

LAS SITUACIONES DE APRENDIZAJE EN EL ÁREA DE LENGUA CASTELLANA Y LITERATURA. LA GENERACIÓN DEL 27: UNA HISTORIA CONTADA EN MASCULINO. UNA SITUACIÓN DE APRENDIZAJE PARA 4º DE LA ESO.

LEARNING SITUATIONS IN THE AREA OF SPANISH LANGUAGE AND LITERATURE. THE GENERATION OF 27: A STORY TOLD IN MASCULINE. A LEARNING SITUATION FOR 4TH YEAR OF SECONDARY SCHOOL.

Hilario Silva, Pedro

President of the APE Quevedo. PhD in Hispanic Philology from the Complutense University of Madrid. Member of the IUCE of the Autonomous University of Madrid.

Ortiz Aguirre, Enrique

Professor of Spanish Language and Literature in Secondary Education. Vice President of the APE Quevedo. PhD in Spanish Language and Literature. Associate Professor at the Complutense University of Madrid.

Abstract

This article deals with the relationship between learning situations and competence learning within the framework of the teaching of Spanish Language and Literature in the 4th year of E.S.O. It also proposes an approach to the concept of learning situations in the specific context in which the example is given, as well as the specific development of a learning situation to dynamise contents related to the generation of 27 and gender equality. Finally, a reflection is planned on the main contributions of learning situations to the teaching-learning processes.

Keywords: *Compulsory Secondary Education, Learning Situations, Competential Learning, Literature Didactics, Generation of '27, Gender Equality.*

"If you want to build a ship, don't drum up the men to gather wood, divide the work and give orders. Instead, teach them to yearn for the vast and endless sea".

Antoine de Saint Exupery

Index

- 1.- Context. Learning situations in competency-based learning
- 2.- Active methodologies in the framework of learning situations.
- 3.- How to program learning situations in Spanish Language and Literature. As an example
 - 3.1. Contextualization
 - 3.2. Curricular linkage
 - 3.3. Contents
 - 3.4. Specific competences; link with the key competences and the evaluation criteria.
 - 3.5. Methodological development. Setting the framework for teaching action
- 4.- The Generation of '27: a story told in masculine. A learning situation for the 4th year of ESO.
5. Conclusions

Bibliography

1.- CONTEXT. LEARNING SITUATIONS IN COMPETENCY-BASED LEARNING

Since the notion of competence burst into education as an organizing element of curricula, there have been epistemological, theoretical, and technical difficulties for its correct application, derived — among other issues— from its polysemic nature (Delory, 1991). One of the most interesting and clarifying proposals for advancing in the curricular framing of this concept is that made by Jonnaert et al. (2008), who relate the curricular inclusion of the concept of competence with the idea of learning situation insofar as it can be defined on the basis of the actions and resources on which it is based. In other words, as opposed to the approach of decontextualized lists or references of competences that provide little information to educators to be able to effectively organize programming around them, the French pedagogue and his colleagues propose the need to approach competences in a "situated" manner, based on their application in a specific context, which is essential to know, and on which the intervention must be conceived; only thus, by directly relating the learning contents with the skills that define the competences in contextualized interventions will it be possible to energize the competences with certain guarantees of success. As the authors asserts:

It is no longer enough to teach decontextualized disciplinary content (area of the trapezoid, addition of fractions, mental arithmetic procedure, syntax rules, conjugation mode, etc.), but to define situations in which students can construct, modify, or refute knowledge and skills in relation to disciplinary content. The disciplinary content is not an end in

itself; it is a means at the service of the approach to the situations as well as other resources. (Jonnaert et al, 2008, p. 3)

The assumption by the LOMLOE of the competence approach as a referential axis and the commitment to the learning situation as a unit of programming implies accepting this contextualized competent performance as the conceptual basis of the curricula to be implemented in the schools. as the conceptual basis for the curriculum to be implemented in the centers. Thus, the development of competency-based curricula implies introducing a material that is rarely present in schools and that, among other extremes, promotes the integration of students' daily life in school, without renouncing the 'knowledge' that must be taught in each disciplinary field. Thus, we can say that both the adoption of the situated approach and the educational model, by extension, included in the LOMLOE implies recognizing the development of learning actions with an open and dynamic character as the basis of the programs, but, above all, adapted to the students' immediate context, which implies a certain renunciation of the primacy of the transmissive treatment of closed and prescriptive curricular contents as a way of working.

Basing the structure of our teaching planning on the situated competency approach proposed by Jonnaert et al. (2008) and assumed by the LOMLOE will entail a considerable challenge for a teaching staff whose teaching interventions usually consider as the axis of their interventions the transfer of disciplinary contents from traditional methodologies. This unique reference and the consequent action plans, traditionally assimilated to this way of understanding teaching, confront the development of competency-based approaches that replace, precisely, the outdated regulatory and formulaic models that may have

been valid for activating knowledge in the 19th century, but not in current times and that were endorsed by textbooks (Lomas, 2004). The gradual assumption of the notion of competent performance must lead us to design study programs that go beyond actions based on decontextualized learning activities, so common today (Barquero, 2020), to introduce in the programs didactic proposals that, without renouncing to illustrate or apply the curricular established contents, at the same time allow students to actively participate in their learning and achieve, based on the understanding of the educational goals pursued, and taking as a basis what they already know, to strengthen those competences they already possess and develop new competences.

The way in which the disciplinary contents are linked to the assessment criteria and the specific competences, which in the new curriculum become the ultimate referents of each learning situation, an authentic demiurge of the teaching-learning processes, as well as of a competency-based assessment, arises precisely as a means to stimulate this change in the training model (Ortiz, 2023). In this sense, new relationships are also established between evaluation criteria, specific competences and key competences, which - in turn - articulate the profile of the exit requested for students at the end of their formative stage. We find ourselves, then, before an organizational model, based on the competent development of the students, which links the teaching-learning processes with the competence contextualization, insofar as the learning situations are adjusted to a student profile characterized by autonomy, participation, reflection, cooperation, and the assumption of responsibilities from eminently competent conceptions; that is, learning situations promote students who know how to integrate theoretical knowledge (the what), with the how (procedural knowledge) and why

(conditional, contextualized knowledge) (Fernandez, 2008), without forgetting attitudinal knowledge, learning to be. Therefore, if we assume that, as Jonnaert et al (2008) point out, the way in which competences in educational environments are defined is determined by situations, the concept of situation becomes the central element of learning.

Therefore, it seems that the Copernican turn from LOMCE didactic units to LOMLOE learning situations and the importance of the fact that learning situations, as opposed to didactic units, promote contextualized and therefore meaningful learning, is not perceived in the classroom, an extreme that materializes teaching reflection, the need to adapt the teaching-learning processes to the new times and to ensure a reproducibility of the teaching-learning process, promote contextualized and, therefore, meaningful learning, an extreme that materializes the teaching reflection, the need to adapt the teaching-learning processes to the new times and to seek reproducibility guaranteeing a competency approach (Lezama and Montoya, 2016).

2.- Active methodologies within the framework of learning situations

In general, as we have been pointing out, we can define a learning situation, within the academic environment, as a contextualized set of contents, including procedural and attitudinal contents, that students must articulate in order to solve a task in situation; a task that will allow them to develop certain skills and abilities related to the social or academic reality that surrounds them (Parra, 2010). That is, whether defined from the resolution of certain problems linked to a given social reality or as a response to the problematization of certain disciplinary

knowledge, the way in which each learning situation is understood as a vehicle for teaching processes will have to do with the competent performance required to achieve a certain result and not with the mere transmission of knowledge or the automation of procedures, therefore, we are dealing with relational learning, that is, contextualized, meaningful.

However, even though all of them, as we have said, evoke a situated set of contents that a student, or a group of students, will have to articulate to solve a given task, there are, as Roegiers and Peyser (2006) point out, different types of situations depending on the pedagogical scenario. There are situations that require overcoming an obstacle, a challenge, or a challenge, the solution of which will make it possible to enhance certain skills and acquire certain learning (these are known as "problem situations"); at other times, the situation is articulated in order to develop, formalize or acquire new knowledge as a means to carry out specific practices or to develop certain processes that lead to obtaining a product (in this case, they are called "formalization or structuring or creation situations"); or, on other occasions, what will define it will be the realization of certain research or search activities, aimed at answering questioning questions (we find ourselves, then, before "situations-problems of exploration, inquiry"). Each of these types of situations will involve the application of a work plan which, within the current pedagogical framework, will be specified by virtue of the expected learning arising from the specific competence addressed and will respond, in general, to the characteristics of a teaching and learning method linked to presuppositions of a socio-constructivist nature.

From a practical point of view, all this leads us to consider that the tasks we have to carry out as teachers, and which concern the concept of

dominant competence, will be characterized —from a wide variety of possibilities— by being built around situated practices, directly linked to the student's immediate environment, by favoring the use of tools that serve to solve real problems, by giving students a more active role in their learning, enhancing their autonomy and favoring reflective and critical thinking, as well as encouraging cooperative work and group coexistence (Retana, 2011).

In general, the so-called active methodologies respond, from their peculiarities, to these requirements and facilitate the creation of constructivist learning situations. Currently, there is a wide list of methodologies that, under this label, offer different ways of approaching learning from perspectives that conceive it as a constructive and not a receptive process. As teachers, we must judge which is the most appropriate according to the objectives we intend to achieve with the students, without forgetting that, as Fernández March (2006) points out, "each method is good for certain E-A situations, but no method is good for all" and that "the choice also depends on the conception of learning that the teacher has and the role he assigns to himself in the E-A process".

Project-based learning, task-based learning, problem-based learning, the case method, service learning, learning landscapes, gamification, learning stations, Webquests, treasure hunts, inverted classrooms, global simulation, Design Thinking... offer us regulated procedures, a step-by-step action plan that will be developed according to the objectives of the students and the goals of the teacher, who in all cases must take into consideration variables such as the number and characteristics of the students, subject matter, teacher, circumstantial complements of the teaching-learning process and socio-cultural variables to choose to organize his classes based on one or the other. It

should also take into account that the way in which learning situations are integrated into the general framework of the chosen method may vary, but ultimately they should all respond to a general approach, since they must be the vehicle through which students will not only learn knowledge, skills and attitudes, but will also develop competences (Fernández, 2006).

3.- HOW TO PROGRAM LEARNING SITUATIONS IN SPANISH LANGUAGE AND LITERATURE. AS AN EXAMPLE

The design of the learning situation proposed below is framed within the methodological principles proposed by Organic Law 2/2006 of May 3 on Education (LOE), which was amended by Organic Law 8/2013 of December 9 for the Improvement of Educational Quality (LOMCE) until Organic Law 3/2020 of December 29, amending Organic Law 2/2006 of May 3 on Education (LOMLOE) for the stage of Compulsory Secondary Education, specifically:

To promote the integration of the competences worked on, some time will be dedicated to the realization of meaningful and relevant projects and collaborative problem solving, reinforcing self-esteem, autonomy, reflection, and responsibility.

Without prejudice to their specific treatment, reading comprehension, oral and written expression, audiovisual communication, digital competence, social and business entrepreneurship, the promotion of critical and scientific spirit, emotional and values education, gender equality and creativity will be worked on in all subjects. In any case, health education, including affective-sexual education, aesthetic education, education for sustainability and responsible consumption, mutual respect

and cooperation among equals will be promoted in a transversal manner. (LOMLOE, 2020).

In this way, the methodological principles of the LOMLOE fit precisely with the learning situations, given the fact that they dynamize competencies from contextualized perspectives. Although didactic units and learning situations coincide as tools for programming and concretizing school teaching and learning processes, it should be pointed out that learning situations are different from units insofar as they respond to a construction that starts from contexts, challenges, circumstances pertaining to everyday life, in order to relationally link knowledge or contents (factual, conceptual, procedural and attitudinal) with the performance of certain cognitive, psychological or sensory capacities and skills necessary to carry out competencies in concrete, recognizable formative environments. In this sense, it could be stated that the main characteristics that distinguish learning situations as programmatic units lie in the fact that, on the one hand, they shorten the distance between educational reality and the real world, be it the present, the past or that of a foreseeable tomorrow and, on the other, they increase, as opposed to more passive-theoretical approaches, the application of methods based on action, experimentation and the direct construction of learning. All this does not necessarily imply that all the tasks or activities that make up a learning situation must have a social projection outside the classroom; it is therefore possible to pose tasks or situations that address real issues based on a problem or a challenge with repercussions in the disciplinary context itself, but all the tasks or activities that make up the learning situation must be characterized by giving rise to competent performance, that is, they must enable students to act, applying certain resources, in a competent manner before a given situation (Jonnaert et al., 2008).

3.1. Contextualization

As was the case when designing a didactic unit, the first step in creating a learning situation is to identify it by means of a label. Giving it a title will not only make it easier to locate, but will also give us a global perspective of the content. In addition, writing an attractive title contributes to the motivation of learning, together with the need to dynamize learning that is located in the proximity/familiarity of the learners (Marzano and Kendall, 2007), as advocated by the learning situations that, in this way, are in line with the most current revisions of the teaching-learning processes.

In this case, the title chosen for the learning situation is: " The Generation of '27: a story told in masculine. A learning situation for the 4th year of ESO". In general terms, this name tries to clearly and synthetically, but suggestively, reflect the axis on which our proposal will be based: the journey through the ideological aesthetic universe of one of the most outstanding groups of our literature, but -at the same time- it emphasizes the way in which their literary work traveled from postulates close to the so-called pure poetry towards a more humanist and committed poetry, a process that connects with the way in which current music is debated between a type of music defined by evasion and certain escapism and another strongly committed to social problems. Using this duality will also allow us to bring our students closer to the way in which literature is not only a reflection of the society in which it is produced and consumed, but also a valuable way of intervening in it. Along with this, the title tries to reflect a denunciation, a claim through which we bring the learning situation closer to one of the fundamental challenges of the 21st century, directly related to Sustainable Development Goal (SDG) number five: the

need to achieve gender equality and empower all women and girls. The visibility and vindication of the work of a group of women, artists and intellectuals, who lived, created and triumphed alongside the renowned writers of the Generation of '27, but who over the years were forgotten and their merits hidden, is also intended to serve to vindicate gender equality, which is not only a fundamental human right, but also one of the essential foundations for building a peaceful, prosperous, democratic and sustainable world.

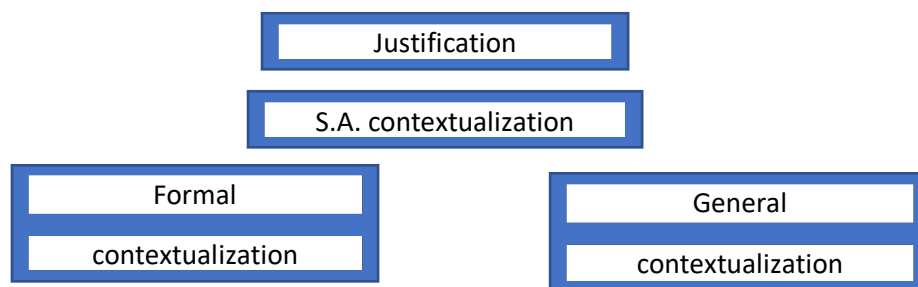
After titling and justifying it, the next step must be the contextualization of the teaching-learning processes that the learning situation is intended to promote. As we have previously pointed out, one of the keys to this new type of didactic intervention lies precisely in avoiding abstract, imprecise actions and, on the contrary, in proposing actions that allow the development of competences in concrete situations in which students build, modify, or refute knowledge in a contextualized manner.

This contextualization refers to two areas that we will deal with in a moment. On the one hand, it refers to the so-called formal educational context; the relevance of this context for designing a learning situation is undeniable, even though in many cases teachers do not articulate interactions appropriate to the students' circumstances and decontextualization is one of the characteristics of many teaching interventions. We cannot ignore the fact that in educational centers we face unequal groups, with dissimilar knowledge, previous experiences, habits, skills, behaviors, attitudes, and values, as well as different interests, motives, aspirations or expectations. All this determines a teaching-learning context whose characteristics should mark any didactic process we want to carry out and connects any learning situation with the need to

make its didactic proposals a flexible, accessible and personalized reality in accordance with the reality of the classrooms, that is, it places us in another of the pillars on which the educational model advocated by the LOMLOE is defined: the application of the guidelines of the so-called universal design for learning (DUA). The application of this teaching model created by the Center for Applied Special Technologies (CAST) has the fundamental objective of achieving effective inclusion, minimizing physical, sensory, cognitive, and cultural barriers that may exist in educational environments. To assume the DUA is to accept that attention to diversity (understood as a multiplicity of singularities) is not a collateral element, but the core of any learning situation. This implies that the existence of diversity and the way in which we respond to it must be established as a determinant axis in the design of any teaching planning, demanding that the activities that make it up are planned from different forms of representation, different points of view (inductive, deductive...), and that the competence learning offered is based on the competency of the students) and that the learning competences offered be accessible (minimizing barriers), flexible, adjusted to the context of the students and, above all, that they enable the maximum integral development of the recipients as persons; this is a vital difference with respect to the didactic units, which assumed the attention to diversity from a homogeneous and limiting conception; the universal design of learning, then, articulates the inclusion of learning from the plurality of modes that adjust to the different ways of learning in all areas.

On the other hand, contextualization entails the existence of a general context that justifies the existence of the learning situation as it is proposed and is related to a global vision of the approved curriculum and the relationship that the latter maintains with the didactic transposition

processes from which it is defined what teachers teach and what students learn. This contextual reality is also related to the development of the competences that are considered necessary in today's society and which, called key competences by the educational law, are the reference of the students' exit profile. The union of this competence profile, made up of strongly interconnected competences, with the great educational challenges of the 21st century and the Sustainable Development Goals promulgated by UNESCO, set this general context of intervention on which the different actions through which each learning situation is built must be projected.



Own elaboration.

In general, when we assume the elaboration of a learning situation, the consideration of the components that make up each contextual reality leads us, in the first place, to consider who are the addressees of the training processes that we are going to set in motion. Beyond setting the course in question, we should be able to describe the general profile of the student body. Knowing whether the group is defined as a class with little or wide diversity (it always exists when we apprehend it from the multiplicity of singularities and respond to it through the universal design of learning) and whether this has to do with learning difficulties, rhythms

or behaviors is fundamental. Likewise, we should properly time the moment in which the activities will be carried out, as well as reflect on the role they will play in the overall programming. In fact, the activities must be related to possible prior knowledge of the subject, and certain concepts are essential to ensure that the implementation of the activities has the desired effect in terms of the acquisition of new learning competences.

In addition, after establishing the area, subject, level, number of sessions, as well as their timing or sequencing, it would also be necessary to establish the training scenarios in which we are going to carry out our didactic intervention. Applying an inquiring look at what it is possible to do and how these scenarios can have a material or emotional impact on the educational process is directly related to the way in which we intend to organize and arrange the spaces and resources according to the working methods we intend to apply; all of this, in part, will participate in the success of the teaching and learning process undertaken.

To conclude this section, we must link key competences and the so-called challenges of the 21st century, since the way in which this connection is stipulated will give ultimate meaning to learning, not only because by bringing the school closer to real situations, issues and problems of everyday life, it will provide the necessary support point to promote meaningful and relevant learning situations, but also because it will help students to successfully reach the exit profile and to activate the necessary learning to respond to the main challenges they will face as human beings throughout their lives.

In describing the situation or project we are going to carry out in class, it is convenient not to forget that, according to the DUA, whose principles we must apply to every learning situation, the learning

objectives set must provide different ways of accessing and expressing knowledge. Being rigorous in establishing the objectives we want to achieve with our didactic proposal will help us to apply the activities in a more relevant and effective way; let us think of a concrete example: if we ask students to write a four-paragraph mini-essay on the presence of women in literature, we must think carefully about what our goal is, what we really want students to learn: do we want them to learn to write a mini-essay or to learn about the discrimination suffered by the women writers of the generation of '27? If the objective is that they learn about the women who suffered that oblivion, the mini-essay is only one possible way to do it, since they can also achieve it through documentaries (e. g., *Las sin sombrero. Sin ellas la historia no está completa*¹); reading comics like *Ellas iban sin sombrero*, (Sevilla, 2022) or elaborating a podcast about these women who lived with Lorca, Dalí or Alberti and who carried out an important artistic and literary work, to mention some of the possible ways. All of them will be validated if the objective of making students get to know the women of '27 and value their unquestionable artistic relevance is achieved, without forgetting that the different artistic languages will contribute both to a universal design of learning —given their variety— and to give a good account of a generation of writers who showed an absolute communication between cinema, literature, music and art. On the other hand, if what we really want is for the student to learn how to write a mini-essay and the topic is just a pretext, what we are really interested in as teachers is not that he/she learns the importance of these writers, but that he/she performs in writing. In this case, it would not be

¹ The National Center for Educational Innovation and Research (CNIIE) includes in its rigorous *Las sinsombrero* Project (complete reference in the final bibliography) the three related documentaries and, in addition, proposes an annual educational project adapted to the LOMCE and the corresponding learning standards with materials of all the interest that have served as support, in part, to develop this Learning Situation (see <https://leer.es/proyectos/las-sinsombrero/documentales-rtve/>)

relevant the particular topic, which they may or may not understand, since the goal is to write a short essay, and it is for this objective that we should offer as many supports as possible in order for the student to achieve the goal. It could happen that, at some point, the goal is to write a five-paragraph mini-essay about the forgotten women of '27; in that case, we would have to consider the duality of the goal: first, we would have to make sure that they know the relevance of the literary moment and the importance of the women writers studied, but also that they assume the dimension of that neglect, of that concealment to which they were subjected, and the reasons why it happened. Subsequently, we will have to make sure that they understand how to write a mini-essay of several paragraphs, and once achieved, we will put together both objectives or purposes.

Below, we reproduce a model script for the design of learning situations, and we proceed to propose reflections on each section, as well as specific proposals for the subject of Spanish Language and Literature in the 4th grade of ESO with the learning situation entitled *La Generación del 27: una historia contada en masculino* (The Generation of '27: a story told in masculine form). A learning situation for 4th ESO level:

TEMPLATE FOR DEVELOPING A LEARNING SITUATION (SA)²
CONTEXTUALIZATION/JUSTIFICATION
Identification/justification

² Adapted by the authors from the model proposed at: <https://www.gobiernodecanarias.org/educacion/web/servicios/recursos-pedagogicos/programacion-docente-lomloe/>. Of course, unless otherwise indicated, the tables and graphs are adaptations of the authors' own work.

<ul style="list-style-type: none">• Title:• Description-justification/Center of interest:• Relationship between the key competences worked on and the challenges of the 21st century/Sustainable Development Goals.
Formal context
<ul style="list-style-type: none">• Group: A• Student Profile:• Area, subject, level:• No. of sessions:• Dates and sequencing:• Spaces and resources involved
General context/justification:
<ul style="list-style-type: none">• Connection with the daily life:• Connection with the students' interests:• Possible challenge set or a problem to be solved:
Overall evaluation of the implementation of the SA:
Observations:

3.2. Curricular connection

Every learning situation must offer a clear link with the curriculum and with the general programming of the subject. We must highlight the way in which the specific competences of each area, which emanate from the exit profile of the stage, help to rethink the didactic designs for the classroom. As a programming unit, a learning situation must integrate the different curricular elements on which it is based, including basic knowledge (which is content), but which, beyond its conceptual, procedural, or attitudinal nature, has a statement that is directed towards the acquisition of specific competences. In this sense, while an entire curriculum must be created in a didactic unit, a learning situation is not a didactic unit because it does not have all the elements of the curriculum; in fact, a didactic unit ends when the teaching-learning process is completed; in truth, both the learning situation and the didactic unit constitute curricular concretions, but —although they are part of the program as a set of learning processes or didactic units— the former is related to the ductility and contextualization of the processes and the latter to the structural rigidity of the totality of the curricular aspects..

For this section, the following template is proposed, which will be answered in detail:

CURRICULAR SPECIFICATION	
Specific competence(s):	
Number	Description

Evaluation criteria:	
Number	Description
Key competences descriptors:	
Basic knowledge (declarative —factual and conceptual—, procedural and attitudinal contents):	
Transversal elements:	

3.3. Contents

The contents included in this section are quite general, since it is a project that can be worked from different subjects. In a singular way, the contents of this learning situation appear eminently in block C of the curriculum, literary education:

2. Guided reading. Reading and comprehension of relevant works and fragments of literature of the national and universal literary heritage from the eighteenth century to the present, and of current literature, inscribed in thematic or genre itineraries, which cross periods, cultural contexts, and artistic movements, attending to the following contents and

strategies: —Trajectory of literature in Spanish: Introduction to prose, theater, and poetry of the eighteenth century. Annotated reading of essayistic and poetic texts. Introduction to 19th century literature: Spanish Romanticism, realism, and naturalism. Introduction to 20th century literature. General characteristics. Modernism, the Generation of 98 and the avant-garde.

The Generation of '27. Trends and most representative authors of post-war literature.

— Analysis of the relationship between the constitutive elements of the different literary genres and the construction of the meaning of the work. Analysis of the effects of their expressive resources in the reception. —Strategies and models of shared construction of the interpretation of the works, with the progressive incorporation of specific metalanguage: Active participation in literary conversations as a form of free dialogue with references to the literary texts read and the students' own personal experiences. —Relation and comparison of the texts read with other oral, written, or multimodal texts, with other artistic and cultural manifestations and with new forms of fiction in terms of themes, topics, structures, and languages. Elements of continuity and rupture. —Strategies to interpret the works and literary fragments read from the Spanish literature of the XVIII century to the present day from the integration of the different aspects analyzed and considering the cultural, ethical and aesthetic values present in the texts. —Reading from different perspectives. — Strategies for the use of basic socio-historical, cultural, and artistic information to build the interpretation of literary works. —Processes of inquiry about the works read that promote interest in constructing the interpretation of the works, considering the genre and context in which they were created, and establishing connections between texts. —

Expressive reading, dramatization, and recitation of texts, considering the comprehension, appropriation and oralization processes involved: Dramatized reading of theatrical texts. Reading and recitation of poetic texts. —Creation of personal texts of literary intention, in prose and verse, from the appropriation of the conventions of literary language and in reference to given models: Imitation, transformation and continuation of different texts of literary intention.

In any case, inspired by the curricular contents of the level, a series of contents divided into blocks are presented below, and a time sequence is proposed to coincide with the end of the second evaluation or the beginning of the third (around the last two weeks of March or the first two weeks of April of the course, depending on the Easter vacations). The contents of the learning situation, distributed by blocks, are as follows:

Block I: The Silver Age and the Generation of '27: cultural peak

- 1.1. Historical data: the historical context, careful observation, and critical reflection.
- 1.2. The Silver Age and sociocultural context of the Generation of '27. Modernism, Generation of '98, Noucentisme, avant-garde and '27.
- 1.3. The poetic group: origins and common characteristics. How they have told us the story.
- 1.4. The poets of '27: trends and works. Tradition of the avant-garde and avant-garde of tradition: the gaze of modernity on the authors of the past.

Block II: *Las Sisombbrero*: women and men, and vice versa

2.1. Vindication of important women in history (writers, actresses, painters, sculptors...): interdisciplinarity and cinema.

2.2. Some women of '27 and their works: Ernestina de Champourcín, Josefina de la Torre, Concha Méndez, María Teresa León, Rosa Chacel, Elena Fortún, Carmen Conde...

2. The relationship between the women of '27 and the male members of the generation: a shared history. Together and mixed up.

3.4. Specific competences: connection with key competences and evaluation criteria

Be that as it may, learning is structured around the specific competences, since these involve a multidimensional relationship both with the key competences and with the basic knowledge, the assessment criteria and the operational descriptors of the key competences. In the learning situation at hand, we refer to the following specific competences, which are related to the descriptors specified by acronyms:

Specific competence 2. Understand and interpret oral and multimodal texts, gathering the general meaning and the most relevant information, identifying the point of view and the intention of the sender and assessing their reliability, form and content, in order to build knowledge, to form opinions and to broaden the possibilities of enjoyment and leisure.

CCL2, CP2, STEM1, CD2, CD3, CPSAA4, CC3

Specific Competence 3. Produce oral and multimodal texts with fluency, coherence, cohesion and adequate register, attending to the conventions of the different discursive genres, and participate in oral

interactions with a cooperative and respectful attitude, both to build knowledge and establish personal links and to intervene in an active and informed manner in different social contexts.

CCL1, CCL3, CCL5, CP2, STEM1, CD2, CD3, CC2, CE1

Specific Competence 4. Understand, interpret and evaluate written texts, with a critical sense and different reading purposes, recognizing the overall meaning and the main and secondary ideas, identifying the intention of the sender, reflecting on the content and form and evaluating their quality and reliability, in order to respond to diverse communicative needs and interests and to build knowledge.

CCL2, CCL3, CCL5, CP2, STEM4, CD1, CPSAA4, CC3

Specific Competence 7. Select and read in a progressively autonomous way diverse works as a source of pleasure and knowledge, configuring a reading itinerary that evolves in terms of diversity, complexity and quality of the works, and share reading experiences, to build one's own reading identity and to enjoy the social dimension of reading.

CCL1, CCL4, CD3, CPSAA1, CCEC1, CCEC2, CCEC3

Specific Competence 8. Reading, interpreting and evaluating literary works or fragments of national and universal heritage, using a specific metalanguage and mobilizing biographical experience and literary and cultural knowledge that allow to establish links between different texts and with other artistic manifestations, to form a cultural map, to widen the possibilities of enjoying literature and to create texts of literary intention.

CCL1, CCL4, CC1, CCEC1, CCEC2, CCEC3, CCEC4

In turn, the specific competencies energized in this learning situation are directly related to the evaluation criteria 2.1., 2.2., 3.1. 3 3.2., 4.1., 4.2, 7.1., 7.2., 8.1. 8.2., so that competency-based learning is identified with an equally competency-based assessment; undoubtedly, another of the findings of the learning situations is to design the teaching and its assessment from contextualized and meaningful conceptions.

Likewise, the learning situations incorporate the transversal elements framed in the educational legislation; in the case of the learning situation we provide, the following can be mentioned:

Reading comprehension: they must read individually different information about the women of the Silver Age and other authors of the '27, selecting such information and sharing it with the rest of their classmates. In addition to reading fragments or poems of the time.

Oral and written expression: They must extract the main ideas from different types of materials and supports; in addition, they must share it with their classmates. Previously, they will write a script, ordering the ideas for the exhibition in the classroom.

Audiovisual communication and ITC: Use of padlet to present information in a panoramic way in a digital portfolio, programs to make presentations such as Power Point, Canva, Genially, Prezi, etc., and through recording and editing with Audacity for poems and/or texts.

Emotional education and values: Respect for the diverse opinions of classmates and appreciation of the literary text in its emotional dimension through poems.

Encouragement of creativity and scientific spirit: creativity will be incorporated in the group presentations; the scientific spirit will be

reflected in the rigor of the approach of their ideas, in the critical spirit and the comparison with reliable and quality sources.

3.5. Methodological development. Establishing the teaching framework

If we consider the general framework of intervention, we must ask ourselves, as a prior step to its design, whether our didactic sequences are in line with the teaching of competencies; whether they enable the learning of competencies; whether they favor environments that stimulate competency-based learning; or how the new digital resources affect the application of this type of learning. It is obvious that, as teachers, we should be able to address these questions, not only because they are at the basis of most of the educational renewal processes that are currently being advocated, but also because these answers would indicate to us what type of methodologies are the most appropriate according to the answers offered to achieve truly effective learning.

In this sense, the words of Amparo Fernández March (2006: 40) seem pertinent to us when, in addressing the transformation that learning by competencies entails in the dominant educational culture, she points out that:

In this process, of particular importance will be the adaptation of the old programs by objectives (in many cases only programs of disciplinary contents) to programs by competencies and the subordination of the disciplinary contents to these competencies which, conceptually, are a "complex and integrating know-how" (Lasnier, 2000), which will imply an absolutely different way of curricular organization, at the same time as a substantial change in teaching and learning methods

which, in this new situation, go from being generally teacher-centered to being student-centered, seeking contextualized, complex learning situations, focused on the development in students of the ability to apply and solve problems as real as possible.

On the other hand, as we have assumed as a didactic strategy the development of complex learning situations as a formula to approach the teaching and learning processes from a competency-based approach, we have to take into consideration not only the different types of situations that we can implement, but also the type of competent performances that we want to work with these situations in order to achieve the specific competencies that we have programmed to promote with our students.

In this regard, when structuring our situation, it seems pertinent to take into consideration the fact that, as Xavier Roegiers (2008) points out, there are two types of learning: specific learning or resources and learning that arises from the integration and application of resources, and that each of these types gives rise to a specific typology of learning situation. In a similar line, we could affirm that the postulates of the so-called task-based learning are expressed when they propose the existence of facilitating tasks that pursue the training to solve other final tasks (Sánchez and Solano, 2019). In both cases, it seems relevant to consider the existence of different types of actions that will give rise to different learning situations, although dependent and complementary; we refer, on the one hand, to those that have to do with the discovery and acquisition by students of certain resources and, on the other hand, to those that will require the incorporation of resources in order to boost the competence(s) that are at the basis of the general training proposal.

When we have proposed the realization of a project as a work methodology, we have assumed the existence of the two types of

learning situations outlined above, each of which implies a certain competent performance according to the categories of actions that can be proposed in them and, therefore, with the dynamization of different competencies.

For methodological concreteness, the following template is proposed:

METHODOLOGICAL SPECIFICATION
<p>Work methodology:</p> <p>The teacher or teaching team responsible for the implementation of this learning situation should adjust this section according to what has been established in the methodological foundations section of the PD</p>
<p>Groupings (assembly, individual, cooperative group work...):</p>
<p>Resources (materials, applications, devices...):</p>
<p>Spaces (macro, meso, micro, virtual):</p>
<p>Work schedule. A temporal planning of the sessions located in space and time will be established.</p>

As mentioned above, this learning situation would take place at the end of the second evaluation, beginning of the third, and could be organized over two weeks, in about eight sessions. Nevertheless, tasks and activities representative of a total articulation are proposed. In terms of groupings, resources and spaces, it will be seen immediately that

richness and variety are pursued, enhancing the commitment to active methodologies that encourage group work through collaborative techniques (one of the most common problems occurs when organizing the class in groups without specific techniques to truly articulate active methodologies); then, we expose the learning situation, specifically, through a project-based learning methodology.

4-. The Generation of '27: a story told in masculine. A learning situation for 4th ESO

“Why can't we be us, simply, without anything else? To have no name, no land, to belong to nothing and to no one, to be ours, as poems are white or lilies are blue”.

Ernestina de Champourcín

As we have previously pointed out, when designing a learning situation, we must bear in mind that through this programming unit, the student will be expected to construct, modify or modulate knowledge that will be presented in context and develop, at the same time and in relation to them, certain specific situated competencies; so that in it the disciplinary content, whose acquisition will be carried out, will cease to be the sole purpose, to be placed at the service of the development of competencies, the true objective of the teaching intervention. All this will be coupled with the obligations to meet certain curricular prescriptions and to link the different activities with the interests, motivations and abilities of the students while emphasizing ways to address the so-called great challenges of the 21st century or the SDGs, the series of global

goals that, promoted by the UN, define the world to which, as democratic citizens, we should aspire.

Structure and implementation of our didactic proposal based on the chosen methodology: PBL (Project Based Learning)

As a methodological framework on which we are going to design our learning situation, we have selected the one established by the methodology called PBL. This is an active learning method that starts from a guiding question to stimulate the implementation of a series of partial learning situations until the realization of a product, a process that allows the student to acquire knowledge and develop skills through contextualized situations related to real life. This work method allows, in addition to including elements of other methodologies, the fluid use of different active work techniques (cooperative work, Visual Thinking...). We will follow as a reference for the development of this methodological proposal the book *Methodologies for an innovative education. Case studies. Practical application in new learning spaces* (Hilario et al., 2022).

For the application of this methodology, two types of design are possible: the so-called iterative design and the so-called retrospective design. In the former, the possibilities are explored to provide an answer to a question, problem or challenge, so that the result is not predefined or pre-established by the teacher but is modulated over the sequence of activities; however, the latter aims to achieve a product that responds to a series of characteristics and that allows the question that initiated the project to be addressed.

In our case, we are going to follow the second one, since the goal will be to elaborate a virtual exhibition (through the creation of a blog or a

padlet generated for this purpose) about the authors of the Generation of '27, including, as a relevant element, a gallery of photos and drawings and a sound library that includes explanatory podcasts and texts read by both the authors themselves and the students participating in the project.

Schematically, the learning situations that will be generated around our project respond to the following actions (figure 1):



https://formacion.intef.es/pluginfile.php/88082/mod_imsccp/content/9/el_abp_sus_pasos_y_la_evaluacin.html

Figure 1

Guiding question and contextualizing framework

The question that will guide the whole process will be the following: Has the history of the Generation of '27 been a story told in masculine language?

Sometimes we can create, as a reinforcement for the guiding question posed, in the process that defines the project, and as a stimulus for the work we are going to carry out, a certain scenario through which we will establish a motivating context for the problem, case or project we propose to carry out. This type of frameworks includes very diverse

formulas, for example, we can ask the students what function, role or professional profile to assume to solve the problem (e.g.: you are a journalist, a scientist...). Often, the suggested problem itself can carry an information object that introduces them to the context of the problem itself; it could be a news item in a newspaper, a video uploaded to TikTok, a graffiti, a strange image, or a poem they have just discovered in a folder, among many other possibilities. This type of informative object does not necessarily have to contain the problem itself, nor does it necessarily contain clues that provide guidance on the problem, as it can only be a contextualizing or motivating element to generate a learning need or stimulus. Let us remember that one of the DUA principles is that of motivation and commitment, and that, as Eva Teba (2022) points out, its development is related to a better anchoring and cognitive processing of information, stimulating in the working memory, its encoding, storage and —even— its retrieval from long-term memory to transfer this knowledge to new situations. The creation of this type of frameworks, together with the assumption of centers of interest, favors/generates spaces for participation and cooperation.

In our case, the scenario in which our work is framed will be the following photograph found by a former student of the center whose work as a journalist requires her to ask for help to carry out an exhibition on the Generation of '27 that explores the reality that lies behind this photograph. The request of this former student, now a journalist, could be expressed as follows:

Dear high school colleagues:

My name is M.P.G. and I am writing to ask for your help and collaboration. I have always felt, since I studied it in my Literature class, a special weakness for the poetry of Federico García Lorca and for that of

other authors of the generation of 27, to which he belongs. You know: Alberti, Dámaso Alonso, Salinas, Jorge Guillén... I always wondered why there were no women among them, but, well, it was something normal, since there were hardly any women among the canonical writers that made us learn. A few months ago, I saw a documentary on TV about the painter Maruja Mallo and this anecdote she told really caught my attention: "One day it occurred to Federico, Dalí, Margarita Manso, who was a Fine Arts student, and me to take off our hats because we said: 'it seems that we are congesting ideas' and, crossing the Puerta del Sol, we were stoned calling us everything [...] ahhh, they called us faggots for not wearing a hat, it is understood that Madrid saw in that as a rebellious gesture and on the other hand narcissistic [...]. I remember leaving my house with my otter fur coat and they came out to the balcony to see if it was true that I wasn't wearing a hat wearing an otter". Apart from how amazing it is to be stoned for taking off one's hat, I was struck by the discovery of something that, although totally normal, I had never imagined: my admired Lorca with his friend Dalí walking around Madrid, together with two artist friends, provoking the crowd. We had never been told about these friendships. I went about my business, but the idea was still in my head, when the other day I discovered this photo showing Lorca, Alberti, Miguel Hernandez, Pablo Neruda, among others, as well as a group of friends, but also of female artist and writer friends. It was the stimulus I needed to get down to work and investigate if the history of the literary group does not lack the female part. I would love for us to do this work together, so I have asked your teacher to propose it to you, so that together we can make this wonderful group of writers known, not as they have shown it to us so far, but as it really was. I think they deserve it.

P.S.: I attach the photo, it's priceless. Hugs.



Photograph of the poster for the documentary *Las Sinsombrero*, directed by Tania Serrana Torres, Tania Balló and Manuel Jiménez and released in 2015.

An important part of the activities and tasks that make up the learning situation as a didactic proposal will revolve around the aforementioned photo and its content. Through them, we will approach the contents referred to the generation of 1927, as well as all the elements pointed out in the section of curricular concretion that we raised above as part of the design of the pedagogical script elaborated for this project.

Initial activity. Reminder

As Vygotsky (2006) points out, every learning process must be built from the zone of proximal development (ZPD), i.e., it is necessary to address the relationship between what we start from and what we can

potentially achieve from what has gone before. Therefore, any meaningful learning sequence must start from what we know; in this sense, Bloom (1956) in his famous taxonomy, when categorizing the actions that determine learning, places the action of remembering as one of the essential cognitive processes. Knowing where we start from is, therefore, an essential element. Let us recall how the curricular exit profile responds, in a general way, to this pedagogical principle. On the other hand, when considering the design of a learning situation, we must bear in mind that, as Jean Piaget (1976) points out, during access to new knowledge, a dialectic is continually developing between what a person already knows, his or her experience, and the situation in which he or she constructs this new knowledge. It is important to keep in mind here that both skills and possible preconceptions can come from what Jonnaert et al. (2008) call *endogenous knowledge*, acquired by different people outside the school and which can sometimes not only be located in a field far removed from the school knowledge described in the curricula, but even conflict with it.

Accordingly, when establishing the sequence of actions that will make up the learning situation, it is necessary to propose as initial activities those that allow, first, to know the resources available to the students to face the competent performance to be worked on and, then, to bring to the surface preconceptions and possible conceptual errors about the contents that the students may have. Let us not forget that the existence of these possible erroneous preconceptions can contaminate the correct acquisition of new learning, hindering and distorting the whole process. Likewise, let us remember that there are basic concepts that are essential for new learning and that students may have them poorly assimilated or contaminated by distorting meanings coming from

a non-academic environment. As this situation will vary among students in the class group, it is important to clarify these errors to initiate well-founded and homogeneous learning.

One of the resources that we can use to carry out this first approach to students is the so-called thinking routines or skills, since they offer a relevant intervention framework with didactic approaches as they allow students to manage their knowledge, as well as to reflect and reason about what they know (Decastro, 2012). The skills, as mental, cognitive, and strategic processes that we use to solve problems and promote critical thinking skills, will allow students to develop skills that include theorizing, predicting, evaluating, remembering and organizing their thinking, thus contributing to improve students' participatory and proficient learning (Decastro, 2012).

The following thinking routines are therefore proposed for the learning situation:

1st thinking routine: Word Cloud: Cite five writers of '27 that you remember. Digital tool: Mentimeter.

2nd thinking routine: I see, I think, I ask.

After observing the photo that shows members of the Generation of '27 and that has served to establish the general framework for action, students must individually complete the following graphic organizer, considering the results of the previous activity.

The way in which this chosen thinking routine works is very simple: faced with an image or text, the student must individually annotate the tables (figure 2) provided for this purpose:

- what you see: write down what you see (without interpretations),

- what you think: the ideas suggested by what you see or read,
- and the questions that come to your mind before what you see or read.

I-SEE-I-THINK-I-ASK		
I SEE	I THINK	I ASK

FIGURE 2

Una vez terminada la actividad anterior, se lleva cabo la puesta en común, en la que cada uno justifica su percepción. Esta segunda actividad nos permite evidenciar las distintas percepciones de una misma realidad y exponer (corregir posibles errores conceptuales) algunas de las cuestiones sobre las que vamos a trabajar durante las próximas sesiones.

Esto irá unido, a las obligaciones de atender ciertas prescripciones curriculares y de vincular las diferentes actividades con los intereses, motivaciones y capacidades del alumnado, al tiempo que se refuerzan formas de abordar los llamados grandes retos del siglo XXI o los ODS, esa serie de objetivos globales que, promovidos por la ONU, definen el mundo al que como ciudadanos democráticos deberíamos aspirar.

First enabling learning situation: Searching and processing information. Understanding and analyzing

Before going any further, we must point out that another fundamental decision in designing our learning situation is the type of work strategy we are going to use, and ask ourselves whether it will be individual, competitive, or cooperative; or whether we are going to use all three. This decision is important because it has repercussions in various areas such as, for example, the way in which the space is organized and distributed, the use of certain tools or techniques, or the type of evaluation we apply.

As we know, cooperative learning is one of the educational practices inherent to the project-based learning methodology, and the relationship of DUA principles, guidelines and checkpoints to cooperative learning is particularly relevant. In fact, this type of performance not only enhances the positive interdependence that characterizes this type of performance, but also fosters individual responsibility while facilitating many of the defining points of DUA practices, by enhancing mutual aid and social learning, reducing feelings of insecurity and distractions, or calling for stimulating and simultaneous interaction, among other possibilities. However, although the implementation of the LOMLOE is a boost to this type of collaborative approach, cooperative activity is still assimilated to working in a group, as if they were synonymous realities, and they are not. It is true that teamwork is the basis of cooperative work, but not every group of people, by the mere fact of grouping together in pursuit of something, works cooperatively. One of the keys to our work as teachers will be to take the step from simple grouping to collaborative performance. One way to achieve this can be found in the use of the so-

called formal and informal cooperative work techniques. Their inclusion in our learning situations will allow, as Pere Pujolàs pointed out, that "different students can learn together" (cited by Reba, 2022).

Another key to the project lies in the configuration of the groups. As we know, the cooperative group implies that the students must be aware of what working together really entails and how such collaboration must have an impact on the improvement of the work done. Each member of the group must take responsibility, but also demand responsibility from others. In cooperative learning, the result should far exceed the sum of the abilities of its members. Formally, groups will have a maximum of four members and the basic criterion for composition will be that of maximum heterogeneity in performance - level of reasoning, ethnicity, gender, special needs for educational support, etc. It is worth remembering in this regard that one of the goals of the DUA and one of the great challenges of our work is to adequately address diversity, but from the idea that this diversity should result in the enrichment of all, and not in a burden or an added difficulty. Obviously, to achieve this, when designing the activities for each educational situation, one of our priorities must be to reduce the barriers (physical, sensory, emotional, or cognitive) between learning and the participating students; in this sense, using tools such as programming matrices can be an effective way to address this. Not surprisingly, this type of programming tool is intended to contribute to the personalization of learning, and, to this end, it relates two key pedagogical models: multiple intelligences and the cognitive processes classified in Bloom's taxonomy of learning (1956). From the crossing of both, a matrix of forty-eight boxes is obtained that allows the creation of different activities in a coordinated way, since, on the one hand, the intelligences guide the learning "style" of each activity and, thus, promote

the use of this or that type of materials; while Bloom's verbs show the objective and, therefore, point out the evaluation and the necessary cognitive strategies in an expressive way.

To carry out this first task or enabling learning situation, in addition to using in part the inverted classroom methodology, we will apply some of the known cooperative techniques. Thus, in a first moment, in accordance with the approaches of the methodology used, we will ask the students to watch at home or in the library individually the documentary entitled *Las Sinsombrero: Sin ellas la historia no está completa* (The hatless: Without them history is not complete).

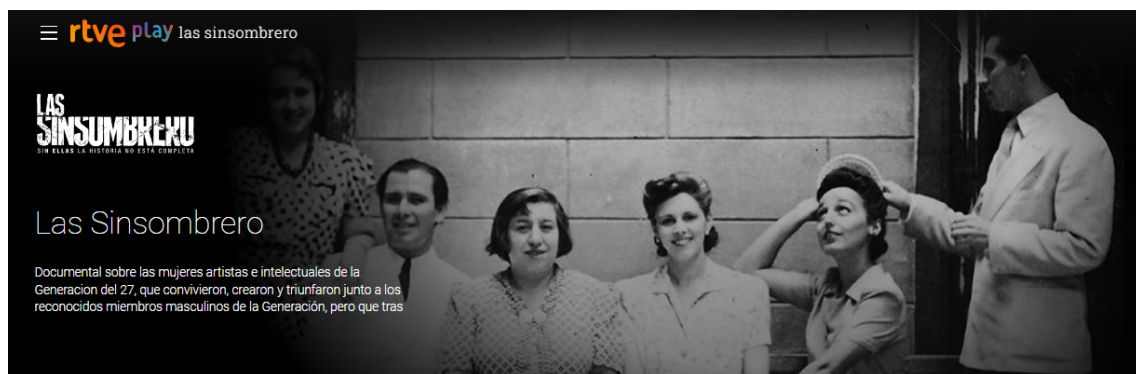


Image by RTVE ([Las Sinsombrero - Documental sobre igualdad en RTVE Play](#))

They will be asked to propose several questions or issues about their content. They will also be told that, on the one hand, the questions must be clear and always avoid ambiguity; and on the other hand, they

must respond to the following typologies, in accordance with the variety of methodology advocated by the DUA:

- Answer with a yes or no (e.g., does Ireland belong to the European Union?).
- Responding with a concept, date, number, etc. of the topic (e.g., in what year did Christopher Columbus discover America?)
- Define or explain a concept (e.g., what does the word geography mean?)
- Correct an error (e.g. water boils at 85°C).

Once the questions have been written, they will be incorporated into the interactive wall (Padlet) that has been configured as the portfolio of the group-class. The so-called interactive walls, such as those we can generate with the Padlet application, are a very useful tool for the development of cooperative processes of different kinds; for example, we can think of the presentation and commentary of books, the possibility of sharing the results of debates on a topic, the possibility of proposing thinking routines and output tickets or, as in the present case, collecting information on the development of a project. This function also connects with another important element in any project: the so-called portfolio of evidence and its use as a didactic tool. Incorporated into our project through the interactive applications mentioned above, the portfolio of evidence will allow us not only to record the objectives we wish to achieve with the situations developed and make them known to the students, but also to help all those involved in the development of the project to know how it is progressing and reflect on the work and the results obtained.



Before starting group work, and to reinforce the principle of individual and group responsibility, it is always advisable to assign roles to the different members of the group and to establish by consensus a set of operating rules with a commitment to their compliance by all.

Once the groups are formed (we can use the name of each one as a reinforcement for some contents; in our case, given that the names of the male members of the group of '27 are much better known, we decided, as we can see in the previous figure, that each of the working groups would assume the name of one of the women writers of the group whose work we were going to know in some depth), we start the work that defines the first learning situation in the classroom. The task was for each group to upload to the group portfolio a series of questions about the documentary about the women writers of 1927, which had been viewed outside of class. To carry out this task, we apply the cooperative technique of "pencils to the center" and, thus, the members of each group will present their questions one by one, without anyone writing anything during the presentation of the questions, only listening

attentively. Once all the questions have been heard, a debate will be initiated and those that a majority considers of greater interest for the access to the information contained in the RTVE documentary will be selected. Then, each group will upload these agreed questions to the group's padlet. The next step will be to ask the groups to answer the questions of the other groups. To do this, we will use the "spinning foil" technique. At first, a student from the group will write the answers to the questions on a sheet of paper, within time marked set by the teacher. During this time, the students are not allowed to talk to each other; once the time is up, they will pass the paper to a classmate, who will read the answers and complete them with his or her contributions; and so on, until the last member of the group. The last one to answer will act as secretary of the group and will read the answers. Then, everyone will copy the answers that have been elaborated collectively and, if there are any discrepancies, they are brought up for discussion.

Each group will upload these agreed answers to the interactive wall (padlet). Once all the questions are incorporated, the interactive wall or digital portfolio will be projected and the spokesperson of each group will read aloud the answers as a representative of his or her group. The students of the group that asked the questions will be, together with the teacher, the ones who will evaluate the answers, giving each one of them a value. The spokesperson will write down the group's score on the top right-hand side of the sheet and give it corrected to the teacher. The same will be done with the rest of the groups. The teacher will only supervise that the questions are well formulated and that the answers and their score are correct.

One of the fundamental elements in the implementation of learning situations is, without a doubt, evaluation. Whether as feedback,

assessment, review to correct errors and readjust, checking, ratification or grading. Evaluation is one of the basic elements of all performance. In this sense, each learning action or situation must involve an evaluative action. If we consider that this first action implies the necessary acquisition of a series of knowledge, the verification of the contents acquired by means of a knowledge verification test, as well as the review of the portfolio, these are essential activities.

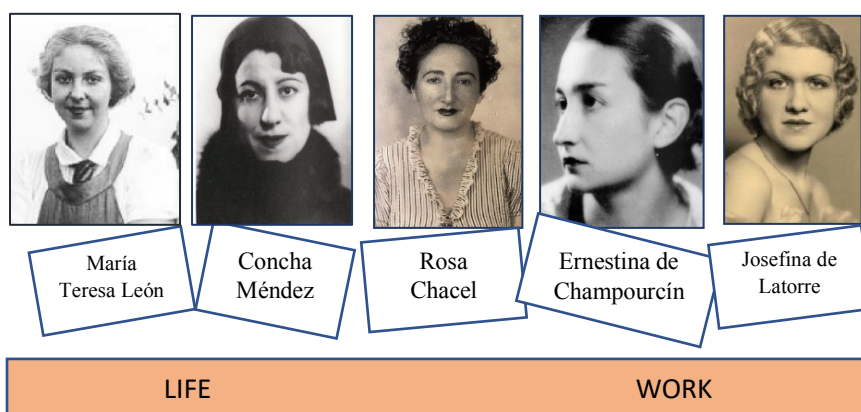
As the final activity of this phase, the groups should justifiably answer the question with which the project began: Has the history of the Generation of '27 been a story told in masculine language? The answer should be a mini-essay of three or four paragraphs. This activity will allow us, in addition to assessing the degree of knowledge on the subject that the students have achieved, to check their mastery of this type of texts, already worked on previously.

Second enabling learning situation: selection of information and design of the proposal on the selected authors. Analysis and understanding

Once we have learned that there was a group of women who broke into the intellectual world around 1927 in a way never seen before and that, misunderstood by the society of their time, all of them contributed in one way or another, even from exile, to the growth of their respective disciplines, the next step is to set the list of these writers, since it will be on this, on which we will design the proposal to make them known and the section corresponding to each of them in the subsequent exhibition. Knowing the life and deepen the work of Ernestina de Champourcín, María Teresa León, Concha Méndez, Rosa Chacel, Josefina de la Torre, Margarita Manso as some of the representatives of this group

of sinsombreristas creators that with his work and vital attitude challenged, in the first half of the twentieth century, prejudices against women artists is the next step of our project.

To do this, we will use the expert group technique. Its application is simple: we will divide, by numbering, each of the base groups into as many groups as there are members, four in our case. Then, each of these groups of experts will be assigned the name of a writer of 1927: Rosa Chacel, Josefina de la Torre, Concha Méndez, Ernestina de Champourcín and María Teresa León, and they will be given a document in which these writers and the instructions of what they have to do will appear.

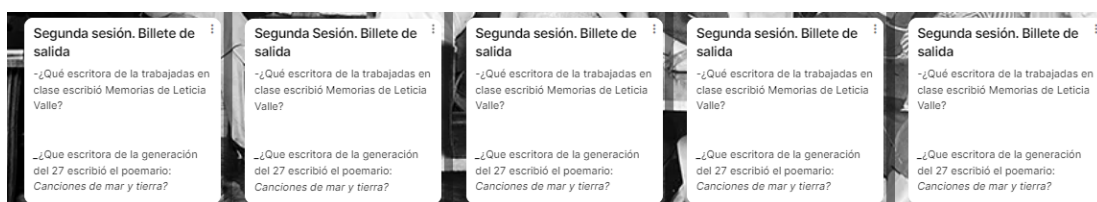


They will then be told that each expert group should focus their work on the assigned writer, and that they will try to study her life and work, as well as obtain graphic material on each of them. Each member of the expert group on a particular author will search for information, analyze and prepare the topic with the material provided to them or with the material they have searched for. They will then be provided with a series of links to some of the digital libraries (Europeana, Hispana. Biblioteca Virtual de Patrimonio Bibliográfico, Biblioteca Virtual de Prensa

Histórica, Biblioteca Digital Hispánica, Biblioteca Virtual Miguel de Cervantes) through which each group of experts will be able to select information related to the lives of these writers and learn about the texts whose verses they will use to create the sound anthology that will close this project. As a support to this activity, students can be offered a battery of questions about relevant biographical elements and about the peculiarities of the works.

Once this phase is completed, the members of each group of experts will share the information gathered, raise doubts and expose possible gaps to be filled in by the teacher. Then, each of the experts will return to his or her base group. In turn, each of them will report to their colleagues on what they have learned. In this way, all the members of the group will have information on all the authors worked on.

As a formative evaluation, we will apply the "exit ticket" technique. This is a simple control instrument that allows us to carry out, during the last minutes of the class, a routine that can be used for students to reflect on what they have learned about the subject, check their ability to synthesize, find out if they have doubts about any issue, evaluate specific content and, for us as teachers, it can allow us to receive some feedback on what may have been more complicated during the session. In this project, we will use as a tool for its application the padlet that serves as a group portfolio.



<https://padlet.com/philariosilva/grupos-la-generaci-n-del-27-tambi-n-en-femenino-4p4fn4fdlgqlbdq3>

Third learning situation. Design of the medium through which the work of the writers worked on will be disseminated. Application and creation

The next phase of the project involves the application of what has been learned. The groups are offered several possibilities for them to choose the one that motivates them the most: to elaborate an informative brochure, make a comic, film a short audiovisual film or design a podcast series and a sound anthology with poems by the authors worked on. Different resources would be provided as support for each of the options.

Offering the possibility of accessing the contents worked on through different media is another of the pillars of the SAD. Let us remember that students do not represent information in the same way, nor is there a unique way of receiving such information to encode and store it later. This variety of possibilities to illustrate the main ideas through multiple media, and the fact that it is not only the teacher who offers such media, is —without a doubt— a strength that enriches and facilitates explanations, as well as access to information through the application of flexible methods that broaden learning opportunities for all students; it is important, however, to guide through models and indications. Thus, for those who choose to prepare an information brochure, the following link to the exhibition and the brochure prepared by the University of Alicante on these writers and artists would be provided: <http://online.fliphtml5.com/cbydq/flrd/#p=6>.

Universitat d'Alacant
Universidad de Alicante

LAS S

8-17 Març / Marzo
2017

8 Març / Marzo
Dia de la dona / Día de la mujer

Organitza Biblioteca Filosofia i Lletres
Organiza Biblioteca Filosofía y Letras

Las Sinsombrero

Las Sinsombrero és el nom que es dona a un grup de dones intel·lectuals i artistes (escriptores, pintores, escultores...) que van destacar a principis del segle XX a Espanya. Mentre els seus companys de la Generació del 27 han obtingut reconeixement, aquestes dones van quedar oblidades i sense reconeixement posterior. Recentment un documental recuperava la seua memòria i reivindicava a vuit d'aquestes dones. Avui ens afegim a aquest record i reconeixement, d'elles i de moltes altres que fins avui no han rebut la valoració adequada.

Las Sinsombrero es el nombre que se da a un grupo de mujeres intelectuales y artistas (escritoras, pintoras, escultoras...) que destacaron a principios del siglo XX en España. Mientras sus compañeros de la Generación del 27 han obtenido reconocimiento, estas mujeres quedaron olvidadas y sin reconocimiento posterior. Recientemente un documental recuperaba su memoria y reivindicaba a ocho de estas mujeres. Hoy nos sumamos a ese recuerdo y reconocimiento, de ellas y de otras muchas que hasta hoy no han recibido la valoración adecuada.

Concha Méndez
1898-1986

María Teresa León Goyri

En arribar el franquisme, va recórrer el món lluitant contra el feixisme. Va canviar les idees teatrals d'Espanya i la coneixem com la dona de Rafael Alberti. El seu alliberament com a escriptora va tenir a veure amb el seu compromís polític. Va ser molt activa en el teatre, com a actriu, autora, directora d'escena i assagista.

Al llegar el franquismo, recorrió el mundo luchando contra el fascismo. Cambió las ideas teatrales de España y la conocemos como la mujer de Rafael Alberti. Su liberación como escritora tuvo que ver con su compromiso político. Fue muy activa en el teatro, como actriz, autora, directora de escena y ensayista.

María Teresa León
Logroño, 1903 – Madrid, 1988
OBRA EN LA BIBLIOTECA

Concepción Méndez Cuesta

Poeta, dramaturga, impressora... La seua activitat com a escriptora d'avantguarda, la seua pràctica de l'esport, la seua afició per la música i els seus treballs com a impressora la converteixen en una de les claus en l'emancipació de les escriptores dels anys vint i trenta, una dona que no es va subjectar als arquetips socials que se li imposaven i que va utilitzar la seducció de l'escriptura per a aconseguir els seus objectius.

Poeta, dramaturga, impresora... Su actividad como escritora de vanguardia, su práctica del deporte, su afición por la música y sus trabajos como impresora la convierten en una de las claves en la emancipación de las escritoras de los años veinte y treinta, una mujer que no se sujetó a los arquetipos sociales que se le imponían y que utilizó la seducción de la escritura para conseguir sus objetivos.

Concha Méndez
(Madrid, 1898 - México, 1986)
OBRA EN LA BIBLIOTECA

Those who opt for comics will be offered the graphic novel *Ellas iban sin sombrero* (They were hatless), a comic book bound in cardboard in an 80-page album format containing an anthology of visual stories about five exceptional women artists from the period in which the generation of 1927 was formed.



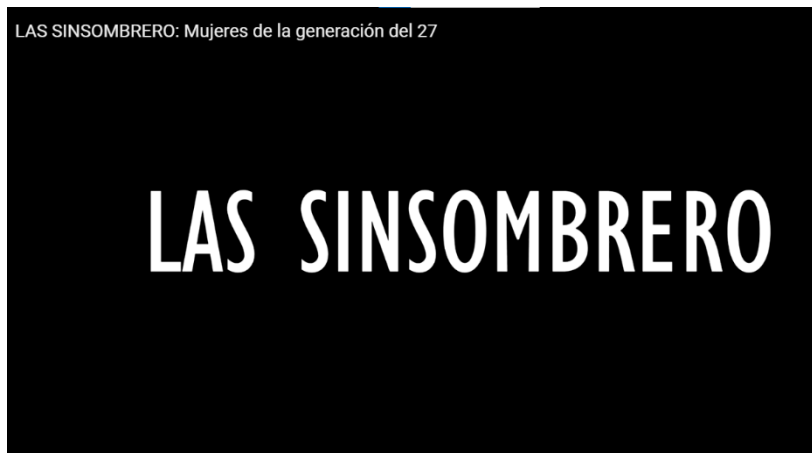
Cover and sample of the graphic novel.

The group or groups that decided to elaborate podcasts and the sound anthology would be offered the link to the APE Quevedo Recitatorio where they could listen to poems recited by these authors by different voices, as well as indications of how they should approach the reading aloud of poetic texts.



Image of <https://apequevedo.es/materiales/innovacion/recitatorio/>

On the other hand, the group that decides to make a short audiovisual film can take as a model the work of Mónica Rubio. (<https://www.youtube.com/watch?v=Ae1Sy5uc-k>):



To establish competencies: contextual learning

Undoubtedly, learning that takes into consideration the space itself becomes a success both for competency learning and for being part of the design of learning situations; obviously, if we extol proximity as a fundamental element for learning, attending a guided visit to the *Residencia de Señoritas* (Ladies' Residence constitutes a unique opportunity. In this sense, incorporating the environment into the teaching-learning processes entails enhancing processes that match the models promoted by the current educational frameworks.

**La Residencia de Señoritas:
pioneras del feminismo a través de la
Universidad, 1915 - 1936**



<https://ortegaygasset.edu/wp-content/uploads/2020/02/FOLLETO-La-Residencia-de-Se%C3%B1oritas.pdf>

Therefore, this visit will involve a specific preparation of materials inspired by interdisciplinarity (History, Art, Philosophy, Science, Literature...) to energize competencies from contextual learning (Hernandez, 2018).

Dissemination and evaluation

Each of these products will have a particular format, but all of them can be disseminated through the group padlet, internally, so that a joint evaluation can be carried out by all the groups of the work of their peers. Depending on the product to be evaluated, different rubrics could be proposed.

Likewise, it would be of great interest to publish the work on the center's web page, as this would contribute to making the different products more than just classroom material, but rather a means of intervention in the resolution of a real problem: discrimination against women in different social spheres.

Be that as it may, a competency-based evaluation necessarily implies flexibility and continuity, as well as diversity in the use of evaluation instruments, always with a formative character. We must not forget that evaluation must be compatible with the conception of teaching and learning that is advocated. In this sense, since it is a competency-based evaluation, it must be constant and, therefore, articulated in an initial evaluation, a process evaluation and a final evaluation. Since it is a formative evaluation, as it corresponds to the

competency approach, we will apply instruments such as the "exit ticket", so that the students carry out a reflection exercise about what they have learned about the subject, check their synthesis capacity, know if they have doubts about any issue and evaluate specific contents; on the other hand, it can allow the teacher to receive feedback about what may have been more complicated during the session. For the initial evaluation, we will take advantage of the initial inquiry questions to probe previous knowledge through self-evaluation (an individual questionnaire could be the most appropriate tool); as for the process evaluation, in addition to the rubrics for the padlet and the group portfolio (in which the acquisition of competencies will be evaluated through heteroevaluation), the reflective diary will be very useful. The reflective diary will be very useful, as it is in line with the portfolio since it involves both the production of products and critical reflection on learning. Finally, for the final assessment, we will opt for co-assessment by means of rubrics with achievement indicators and the aforementioned "exit tickets", without forgetting dynamic and effective assessment instruments such as the evaluation target. In short, competency assessment must be formative, continuous, flexible, and extremely varied if we intend an effective teaching-learning based on the acquisition of situated, meaningful contents. To this end, assessment cannot be reduced to the exclusive focus on factual or conceptual content but must necessarily orchestrate procedural and attitudinal content as well.

Likewise, we have to consider the evaluation of the learning process itself by the students, and assess the degree of fulfillment of the educational objectives; diagnose conceptual errors; but also the development of skills, abilities and attitudes that have been worked on during the project.

Finally, we will evaluate the learning situation itself by monitoring some fundamental aspects. A tool such as the one created by Berta Martínez and Susana Nombela can be very useful for this task:

CHECKLIST FOR LEARNING SITUATIONS

DESIGN OF LEARNING SITUATIONS	
The S.A. is based on the reality, interests and motivations of the students and includes the great challenges of the 21st century (sustainability, democratic coexistence...).	
The axis is the resolution of problems and challenges in a creative, cooperative, autonomous, reflective and responsible way.	
The proposal includes more than one area or is interdisciplinary.	
The students are the active agents.	
The work proposal makes it easier for them to assume responsibilities and roles, to learn to cooperate, to help reinforce their self-esteem, autonomy and reflection.	
In the proposal, students present their final production before an audience.	

APPROACH TO TASKS AND ACTIVITIES

Are meaningful and of increasing complexity (BLOOM Taxonomy).	
They are flexible, accessible (SAD) and personalized.	
They articulate in a coherent and effective way different basic knowledge (knowledge, skills and attitudes) of the stage.	
They allow the transfer of learning and facilitate the achievement of the exit profile.	
They allow the application of knowledge in everyday life contexts.	
They include metacognitive tools and self- and co-assessment for lifelong learning.	
They involve oral production and interaction.	
They include the use of authentic resources in different media and formats, both analog and digital.	

(*) Created by Berta Martínez and Susana Nombela based on Annex III of the Royal Decrees establishing the organization and minimum teaching requirements for both Primary and Compulsory Secondary Education.
<https://cedec.intef.es/rubrica/lista-de-control-de-situaciones-de-aprendizaje/>

5. CONCLUSIONS

All the commitment involved in competency-based learning, which was not guaranteed by the didactic unit, is effectively articulated through the so-called learning situations. Thus, as opposed to rigid and formulaic learning, as well as traditional evaluations, learning situations promote new inquiry-based and creative models with competency-

based evaluations. In addition to the ductility and the greater transversal character, as well as the natural integration of Information and Communication Technologies as Learning and Knowledge Technologies (therefore, in a significant way), learning situations enhance active methodologies, techniques for cooperative work and inductive, creative and relational models, without forgetting the constructivist importance in the teaching-learning models by privileging the proximity to the contextual and daily reality of the learners.

Finally, learning situations promote contextualized, meaningful learning (as opposed to the abstraction and lack of situationality of other programming designs), dynamic intertwining in the acquisition of factual, conceptual, procedural and attitudinal contents, as well as an interpretation of diversity and inclusive education from the multiplicity of singularities and the elimination of barriers between contents and students through proposals such as the Universal Design for Learning (DUA). Therefore, learning situations constitute a holistic response to the new ways of accessing knowledge and to the new teaching-learning models demanded by today's democratic societies.

BIBLIOGRAPHIC REFERENCES

- Álvarez, T., Agosto, S., Mateo, T., Uribe, G. (2020). *El miniensayo y su didáctica: escribir en las materias del currículo*. Octaedro.
- Baquero, R. (2020). "La torsión del espacio escolar". Dussel, I., P. Ferrante y D. Pulfer (comps.). *Pensar la educación en tiempos de pandemia. Entre la emergencia, el compromiso y la espera*. UNIFE Editorial Universitaria.
- Bloom, B. S. y Krathwohl, D. R. (1956). *Taxonomy of Educational Objectives: The Clasification of Educational Goals*. Longman Green.
- Decastro Tovar, M. M. (2012). *Las rutinas de pensamiento: una estrategia para visibilizar mi aprendizaje*. (Master's thesis, Universidad de La Sabana).
- Delory, C. (1991). Quelle taxonomie des compétences scolaires utiliser dans une banque d'item ? *Pédagogies*, 5, 71-100.
- Fernández Marchs, A. (2006) Metodologías activas para la formación de competencias. *Educatio siglo XXI*, 24, 35-56.
- García Retana, J. A. (2011). Modelo educativo basado en competencias: importancia y necesidad. *Revista Electrónica Actualidades Investigativas en Educación*, 11(3), 1-24
- Hernández Tijera, I. (2018). Una práctica de aprendizaje contextual en la Sierra de Guadarrama. *Revista digital de la Asociación de Profesores de Español «Francisco de Quevedo» de Madrid*.
<http://www.letra15.es/repositorio/L15-08/L15-08-21-Ignacio-Hernandez.Tijera->

[Una practica de aprendizaje contextual en la Sierra de Guadarrama.pdf](#)

- Hilario Silva, P., Maestro Luengo, L. A., Moya, C. y Valladares, M. (2020). *Metodologías para una educación innovadora. Casos prácticos. Aplicación práctica en nuevos espacios para el aprendizaje*. Editorial Wolters Kluwer.
- Jonnaert, P., Barrette, J., Masciotra, D. y Yaya, M. (2008). La competencia como organizadora de los programas de formación: hacia un desempeño competente Profesorado. *Revista de currículum y formación del profesorado*, 12(3), 1-32.
- Lezama, F. y Montoya, M. (2016). La reproducibilidad de situaciones de aprendizaje en un taller de reflexión docente. *Cuadernos de Investigación Educativa*, 7(1), 41-54.
- Lomas, C. (2004). Los libros de texto y las prácticas de la educación lingüística. *Textos de Didáctica de la Lengua y la Literatura*, 36, 15-32.
- LOMLOE, Ley Orgánica 3/2020, de 29 de diciembre, por la que se modifica la Ley Orgánica 2/2006, de 3 de mayo, de Educación. Boletín Oficial del Estado, 340, de 30 de diciembre de 2020, 122868-122953. <https://www.boe.es/boe/dias/2020/12/30/pdfs/BOE-A-2020-17264.pdf>
- Marzano, R. y Kendall, J. (2007). *La nueva taxonomía de los objetivos de educación*. Corwnin Press.
- Ministerio de Educación y Formación Profesional, Nina Producciones y García Jaramillo, J. (s.f.). *Las sinsombrero. Proyecto Educativo*. Leer.es. <https://leer.es/wp-content/uploads/2021/10/Proyecto-educativo.pdf>

- Ortiz Aguirre, E. (2023). Aproximación crítica a las competencias clave y las competencias específicas de la Lomloe como liderazgo para una innovación educativa. El caso de la didáctica de la lengua. *Supervisión 21: revista de educación e inspección*, 67(67). <https://usie.es/supervision21/index.php/Sp21/article/view/670/1284>
- Parra, S. G. (2010). Situaciones de aprendizaje y evaluación. Padres y Maestros. *Journal of Parents and Teachers*, 329, 5-9.
- Piaget, J. (1976). *Desarrollo cognitivo*. Fomtaine.
- Roegiers X. y Peyser, A. (2006). *La comunidad de prácticas curriculares Centroamericana y el trabajo de evaluación de competencias. El concepto y utilidad de la situación-problema*. BIEF UNESCO. <https://es.scribd.com/document/485310043/Xavier-Roegiers-Alexia-Peyser#>
- Roegiers, X. (2008). Las reformas curriculares guían a las escuelas: pero ¿hacia dónde?. *Revista de Currículum y Formación de Profesorado*, vol. 12(3), 1-36.
- Sánchez Vera, M. D. M. y Solano Fernández, I. M. (2019). *Desarrollo de habilidades didácticas y estrategias metodológicas eficaces para el aprendizaje por tareas y proyectos en la Universidad. Metodologías Docentes*. Universidad de Murcia.
- Sevilla, S. (2022). *Ellas iban sin sombrero*. Ponent Mon.
- Teba, E. (15 de marzo de 2023): *Otro inicio escolar estresante: entender las novedades LOMLOE*. EvaTeba. <https://evateba.com/disenouniversal-aprendizaje-y-ac/>

- Vigotsky, L. (2006). Interacción entre aprendizaje y desarrollo en Segarte, A. (comp.). *Psicología del desarrollo escolar*. (pp. 45-60). *Selección de lecturas*. Editorial Félix Varela.