activities

In this session, the students will enhance their creativity and body awareness by investigating physical abilities and movements, connecting them to fictional characters. The lesson will commence with the exercise “My Action Superhero”, where every student will create their own superhero, assign a name and detail the abilities or actions he/she can or can’t execute with their body. They can demonstrate and present it to the group, practicing language skills to describe movements and the body parts engaged. They will subsequently engage in an energetic game of “Action Musical Statues”, where they must move in sync with the music while mimicking various actions and become completely still like statues when the music halts.

	Timing	Grouping	Pupils	Teacher	Resources
Classroom Management	10 min	All the students	<p>“My Action Superhero”</p> <p>Students will use their creativity to design their own superhero. They will have to draw their character and detail their special abilities using full English expressions, such as “My superhero can fly” or “He can’t talk”. After creating their characters, each student will introduce their superhero to the class, detailing their skills and attributes accurately and creatively. The exercise promotes both oral expression and creativity.</p> <p>ADHD adaptation: provide clear and concise instructions, breaking the task into small steps, such as first drawing the</p>	<p>The teacher will guide students in the creation of their superheroes, encouraging them to be innovative and to use full English expressions. They will provide examples to assist students in characterising their characters and their abilities. In the presentation, the teacher will encourage active participation and assist students in rectifying any mistakes, ensuring that they use the vocabulary of actions correctly.</p>	<ul style="list-style-type: none"> • Paper and pencils • Superheroes ‘templates (optional) • Flashcards of the actions

		<p>superhero, then describing the skills and finally present it. The student can receive visual support with examples of superheroes and their abilities. More time to prepare it can be offered if the student needs to calmly organize his or her thoughts.</p>	<p><u>Discourse analysis:</u></p> <ul style="list-style-type: none"> - “Draw and colour your superhero.” - “What actions can your superhero do?” - “Who wants to present it?” 	
10 min	All the students	<p>“Action Musical Statues”</p> <p>In this activity, students will be involved in an animated game where they have to move to the rhythm of the melody. When the music stops, they should stop in a posture that symbolises an action, e.g. running, jumping, dancing, among others. After freezing, each student will explain his or her action in a natural way, using full expressions such as ‘I’m jumping’ or ‘I’m running’. The aim is to use the action lexicon in a creative and entertaining way.</p> <p>ADHD adaptation: It is beneficial to reduce the waiting interval between musical pauses, ensuring that the student remains focused and active. Shorter turns can be taken to move and perform the postures, so that the student is not easily distracted. If the student has trouble detailing the action, an example or visual backing can be provided to enable the student to recognise the action accurately.</p>	<p>The teacher plays music and supervises the game, ensuring that the pupils move safely. When the melody stops, the teacher asks them to describe their positions and the actions they symbolise. During the activity, the teacher will encourage the students to use the vocabulary of actions, providing support if some of them need help to elaborate their sentences.</p> <p><u>Discourse analysis:</u></p> <ul style="list-style-type: none"> - “Let’s start the music and move to the rhythm.” - “When the music stops, freeze in a pose that represents an action.” - “What action are you doing?” - “Great! Now, who can tell us what action is acting out?” 	<ul style="list-style-type: none"> • Songs • Flashcards of action verbs

Assessment Criteria

All children must be able to

Most of the children will be able to

Some of the children could

<ul style="list-style-type: none"> - Identify and use at least 5 basic action verbs (run, jump, swim, fly, dance). - Participate actively in all proposed activities. - Describe at least one simple action using a short sentence (“I jump”). - Demonstrate basic understanding of vocabulary related to the actions. - Participate actively in group activities. 	<ul style="list-style-type: none"> - Correctly use at least 8 action verbs in different contexts. - Construct and use complete sentences to describe actions and skills. - Create and present a simple superhero character, describing his or her abilities. - Collaborate effectively with peers in group activities. - Show creativity in the creation of their characters. 	<ul style="list-style-type: none"> - Use a variety of action verbs and descriptive adjectives in English to create more elaborate narratives. - Demonstrate a thorough understanding of grammatical structures related to describing skills. - Show a high level of confidence in speaking in English. - Create coherent narratives about superhero characters.
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Lesson 6 and 7 “Creating my Experience Book”

Learning objectives	Learning outcomes	Evidence for Assessment
<ul style="list-style-type: none"> - To reinforce and go over important ideas from earlier sessions on bodily parts, emotions, senses, actions and skills. - To encourage introspection and artistic expression by producing a customised experience book. - To improve students' capacity for logical and clear information organisation and presentation. 	<ul style="list-style-type: none"> - Students will show that they understand the importance of senses, emotions and parts of the body. - Students will produce an eye-catching, imaginatively designed experience book that highlights what they have learnt. - Students will use both textual and graphic components in their books to 	<ul style="list-style-type: none"> • Accuracy and comprehensiveness of information about parts of the body, emotions, senses and actions. • Written descriptions' cohesion and clarity. • The experience book's structure and organisation. • Presentation cohesion and clarity. • The capacity to defend and explain decisions made in the experience book. • Active involvement in the process of invention and planning.

<ul style="list-style-type: none"> - To improve students' ability to express themselves both in writing and visually. 	<ul style="list-style-type: none"> effectively convey their thoughts and observations. - Students will confidently and clearly introduce their books to the class. 	
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Discourse/Text targeted

Language targeted- Non-verbal L Targeted

<p>Text level</p> <ul style="list-style-type: none"> - Creative project <u>instructions</u> (creating experience books). - Narrative and <u>descriptive texts</u> (on the book pages). - Personal reflections (written and oral). - Oral presentations (of the experience books). <p>Word level</p> <ul style="list-style-type: none"> - Emotions (happy, sad, angry, nervous, tired, excited, scared, surprised) - Senses (sight, hearing, smell, taste and touch) - Actions and abilities - Parts of the body - Vocabulary for the creation of the book: draw, write, cut, paste, design. <p>Sentence level</p> <ul style="list-style-type: none"> - Affirmative sentences - Negative sentences 	<p>Public speech: By responding to enquiries from their classmates and sharing what they have learnt about the unit, they are improving their oral communication abilities.</p> <p>Private speech: It shows up while they write their books, directing their choices about structure and content through an internal discussion that aids in problem-solving and planning.</p> <p>Inner speech: When students discreetly examine their learning and habits, going over important ideas in their minds and thinking about how they may use them in their everyday lives.</p> <p>Verbal thought: It evolves when students organise their thoughts using language, convert their understanding into texts, drawings and visual creations.</p> <p><u>Non- verbal language targeted</u></p> <p>Teachers use non-verbal language when they produce simple commands (these commands are in an imperative tense to give orders):</p> <ul style="list-style-type: none"> - Illustrators: Students convey them through the motions they make when showcasing their experience books. They can use their hands to indicate important details, point to drawings or pictures, or show how to do hygienic and health-related tasks. - Emblems: Might be used by students to convey feelings about their experiences or to reinforce important ideas. - Modifiers: By using adverbs like "carefully" and "enthusiastically" to describe actions.
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Outline of leading activities

It is divided into three main activities: first, students use templates and flashcards to organise their ideas and recall important topics from previous sessions. Next, they use a variety of materials to create their experience books, which are divided into sections parts of the body, emotions, senses, actions and abilities. Finally, in lesson 7, they present their books to the class, reflect on their own habits, and set improvement goals while taking part in a teacher-led group discussion.

Classroom Management	Timing	Grouping	Pupils	Teacher	Resources
	10 min	All the students	<p style="text-align: center;"><u>LESSON 6</u></p> <p><u>“Planification and brainstorming”</u></p> <p>Students will share their opinions and personal experiences, structure their thoughts using the available templates, and design the content of their experience book through a group discussion that will help them remember the key topics from the previous sessions.</p> <p>ADHD adaptation: will be given a structured template with pre-defined sections and visual examples to aid in planning and brainstorming. Picture cards or key words will be used to help them remember and associate ideas, and frequent short breaks will be permitted throughout the session. A support partner will be assigned to help the learner stay organised and focused while providing clear and concise instructions on what needs to be done.</p>	<p>The teacher will lead the brainstorming session, encourage conversation and make sure every student contributes. To assist students in organising their thoughts and planning the substance of their books, the teacher will offer templates and outlines.</p> <p><u>Discourse analysis:</u></p> <ul style="list-style-type: none"> - “Good morning, today you will write your own experience book.” - “Are you ready?” - “What have you learnt in the previous sessions?” - “Do you remember the emotions?” - “Think about the different parts of the body.” - “Which are the five senses?” 	<ul style="list-style-type: none"> • Templates and schemes • Flashcards with pictures or key words
	30 min	All the students	<p><u>“Creating my Experience Book”</u></p>	<p>While guiding students through the process of writing their books, the teacher will supply</p>	

		<p>Students will design and produce their experience books using a range of materials. Each major theme (healthy eating, food origin, hygiene practices, parts of the body, emotions, senses, actions, and abilities) will have its own section in their books, which will include prose, illustrations, and visual components. They will be able to incorporate interactive elements into their books and apply the English contents they have learnt.</p> <p>ADHD adaptation: Throughout the book production process, the student will be given pre-cut and arranged materials to break down the book parts into smaller, easier-to-manage activities. To assist the student, manage his or her time and stay on course, a visible timer will be utilised.</p>	<p>the required resources, encourage them to use the information they have learnt in prior sessions, and provide individualised help and answer any issues that may come up.</p> <p><u>Discourse analysis:</u></p> <ul style="list-style-type: none"> - "It's time to use your imagination now! Create your own books using the materials you have." - "Remember to use the contents of the unit." - "You can draw, write, paste clippings... whatever you want!" - "If you have any questions or need help, raise your hand. I'm here to help you." 	<ul style="list-style-type: none"> • Paper • Markers, coloured pencils, crayons • Glue • Scissors • Decorative materials (stickers, ribbons, buttons, etc.)
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LESSON 7

45 min	All the students	<p><u>"Presentation of the books"</u></p> <p>Presenting their books to the class, each student will share their insights and provide an explanation for their selections. As they engage in a group conversation, they will ask questions and offer feedback to their classmates. They will examine their own behaviours and make plans to get healthier.</p>	<p>The teacher will foster a constructive and cooperative learning atmosphere that promotes discussion and idea sharing. In addition to praising each student's work and inventiveness, the teacher will facilitate the last conversation about the significance of diet and health.</p>	<ul style="list-style-type: none"> • Experience book of each student
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		<p>ADHD adaptation: The student may use visual aids and practise their presentation in advance for both presenting and reflection.</p>	<p><u>Discourse analysis:</u></p> <ul style="list-style-type: none"> - "It's time to share our books! Who wants to be the first?" - "What did you learn while creating your book? What was the most fun?" 	
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Assessment Criteria

All children must be able to	Most of the children will be able to	Some of the children could
<ul style="list-style-type: none"> - Incorporate fundamental details on hygienic practices, the origins of food, and nutritious nourishment into their experience book. - Make use of basic English terms pertaining to body actions and abilities. - Show the class their experience book and share at least one important takeaway. 	<ul style="list-style-type: none"> - Make sure their experience book is well-structured, with distinct areas for food, body, emotions and senses. - To clarify their knowledge, use a range of textual explanations and visual components (pictures, drawings). - When describing their experiences and expertise, use clear sentences and precise English language. 	<ul style="list-style-type: none"> - Make an imaginative and complex experience book with interactive features and advanced language. - Demonstrate a strong awareness of the relationships between emotions, senses and daily situations. - Use complex English phrases and a wide range of language to communicate their ideas and reflections.

Lesson 8 “Gymkhana”

Learning objectives	Learning outcomes	Evidence for Assessment
<ul style="list-style-type: none"> - To identify the different emotions (happy, sad, angry, scared, surprised) 	<ul style="list-style-type: none"> - Students will identify a minimum of four different emotions and connect them to specific situations. 	<ul style="list-style-type: none"> • Engaging fully at every one of the gymkhana stations. • Verbal or visual replies throughout the tasks (recognizing emotions, senses or actions)

<ul style="list-style-type: none"> - To identify body parts linked to feelings and physical movements. - To connect daily experiences with distinct feelings. - To engage in collaborative games at various stations - To enhance their capacity to function in teams, take turns, and cooperate. - To link feelings to lived experiences. 	<ul style="list-style-type: none"> - Students will accurately link a feeling to a physical area. - Students will determine which sense they utilize in each situation. - Students will execute body movements and following the footprints. - Students will express their emotions in different circumstances. 	<ul style="list-style-type: none"> • Directly observing behaviour during activities and team games. • Independent handling of minor tasks within the group (reading, making decisions, acting)
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Discourse/Text targeted

Language targeted- Non-verbal L Targeted

<p>Text level</p> <ul style="list-style-type: none"> - Action Footsteps: <u>instructional text</u>, students should follow clear indications on what action to perform at each footprint. - Emotions in the body: <u>descriptive text</u>, students explain what emotion is felt in each situation and which part of the body is used. - Senses Detectives: <u>descriptive text</u>, students should observe scenes and describe which sense they use and how they experience it. <p>Word level</p> <ul style="list-style-type: none"> - Parts of the body: head, hands, legs, arms, foot, knee, etc. - Emotions: happy, sad, angry, scared, surprised, excited, tired and nervous. - Senses: sight, hearing, smell, taste and touch. - Actions: jump, wave, blink, tiptoe, squat, hop, yawn, wiggle, spin, stretch, point and clap. 	<p>Public speech: in Sense Detectives, students share ideas, take turns, and provide explanations to each other, fostering social communication abilities, active listening, and clear verbal expression in cooperative situations.</p> <p>Private speech: While engaging in gymkhana activities, students utilize private speech to direct themselves in carrying out tasks.</p> <p>Inner speech: is vital for tasks involving observation and contemplation, like Emotions in the Body. In this task, students are required to read a scenario, mentally interpret it, and then determine which emotion is linked and which area of the body is engaged. This internal reasoning process enhances emotional comprehension and independent decision-making.</p> <p>Verbal thought: During reflective moments, students start using language not just to depict actions, but also to clarify the connections between concepts, like cause and effect.</p>
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<p>Sentence level</p> <ul style="list-style-type: none"> - “When I feel ..., I” - “I use my (part of the body) when I am (emotion)” - “The sense that I use is ...” 	<p><u>Non- verbal language targeted</u></p> <p>Teachers use non-verbal language when they produce simple commands (these commands are in an imperative tense to give orders):</p> <ul style="list-style-type: none"> - Illustrators: students use different gestures to accompany and reinforce the verbal discourse in the four activities. - Emblems: students use gestures with a specific significance that can replace verbal language. - Modifiers: students use body movements or expressions to explain what they are reading or acting.
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Outline of leading activities

In this lesson, the students engage in an outdoor sensory and emotional scavenger hunt (in the playground of the school) structured around three activity stations, collaborating and rotating throughout. The class splits into three groups, with each group spending 15 minutes at a station, rotating until they finish the entire circuit. Tasks consist of:

- Action Footsteps in which they trace footprints on the ground while executing physical movements with various body parts.
- Emotions in the Body where they analyse scenarios, recognize the related emotion, and the body part that responds.
- Sense Detectives where they examine scenes to identify which sense is engaged and how they are feeling.

This lesson integrates movement, reflection, and play, fostering teamwork, emotional and physical awareness, verbal expression, and health consciousness, all within a vibrant and significant setting.

Classroom Management	Timing	Grouping	Pupils	Teacher	Resources
	15 min	3 groups	<p><u>Action footsteps</u></p> <p>Students trace a route on the ground consisting of footprints or cards arranged in order. At every stage of the process, they are required to execute a particular physical movement (e.g., jump, clap, spin), as shown by an image or term adjacent to the footprint. Every action may also include a body part that needs to be utilized (e.g., “wave hands,”</p>	<p>Before starting, the teacher lays out the path on the floor, arranging cards featuring distinct footprints and actions. The teacher presents the task by clarifying that it requires following the route and executing the actions specified at each stage. The teacher makes sure that learners wait</p>	<ul style="list-style-type: none"> • Action flashcards • Pencil • Paper • Footprints

		<p>“run,” “yawn”). Students collaborate in small groups, carrying out actions as they navigate the path, enabling them to combine movement, body language, and comprehension of instructions. At the conclusion of the activity, they need to make a chart where they list the actions and the body parts, they employed to depict them.</p> <p>ADHD adaptation: to motivate their involvement, the teacher might let them be among the first to finish the course, preventing lengthy wait periods. It's beneficial to illustrate the dynamics with visual tools and present a tangible example before beginning. The teacher can also give them an active part, like assisting in placing or gathering cards, or providing directions to the team.</p>	<p>for their turns, carry out the actions correctly, and utilize the specified body parts. If needed, the teacher demonstrates the initial steps or assists students who are unclear.</p> <p><u>Discourse analysis:</u></p> <ul style="list-style-type: none"> - “Remember to follow the footprints and do the action you see in each one.” - “What body part are you using for this action?” - “Wait your turn.” 	
15 min	3 groups	<p><u>“Sense Detectives”</u></p> <p>Students transform into small investigators and need to discover various scenarios in the playground. As a team, they need to determine which sense(s) are at play in every scenario (sight, smell, hearing, taste, or touch), along with the emotions that may relate to that experience. They subsequently present their findings to the entire class, articulating their thought process. This activity enables them to link their sensory experiences with their body and emotions in a thoughtful and enjoyable manner.</p> <p>ADHD adaptation: It's beneficial to offer one card at a time and explicitly outline what they need to recognize: initially, what is</p>	<p>The teacher kicks off the activity by referring to the students as "sensory detectives" and clarifies that they need to explore which senses play a role in various scenarios. He or she will distribute various scenarios throughout the playground, together with the emotion and sense cards. The teacher supervises the groups during their tasks, promoting teamwork and assisting those who require help expressing their thoughts. Ultimately, the instructor facilitates a conversation where the teams share their discoveries.</p>	<ul style="list-style-type: none"> • Flashcards (situations, senses and emotions)

		<p>occurring, then the sense, and finally, the emotion. The student can collaborate with a partner or within a small group.</p>	<p><u>Discourse analysis:</u></p> <ul style="list-style-type: none"> - “What do you see in this situation?” - “What sense do you think he or she is using?” - “How is he/she feeling?” 	
15 min	3 groups	<p><u>“Emotions in the body”</u></p> <p>Students are presented with five distinct scenarios and are required to read them, subsequently identifying the emotion experienced in each case (such as happiness, sorrow, fear, rage, or astonishment) and the body part involved or affected during the expression of that emotion (for instance: eyes and mouth when we are cheerful, rapid heartbeat when we experience fear, and furrowed brows when we feel angry).</p> <p>ADHD adaptation: it is recommended to present one scenario at a time to prevent overwhelming with information. Using visual cards that depict emotions and body parts can assist them in readily connecting responses. The student may collaborate with a helpful partner and illustrate their responses if they find it challenging to express them verbally.</p>	<p>The teacher starts the activity by stating that emotions are experienced in the body, and that various circumstances can lead to different feelings. Present or distribute five thoughtfully chosen scenarios and assist students in initially recognizing the emotion and subsequently the body part associated.</p> <p><u>Discourse analysis:</u></p> <ul style="list-style-type: none"> - “Listen to the situation. How do you feel?” - “What part of your body changes when you are ...?” - “What does your face do when you feel...?” 	<ul style="list-style-type: none"> • Situations sheets

Assessment Criteria

All children must be able to	Most of the children will be able to	Some of the children could
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<ul style="list-style-type: none"> - Follow the basic instructions for each station during the scavenger hunt. - Identify at least one emotion in the “Emotions in the Body” activity. - Recognize a physical action and which body part is used in “Action Footsteps.” - Actively participate in their group during at least one of the stations. - Identify at least one sense involved in a simple situation in “Sense Detectives.” 	<ul style="list-style-type: none"> - Correctly classify emotions in at least three of the five situations in “Emotions in the Body.” - Complete the “Action Footsteps” course by performing the actions correctly. - Explain which senses they use and how they feel in different situations during “Sense Detectives.” - Work cooperatively in their group, respecting turns and roles. 	<ul style="list-style-type: none"> - Relate more than one emotion to the same situation and explain how it varies from person to person. - Describe in detail which parts of the body are affected by different emotions. - Use broad and precise vocabulary to describe actions, emotions, and senses in all seasons.
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Appendix 2: Evaluation rubrics



LESSON 1: Hello, Body!



Name:

Date: 25/03/2025

Criteria	4 - Excellent	3 - Good	2 - Satisfactory	1 - Needs Improvement
Identification of body parts	Can identify and name at least 8-10 parts of the body without making mistakes and independently.	Identifies and names 5 to 7 parts, despite occasional errors or uncertainties.	Identifies 3 to 4 parts and requires constant visual or verbal assistance to recognise them.	Has difficulty in identifying or naming basic body parts, even with help.
Understanding of instructions	Understands and responds appropriately to all verbal cues in the game ("Simon says") and in the song.	Understands and complies with most of the indications, with some uncertainty or repetition.	Understands only certain cues and requires repetition or examples from others.	Does not follow directions correctly, even if they are repeated or simplified.
Body coordination	Synchronises his/her movements to music and games with high precision and rhythm, showing body control.	Coordinates adequately, but makes some minor errors or finds it difficult to keep the rhythm.	Has coordination problems and regularly gets out of sync.	Can barely follow movements or makes gestures that are not closely related to the activity.
Oral production	Pronounces vocabulary clearly, maintaining a good rhythm and appropriate volume, without assistance.	Pronounces adequately, although with some errors of pronunciation or cadence.	Is required to repeat models and pronounces hesitantly or unclearly.	Does not express him/herself verbally or his/her pronunciation is difficult to understand.
Participation	Participate very actively, volunteer and support their peers during the games.	Engages fluently and shows interest during activities.	Participates occasionally or only if motivated or guided by the teacher.	Shows little interest, does not participate and remains inactive in most activities.
Attitude	Maintains a consistently positive attitude: complies with rules, listens and responds with interest.	Usually maintains an appropriate and cooperative attitude.	Occasionally appears distracted or requires reminders about behaviour.	Shows an unfavourable attitude, interrupts or disengages completely.
Overall Score	20 - 18	17 - 15	14 - 12	11 - 0