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Enhancing the benefits of literary resources in the 21st-century EFL secondary classroom: A small-scale study

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ABSTRACT

In the 21st century, characterised by the rise of globalisation, the emergence of the information society and the increase in immigration, an overwhelming proportion of the world's population wishes to acquire a good command of English that enables them to fully participate in society. The main aim of this dissertation is to enhance the benefits of using literary resources in the EFL secondary classroom for developing students' linguistic-communicative competence and cultural competence as well as ethical and humanitarian values. After providing a theoretical and curricular framework, a study has been developed with a view to obtaining a detailed description of secondary education teachers' employment of literary resources when teaching EFL in Aragón and designing a teaching proposal that aimed to demonstrate that literary resources could be used for developing students' communicative competence. As two sessions could be delivered, the feedback received from students has been also analysed in order to compare their attitude towards literature and its use in the EFL classroom before and after the implementation.

CONTENTS

1. INTRODUCTION

In the present era, characterised by the rise of globalisation, the emergence of the information society and the increase in immigration, the growing need for developing communicative competence in English to fully participate in society "has created a huge demand for English teaching around the world" (Richards, 2006, p.1). Thus, the legal system and the educative community strive to guarantee language education programs that reflect and fit in the heterogeneous world where we live. Consequently, in a very short span of time, traditional ways of Foreign Language Teaching (FLT) have met the appearance of new vehicles that attempt to respond to current demands, such as the opportunity to study abroad, the interaction with the media and the Internet. However, never before has there "been a greater tension between what is taught in the classroom and what the students will need in the real world once they have left the classroom" (Kramsch, 2014, p. 296).

Current approaches to FLT foreground the principles of active methodologies, whereby the learning of English as a Foreign Language (EFL) becomes learner-centred and aims at the achievement of learning autonomy in students, boosting their self-confidence and ultimately facilitating their participation in real-world environments. In this sense, learners' acquisition of practical communicative skills has been prioritised, relegating the role of literature in FLT to a somewhat debatable position on the assumption that it makes a limited contribution to the development of communicative competence. Yet, in the last two decades, we have witnessed a revival of interest in its didactic potential. An increasing number of authors (Albaladejo, 2007; Borham and González, 2012; Brumfit and Carter, 1986; Hişmanoğlu, 2005; Littlewood, 1986; McKay, 1986) not only stress the benefits of literary resources for language improvement in the ELF classroom, but also go as far as to underscore the personal involvement and the cultural enrichment that its use entails. The interdependence between nations and cultures nowadays demands a broader cultural awareness to deal with cross-cultural differences, and many have ventured to encourage its development in the second-language classroom, viewed as a stimulating environment where the learning of a language can be dovetailed with the learning of ethical values. In particular, Borham and González (2012) urge for the need for intercultural competence, claiming that "a more comprehensive view of culture, understood as the particular beliefs, ways of life, and even artistic expressions of a specific society, should obviously be the goal of current FL education" (p.107).

Considering the heterogeneity that we can find inside the 21st-century EFL classroom, as well as the didactic potential of literary texts, the main purpose of this dissertation is to study the extent to which literature is currently used in the teaching of EFL. My foremost contention is that, despite the growing interest in literature as a powerful tool for the development of intercultural communicative competence in the English language, there is still some reticence to introduce this resource in the secondary-school EFL classroom. This may be because of the lack of time, self-confidence of teachers and teacher training, or because of the presumption that literature mainly contributes to the development of reading, neglecting the rest of skills as well as other significant linguistic aspects. In order to prove my initial hypothesis, I will conduct a survey to gather information about the popularity of literature in some EFL classrooms of Aragón. I will also analyse which literary genres are more appropriate for teenagers. These data will allow me to design a project with the intention of demonstrating that literature can be effectively used in a communicative EFL classroom.

The study will be accordingly structured to suit the discussion of these topics, providing first a theoretical framework where the state-of-the-art of EFL teaching will be examined, specifically in current secondary education. The curricular framework will follow, justifying the adequacy of literature for the development of linguistic and cultural competence. The section on methodology will tackle the data collection process, including the description of the questionnaires employed to collect updated information about the use of literature as a didactic tool in high schools in Aragón and students' attitude towards it before and after my intervention. It also contains two checklists, one to be used by EFL teachers when selecting literary texts for didactic purposes and the other for the collection of my impressions during the implementation of my proposal. Finally, in the section concerning results and discussion, a summary of the findings will be provided, together with my teaching proposal.

Thus, I expect to gather reliable data on the use of literature in the secondary-school classroom which reflects that, although there might be considerable interest among EFL teachers in the employment of literature, not many actually make use of these resources when they implement their lessons and, if they do, they use adapted versions of the original texts. The set of useful criteria I will propose for EFL teachers' selection of texts will attempt to make the planning stage easier and, ultimately, encourage them to use literature in the classroom. Similarly, the materials and resources designed prioritise the integration of skills and the stimulation of interaction to increase students' motivation

and enrich their learning process. Yet, taking into account that the present paper is a Master's dissertation, I advance that there will probably be some limitations that will prevent the undertaking of a deeper analysis, evaluation and research. Due to the difficulty of accessing a high number of secondary-school teachers to be surveyed, the sample will be quite small. Restrictions of time and of the educational program will definitely constitute a downside. However, findings will be of use within the context of EFL teaching in Aragón and significant for the ongoing development of teaching innovation projects like this one.

2. THEORETICAL FRAMEWORK

2.1. State-of-the-art: EFL Teaching

The history of language teaching, characterised by the succession of a variety of pedagogical methods, has changed its course paradigmatically towards a more eclectic era. Richards' (2006) Communicative Language Teaching (CLT) emerged in the late 1970s and early 1980s as a theory of language learning aimed at providing students with necessary and contextualised linguistic notions and functions so they could succeed in communication. The communicative approach lays on the idea that communication is far more complex than a formal linguistic system and considers the countless contexts and associations between form and meaning within which communication may be established (Criado and Sánchez, 2009). One of the particularities of CLT is that there is no single model or authority and, therefore, it can manifest itself in diverse teaching practices. Nevertheless, it has been concurred that all communicative activities should observe certain principles such as the exchange of meaning in a variety of real communicative situations as paramount objective, the opportunity to experiment through trial and error to allow the learners develop their own learning strategies, a balanced focus between the development of fluency and accuracy, the integration of different skills, and an inductive approach to the teaching of linguistic forms, whose acquisition, although important, becomes secondary (Criado and Sánchez, 2009; Richards, 2006).

Further interpretations of CLT resulted in another determining methodological approach to the design of materials and activities: Task-Based Language Teaching (TBLT). Based on the use of tasks as units of planning and instruction, TBLT offers a plan for learners' activity where there is central focus on meaning with the inclusion of information, opinion or reason gaps. In its attempt to simulate real-world processes of language use, there is an invitation to include as many of the main skills as possible (reading comprehension, listening comprehension, oral production and written production) as well as to engage the students in cognitive processes (i.e. guessing, selecting, classifying, ordering, reasoning and evaluating). Its outcome is a communicative one, which implies that language is acquired through the process rather than because of it (Ellis, 2003). Growing preoccupations arouse, however, concerning the potential neglect of formal aspects as the students focus on the expression of an intended meaning and try to achieve a non-linguistic product. With this respect, Willis (1996) suggested a reformulation of Ellis' task-based instructional sequence where there was a

final stage devoted to language focus, consisting in making formal features more salient to later practice them (see Table 1).

Pre-task		
Introduction to topic and tasks		
Teacher explores the topic with the class, highlights useful words and phrases. Learners may be exposed to examples.		

Task cycle		
Task	**Planning**	**Report**
Students do the task in pairs or small groups. Teacher monitors; mistakes do not matter.	Students prepare to report. Accuracy is important, so the teacher stands by and gives advice.	Students exchange or present report. Teacher listens and then comments.

Laguage focus	
Analysis	**Practice**
Students examine then discuss.	Teacher conducts practice of new words.

Table 1. Task-based instructional sequence (Willis, 1996, p.38)

As a consequence of the implementation of CLT, an interest in integrating psychological components into the field of education arouse in the 1990s, giving way to the publication of studies on motivational elements and perceptions on task evaluation and control. In the reconsideration of the role of the agents implied in the educative process and the adequacy of teaching materials, Dörnyei (1994) identified students' needs and motivation as the basis for successful learning processes. His theories on internal and external elements of motivation spurred teachers and pedagogues to consider appealing aspects of language to students in a comprehensive and success-oriented environment. Along with this, Brown's (2002) studies about learners' autonomy and other affective and personal variables have helped to establish several criteria to check the appropriateness of the materials in terms of integrativeness, authenticity, focus on fluency and accuracy.

Running parallel to these tendencies, Brown (2002) and Kumaravadivelu (2006) have been using the term 'postmethod' to describe the eclectic nature of current teaching techniques. These practices have meant to favour a more real, meaningful, contextualised and integrative approach to EFL teaching, transferring the ultimate learning responsibility from the teacher to the student. Students are cognitively empowered while they gain more autonomy, control and self-assessment tools over their learning process.

Consequently, there is no longer the need for an alternative method to the teaching of English but for an alternative to the notion of method (Kumaravadivelu, 2006), regarded as an artificial construct which "reflects a particular view of the world and is articulated in the interests of unequal power relationships" (Pennycook 1989, in Kumaravadielu, 2006, p.66) and which ultimately constrains our understanding of language teaching. Pedagogy thus becomes a limitless field that enhances the teacher's reasoning power and seeks for a better match between methodology and learning outcomes (Crabbe 2003, in Kumaravadivelu, 2006). There is no infallible method to achieve effective learning and students' cognitive empowerment, just the pedagogic intuition of the teacher, who should not teach answers anymore but strategies and tools to arrive at those answers (Harmer, 2018). In this line, Brown (2002) calls for a principled approach to language pedagogy, "a dynamic composite of energies within a teacher that changes […] with continued experience in learning and teaching" (p.11), rather than a limited set of teaching procedures. Kumaravadivelu advocates this flexible complex and reflective teaching by conceiving a challenging teacher education program that is based upon "the [teachers'] continued recreation of personal meaning" (Diamond 1993, in Kumaravadivelu, 2006, p.74), which Prabhu calls the teacher's *sense of plausibility* (Kumaravadivelu, 2006, p.66). All in all, this new paradigm has completely changed the course of EFL teaching, where the learning process and the adaptability of the pedagogical approach have become the main foci of attention.

2.2. The Use of Literature in the EFL Classroom: A Historical Overview

The approach to the functionality of literature in the EFL classrooms has varied with the passing of time, but its use has enjoyed a revival in the last two decades. Towards the mid-20th century, EFL teaching methodologies were highly influenced by structural linguistic theory, and literature was extensively used for the instruction of specific linguistic items and elaborated forms of language, which were meant to be acquired by means of translation, imitation and memorisation (Albaladejo, 2007).

Having formed part of traditional language teaching methods, literary resources were progressively abandoned as didactic tools and became irrelevant in the 1970s, when language teaching and learning started to pay more attention to the functional use of language (Albaladejo, 2007; Bobkina, 2014). The beginning of the notional-functional syllabus type gave way to an interesting but partial innovation in EFL pedagogy,

characterised by the inclusion of a more natural and social use of the language where there was no longer room for literature. This is mentioned by Collie and Slater in the following words: "What was needed was a more neutral, more functional kind of English, shorn of any implication of cultural imperialism and relevant […] to the demands of particular uses in business, trade, travel or tourism, advertising, and so on" (Collie and Slater, 1990, p.2).

As has been mentioned before, the end of the 1970s and beginning of the 1980s saw a radical change in the field of EFL teaching. Language started to be considered as a tool for communication and, consequently, language teaching worked towards the leaner's acquisition of communicative competence. This meant a total emphasis on spoken language and its communicative aspects and a subsequent intense rejection of literature and its static and essentially written forms. Consequently, "almost no research on the topic of literature as a language teaching tool was carried out from the mid-1960s to the 1980s" (Bobkina, 2014, p.249).

Already in the mid-1980s, the reintegration of literature in the EFL classroom started to be considered as a result of "the lack of basic content knowledge and skills detected among the students of languages" (Stern, 1985, in Bobkina, 2014, p.249). The decade of the 1990s, with its concern for integrativeness and eclecticism, came with a re-assessment and a revalorisation of the role of literature in FLT programs. Authors such as Collie and Slater (1990) and Maley (1989) made a key distinction between the study of literature and the use of literature for language learning purposes. Their works persuaded teachers to regard literary texts not as an object for literary study but as resources for the teaching of English. Literature acquired the status of provider of rich input to develop the four main skills within a relevant cultural context, acted as a powerful catalyst for personal expression in foreign language, and became a potential source of motivation for students (Albaladejo, 2007).

2.3. Literature as a Tool for EFL Teaching: Benefits and Challenges

As has just been pointed out, the incorporation of literature into the EFL classroom has been a subject of considerable debate for a long time. However, it is not until the 1990s that a high number of studies on methodology were devoted to the exploitation of its didactic possibilities, namely those by Brumfit and Carter (1986), Carter, Walker and Brumfit (1989) and Collie and Slater (1990). Today, EFL teachers wonder whether the

use of literature actually has a positive impact on the teaching and learning processes or this is just a utopian theory.

2.3.1. Linguistic Issues

Regarding linguistic aspects, many scholars claim that, since one of our main concerns as EFL teachers is to develop communicative competence in our students, literature does not satisfactorily contribute to this goal (Albaladejo, 2007; Savvidou, 2004). Not all the texts appearing in literary resources are common communicative performances, because several structures used in literature have been devised for aesthetical and originality purposes and, thus, they may deviate from daily or even accepted linguistic expressions (Albaladejo, 2007; McKay, 1986). As Cook (1986) specifies, these deviations may be lexical (e.g. neologisms, archaisms and compounds) or grammatical (e.g. metaphor and hyperbaton). He likewise adds that "many works of literature contain […] their own internalized grammatical, lexical, and semantic systems, comprehensible to the native speaker, but not applicable or appropriate outside themselves or suitable to non-literary discourse" (p.159).

However, there is a large group of pedagogues (Albaladejo, 2007; Borham and González, 2012; Collie and Slater, 1990; Littlewood, 1986; McKay, 1986) that, being aware that the literary sources may somehow be detached from reality, still vouch for the benefits of its linguistic richness. According to them, literature is a source that offers the students examples of a variety of genres, text types, styles and registers. Collie and Slater (1990) assert that however subtle and elaborated the grammar is, this material will help students to master all language skills as it broadens their linguistic knowledge. In this line, McKay (1986) states that literature may be a suitable resource for widening their linguistic knowledge both at a usage and a use level, that is, knowing not simply the pertinent grammatical rules but also how they can be used in a communicative situation. After all, "literature […] is an instance of the productive use of a limited number of linguistic structures in order to achieve communication" (Littlewood, 1986, p.178). As a by-product, students, especially at advanced levels, will become acquainted with the differences between English language varieties and regional dialects, which will provide them with a panorama that extends beyond Standard English. Authors such as Albaladejo (2007) and Borham and González (2012) state that the development of the literary competence within a communicative context allows students to explore different ways in which language can be used, thus conferring on them new ways of perceiving reality.

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2.3.2. Methodological Issues

When it comes to methodological concerns, many secondary-school EFL teachers remain reticent about the introduction of literature in their lessons. One of the main reasons is the sometimes-problematic relationship between the national and regional curricula and CLT (Ortells, 2013). There is a high number of teachers who exclusively use textbooks in their classes to comply with the restrictions imposed by the curriculum. With respect to this, Criado and Sánchez (2009) comment on the subsequent frequency of "grammatical and repetitive structural activities of a rather mechanical character" in ESO and Bachillerato, where "communicative activities are scarce" (p. 8). Nevertheless, some flexibility and originality can still be won by resorting to the Key Competences and cross-curricular aspects when choosing or designing classroom materials.

Another aspect of discussion is that literary texts constitute no suitable material within a CLT approach, since they only contribute to the development of reading comprehension strategies, leaving aside other skills; however, this is not necessarily the case (Gilroy and Parkinson, 1996). It is the instructors' responsibility to choose and design activities that seek to exploit the contributions that literature can make to the development of students' communicative competence. Maley (2001) identifies two main categories of classroom activities: "those that focus on linguistic analysis of the text, and those in which the text acts as a springboard for a variety of language activities" (p.183). In the second group of activities, the transaction from reception of input to production of output and the subject matter of the text may support the students' functional use of language for reporting or recording (Littlewood, 1986) as well as enough room for a balanced acquisition of fluency and accuracy. Teachers can, therefore, resort to group discussion or essays to tackle more skills based upon the reading and integrate communicative techniques. According to Maley (2001), "techniques such as opinion and information gap, problem-solving and role-play/simulation are also in widespread use, as well as a variety of activities to promote students' creative writing" (p.183). For instance, lessons following TBLT, and having the literary text at their centrepiece may allow for the establishment of a routine devoid of traditional mechanical sequences, the integration of different skills and the acquisition of multiple learning strategies. Consequently, the success of the implementation will rely upon the amount of time that the teacher devotes to the planning stages of the course.

2.3.3. Psychological Issues

In terms of motivation, there is the contention that using literature as a didactic tool in the EFL classroom will affect the motivation of the learners since it might not help them to achieve their academic goals (McKay, 1986). However, literature does contribute to their general cognitive development, a process through which they acquire a code of personal ethics that will help them become successful active agents in society (Brumfit, 1986). According to Gilroy and Parkinson (1996), literature educates the person in his/her entirety since it "involves learners in a personal way, giving them the opportunity to express themselves, stimulating the imagination, developing critical abilities and increasing emotional awareness" (p.215). Indeed, literature may motivate the students as they interact with a meaningful text, increase their reading ability and submerge themselves in a foreign culture (Collie and Slater, 1990; Hişmanoğlu, 2005; McKay, 1986).

2.3.4. Cultural Issues

Some teachers of EFL are not quite convinced about the effectiveness of introducing literature in their language classrooms since it often reflects a particular cultural perspective, which adds difficulty on the conceptual level (McKay, 1986). Nevertheless, advocates for its incorporation to FLT (Albaladejo, 2007; Borham and González, 2012; Hişmanoğlu, 2005, Littlewood, 1986), do not consider this a major obstacle and praise the powerful cultural value of literary texts, which they conceive as a vehicle to raise cultural awareness in the students. In this regard, scholar Michael Byram (1989) stresses the important role of culture in EFL teaching when he claims that:

> Language in use by particular speakers is constantly referring beyond itself irrespective of the intentions of the speaker [...]. The meanings of a particular language point to the culture of a particular social grouping, and the analysis of those meanings – their comprehension by learners and other speakers – involves the analysis and comprehension of that culture (p.41).

Taking this as a point of departure, Byram (1997) goes on to define "intercultural communicative competence" as an extension of the concept of communicative competence in significant ways. In the Intercultural Communicative Competence Model he proposes, he adds cultural competence to linguistic and sociolinguistic competence (Hymes, 1972), strategic competence (Canale and Swain, 1980) and discourse competence (Canale, 1983), equipping the students with useful tools for the establishment

of successful cross-cultural communication. The main concern of his model is to "offer them a perspective on their own language and culture, a viewpoint from which to perceive their own experience and selves as social beings, to relativize and contextualise their own culture by experience of another" (Byram, 1989, p.49).

While a non-native language classroom will unavoidably tend to isolate the students from situations where natural communication takes place, in literature "language creates its own context […] and enable[s] it to transcend the artificial classroom" (Littlewood, 1986, p.179). In this respect, literature widens their perception of the target cultures, allowing them to develop a more complex and complete understanding; confronts them with values other than their own, leading them to reflect upon cultural differences and boosts more tolerant, open and empathic stances towards the diverse (Littlewood, 1986; Borham and González, 2012). In the same way, the universal nature of themes and topics in literature transcends cultural and historical boundaries and brings the text closer to the learners, creating optimal conditions for their identification with it (Albaladejo, 2007). In other words, the benefits of literature in the EFL classroom in cultural terms involve the (re)definition of the student's own emotional education at both the intercultural and interpersonal level (Borham and González, 2012).

2.4. Literature in the EFL Secondary Education Classroom

All these things considered, the use of literature in EFL classroom will be effective, especially for secondary education, a period characterised by the uncertainty of inbetweenness: the student is neither a child nor an adult. It is a moment in life where the individuals develop their own personality according to the relationship they establish with society. In keeping with this, literature in general performs an essential role in our lives since it enables us to reflect upon our identities and the world (Ortells, 2013). According to Ortells (2013), "literature [is] an instrument to articulate consistent and rational dissent against injustices, […] a medium to provide our students with the critical apparatus to question the established system" (p.91), proving to be a helpful guide to become a critical and responsible citizen in the near future. These special qualities can be successfully exploited in the EFL context, where the connection between the native and the target culture invites students to broaden their perspectives on the world.

Additionally, the importance of building proper reading and learning habits at this stage is crucial since as Bassnett (2005; in Ortells, 2013) states these cannot be easily

changed when we grow older. According to Ortells (2013), "many studies show that reading extends students' vocabulary and background knowledge since, while reading, students apply their developing word-solving strategies" (p.93). To provide only one example, Lin (2006, in Bobkina, 2014), after having led a study on the use of literature in EFL in a secondary school in Singapore, reported that there were distinctly positive results in the learning groups where this methodological approach was followed.

Literature in the EFL classroom will serve as a tool for the teaching of communicative skills but also cross-curricular elements, as long as teaching and learning procedures do not isolate language or cognitive skills and allow certain degree of freedom and creativity. This way, we contribute to the increase of the students' interest and motivation, making them participate in the learning process and enriching their own values, as well as the subsequent building of their self-confidence and self-esteem.

2.5. Appropriate Texts for EFL Classroom: Criteria and Selection

When using literary resources for the EFL classroom, an issue which requires careful examination is the selection of texts which are suitable to foster a communicative approach. There is no ideal literary text for EFL pedagogy; however, the accrual of certain characteristics is believed to favour the promotion of the learner's communicative competence. Amongst them we may find the necessity for a text to provide what Krashen (1981) referred to as comprehensible input, that is, information which is slightly beyond the level of the students but constitutes an optimal challenge for them. With this respect, Littlewood (1986) recommends the selection of a style which is relatable to everyday language use. Factors such as the potential to derive diverse communicative and interactive activities where the integration of many skills is feasible, and the presence of social and cultural connotations are preferable in so that they are powerful stimulators of the students' motivation (Albaladejo, 2007). Another aspect that may interfere with their enthusiasm is the subject matter. Topics and themes appearing in the text should be relevant for the students in the sense that they connect with their own experiences (Albaladejo 2007; Hişmanoğlu, 2005; Littlewood, 1986, McKay, 1986). A text will be considered useful when it makes the students stop regarding literature as a static form of language and start to consider it as a resource whereby they can reflect and express their opinions as well as give vent to their creativity.

While there seems to be a certain degree of consensus in relation to the aspects that the literary text should have or promote within the CLT framework, this is not the case when it comes to decide whether graded texts are more appropriate than authentic texts or vice versa. Some pedagogues consider that, in the attempt to solve the linguistic difficulty of original texts, graded readings dilute information in such a way that the aesthetic and linguistic essence of the formers is unavoidably lost. Plots are shortened, and some characters, events and themes are removed, leading to the reduction of internal cohesion and coherence. Vocabulary is controlled, and structures are accordingly constructed to fit a specific target level, which involves the deprivation of the subtle nuances, ambiguities and irony of the originals as well as of many cultural, social and ideological values (McKay 1986; Vincent, 1986; Albaladejo, 2007). Albaladejo (2007) further comments on the danger of simplifying the text to such an extent that the ensuing input is poor, insignificant and devoid of the naturalness of real-world speech. The combination of these elements tends to emerge as unnecessary and boring texts which provide neither clear learning objectives nor challenges, and which do not stimulate the students cognitively or critically. As a result, learners not only will lose their interest in the text and the original version, but also in the activity of reading.

However, other specialists, such as Vincent (1986), do not conceive that simplification always affects motivation negatively: being able to follow an adaptation of a real text may be stimulating for the learners. In so saying, there is the feeling that reading material designed according to the level of language proficiency may be positive in early stages in the sense that it provides the students with recurrent structures to internalise (Hişmanoğlu, 2005; Littlewood, 1986; Vincent, 1986). In this sense, Ur (1996, in Pardede, 2011) claims that "the use of the authentic text with less proficient learners is often frustrating and counter productive" (p.19) while Littlewood (1986) considers that "[i]t is fruitless to expect pupils to appreciate literary works for which they are not linguistically ready" (p.181). Thus, the latter recommends using authentic texts only at upper-intermediate and advanced levels. The use of simplified standard texts in lower levels can also increase the chances of developing literary-like behaviour for the future (Vincent, 1986). The experience of reading, analysing and discussing this type of texts may provide the young learner with some training for a later approach of original texts.

An alternative set of views is that authentic reading materials can be a more appropriate resource for the teaching and learning of a foreign language than graded ones. Among the advantages of their use, Tamo (2009) notes that authentic texts expose

learners to real language in use, fulfilling social and cultural purposes in a given community. Also, these texts can keep students updated on what happens in other parts of the world; confront them with a wide variety of text types and styles, which are rarely used in artificial material; produce a sense of achievement when they manage to accomplish a real-life task with them; and encourage them to read for pleasure, especially if their interests are considered when selecting the texts for the class. In this line, Albaladejo (2007), in contrast with Littlewood and Vincent's proposal, vouches for the introduction of original literary texts from the very initial phases. The inconvenience caused by the linguistic, conceptual, and procedural difficulties can be minimised by providing pedagogical support (Tamo, 2009) or by means of a careful and informed selection on the part of the teacher. According to Albaladejo (2007), this should be done in advance and taking into account such textual aspects as accessibility and readability, relevance and motivational factors. She holds the view that the reading of brief and clear texts such as poems, fables, plays, short stories or even fragments of novels at elementary levels may bolster the students' self-confidence and encourage them to keep on reading.

2.5.1. Benefits of Different Literary Genres to EFL Teaching

With the rehabilitation of literature as an integral part of FLT programs, studies on the benefits of different genres of literature to language learning and teaching and the ways to exploit them for enhancing students' communicative skills started to be published, and still are today, namely those by Collie and Slater (1990), Cook (1986), Hajizadeh (2011), Hişmanoğlu (2005), Kelley (2010), Maley (2001), Maley and Duff (1989), Nilsen, Blasingame, Donelson and Nilsen (2013), Pardede (2011), and Templer (2009).

In the view of Hişmanoğlu (2005), dramatic plays and novels constitute a good resource for EFL purposes. With respect to the use of drama, Sarıçoban (2004, in Hişmanoğlu, 2005) argues that there is a potential for students "to promote their comprehension of life experiences, reflect on particular circumstances and make sense of their extralinguistic world in a deeper way" (p.62), cultivating their feelings of empathy, respect and awareness of others. The performance involved in the reading of a play promotes language development: it familiarises the students with suprasegmental features of the English discourse and enables the students to interconnect non-verbal language, receptive and productive skills as part of the communication system, as well as it "strengthens comprehension and learning retention by involving the senses as an integral part of the learning process" (Hişmanoğlu, 2005, p.62). As a whole, drama confers to the

learning experience a dynamism and multisensory involvement that no other literary genre can achieve.

As regards the use of novels, Hajizadeh (2011) comments that the genre "does not over-simplify the complexities of life and emotions and can thus engage the intellectual capacity of mature students whose linguistic ability is almost equal to their intellectual aspirations" (p.276). Hişmanoğlu (2005) finds this interesting when it comes to teaching intercultural competence and critical thinking skills, especially in advanced readers. The advantage of the greater length of the novel is that there is more room for complexity in the development of the plot and the treatment of characters. This facilitates the identification of the students with the story or the character and may help them understand people and situations in a deeper way. Hişmanoğlu (2005) recommends that the novels selected for the EFL lesson should attract the interest of the students, displaying an intriguing story with content that is "suitable to [their] cognitive and emotional levels", "powerful, fast-paced plot and interesting, well-delineated, memorable characters" and "themes and settings captivating their imagination and exploring the human condition" (p.64). All this considered, the learner will get involved and engaged in the reading process effortlessly.

In the line of the novel, Nilsen et al. (2013) and Ortells (2013) identify young-adult literature as a potentially successful genre. Defined as "anything that readers between the approximate ages of twelve and eighteen choose to read either for leisure reading or to fill school assignments" (Nilsen et al., 2013, p.3), these texts display less complexity in style and syntax, which helps the reader focus on the narrative and its main themes. Since they frequently render a young adult protagonist who overcomes a problem of personal growth, it may be more appealing for secondary-school students than a popular adult novel. This allows for an intimate connection between the story and the learner's life experiences, emotions, ambitions and dreams, delegating to this genre a significant amount of responsibility for making teenagers keen on reading (Ortells, 2013).

Despite the contention that the amount of reading involved in dealing with a novel or a long play facilitates the acquisition of reading strategies (Collie and Slater, 1990; Hişmanoğlu, 2005), the length of dramatic plays and especially of novels is chief among the common objections to their use in the EFL classroom: working with them is very difficult within limited course hours (Pardede, 2011). A practical solution to this may be to select significant excerpts from literary works, which, according to Maley (2001) and Cook (1986), is commonly done at intermediate and advanced levels. Yet, as the latter

highlights, for these materials to be effective and comprehensible, they should correspond to the beginning of the whole text to avoid allusions to information belonging to preceding episodes. Alternatively, a fragment which has an internal mood and can stand independently without assuming information to which the reader has no access can be suitable as well.

Other authors, such as Maley and Duff (1989), consider poetry as the most adequate genre in the EFL classroom, claiming that its idiosyncratic nature may contribute to the lowering of the affective filter and the increase of the students' motivation. At the linguistic level, Saraç (2003, in Hişmanoğlu, 2005) and Collie and Slater (1990) consider that the use of poetry for EFL purposes, broadens the knowledge of the students while going beyond linguistic rules and displaying figures of speech that they can encounter in their daily life. Additionally, poetry is written to be read aloud because it uses sounds in ways to enhance meaning. This playfulness can be used by teachers in order to draw the students' attention to the pronunciation of certain words, especially in lower levels, where the learner is still getting used to the sounds in English. In this line, Hişmanoğlu (2005) points to the benefits of dealing with rhyming and rhythm in the students' acquaintance with such suprasegmental features of English as stress, pitch, juncture and intonation.

At a psychological level, the view that there is no correct interpretation of the text validates any contribution and maximises individual participation, pair interaction and group discussion as well as stimulates the students intellectually (Hişmanoğlu, 2005; Maley and Duff, 1989). At a methodological level, the degree to which a poem can be exploited for EFL purposes is unfortunately overlooked with frequency. In this respect, Maley and Duff (1989) state that problem-solving and information-gap activities can perfectly derive from the reading of a poem. At a more personal and cultural level, Hişmanoğlu (2005) remarks that "poetry employs language to evoke and exalt special qualities of life, and suffices readers with feelings" (p.61). He also highlights the status of poetry as "one the most effective and powerful transmitters of culture" (p.61), displaying linguistic complexes or ideas that are sometimes impossible to translate into our language or culture. Working with poems in the EFL classroom through a hands-on approach will contribute to the demystification of reading poetry and the appreciation of other forms of language (Maley and Duff, 1989).

Another fascinating genre for the EFL classroom in secondary school is that of the graphic novel. According to Templer (2009), the new millennium has brought a

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significant breakthrough in the genre of the graphic novel, whose popularity is being felt not only in the entertainment industry but also in education. The author explains that one of the major trends of this genre nowadays consists in "exploring significant historical events and their human impact, foregrounding personal narratives fused with striking graphic art" (para. 6). For it addresses fundamental social issues, this type of reading allows the teacher to develop his or her students' democratic and ethical values (Templer, 2009).

Another benefit of using graphic novels is that the combination of illustrations and text, together with the use of accessible storylines, relatable characters and graspable themes and motifs, "reduce the cognitive load for some struggling readers who have difficulty visualizing text [….], helping them to develop an appreciation for reading" (Kelley, 2010, p.8), "increasing acquisition of L2 and invigorating [them] to become autonomous acquirers" (Templer, 2009, para. 13). In an attempt to deny the simplistic nature of this literary genre possibly assumed by the public opinion, Kelley (2010) stresses that reading a graphic novel is still quite demanding and challenging: since language and image are forms of communication complementary to each other, readers have to orchestrate the meaning of the whole text by connecting both. This makes of the graphic novel an "important multimodal learning tool" (Templer, 2009, para. 14) that sharpens the students' visual literacy, stimulating the visualization abilities and imagination of the students and equipping them with useful schema for the reading of other kinds of texts, especially abstract ones (Kelley, 2010; Templer, 2009).

In addition to this, Hişmanoğlu (2005) describes the short story as "a supreme resource for observing not only language but life itself, [where] characters act out all the real and symbolic acts people carry out in daily lives, and do so in a variety of registers and tones" (p.61). Its idiosyncratic features have been reckoned to contribute to effective EFL instruction within CLT. Firstly, the universality of its language and themes proves to be adequate for students of different backgrounds, displaying experiences with which they can easily identify. Secondly, its shortness contributes to the lowering of the affective filter and the increase of self-confidence in the learners, since they will realise that they are able to read, understand and finish an original text (Pardede, 2011; Vincent, 1986). Thirdly, short stories are "compressed account[s] of a situation in a single place and moment" (Hişmanoğlu, 2005, p.62) devoid of exhaustive descriptions and aiming at achieving a single effect (Pardede, 2011; Vincent, 1986). This facilitates the students to follow the plot while inviting them to "go beyond the surface meaning and dive into

underlying meanings" (Hişmanoğlu, 2005, p.62), stimulating their cognitive skills and abilities, their creativity and their engagement in a discussion on the interpretation of the story. However, Pardede (2011) advises EFL teachers to pay attention to their readability and accessibility. He recommends selecting short stories that display lexical and syntactic elements which suit the language level of the students, avoiding archaisms, slang, foreign words and allusions until intermediate levels, and that have been translated into films.

Overall, the most common feeling seems to be that the literary text can be a powerful centrepiece for the learning of English as a foreign language. Any text level or literary genre can act as a facilitator of holistic learning and foster the development of critical thinking as long as it poses an optimal challenge and its strengths are fully exploited: the text can be initially approached through basic comprehension and later through higher-order thinking tasks involving analysis, synthesis and evaluation. There is need for an active role of the teachers in the preparation stages, whereby they will have to make a diagnosis of the learning context, apply a treatment and undertake continuous assessment in order to adapt to the students' needs at a language and psychological level. Literary materials should be chosen according to the degree of suitability of their content, readability and exploitability within the CLT framework. Appropriate texts will increase the students' creativity, cooperation and self-reflection at the same time they acquire communication skills, appreciate literary expression and develop a positive self-concept.

3. CURRICULAR FRAMEWORK

The core curriculum comprised in the LOMCE[1] and the regional legal provisions in the Aragonese curriculum[2] state that the aim of secondary education is to equip students with human and intellectual maturity, enabling them to take part in democratic societies with civic responsibility and deal without difficulty with the unexpected setbacks they may encounter in today's knowledge society. With this intention and in agreement with the recommendation of the European Parliament and Council from 2006, the national and the Aragonese curricula have been based upon the students' acquisition of Key Competences by the end of the year or stage. Mathematical Competence and Basic Competences in Science and Technology, Digital Competence, Learning to Learn, Social and Civic Competences, the Sense of Initiative and Entrepreneurship, Cultural Awareness and Expression and Linguistic-Communicative Competence are expected to be developed in every subject so as to contribute to the students' personal growth and set a solid basis for their lifelong learning (*Orden ECD/489/2016* and *Orden ECD/494/2016*, Section 7).

In particular, the development of Cultural Awareness and Expression in the foreign language learning is given utmost importance. As stated in the specific provisions[3], EFL allows for a two-way influence between linguistic-communicative and cultural competence. While the EFL classroom is an appropriate place to appreciate cultural artefacts from English-speaking communities and find one's critical voice, the topics on culture that can be dealt with in this context can also awaken students' curiosity, increase their motivation and encourage them to speak in English. Besides, cultural competence can be further related to the sociolinguistic subcompetence, encompassing values, attitudes and beliefs that are activated in cross-cultural conversation. Thus, in "Contents", there is a section devoted to sociocultural and sociolinguistic aspects for the main skills. The importance of English today lies in its condition of vehicle for the understanding between cultures and this is reflected in the stage objectives for EFL. By way of illustration, by the end of ESO, students are expected to:

Obj.IN.7. Valorar el uso de la lengua extranjera como medio de acceso a la información, y reconocer su importancia como instrumento de comunicación y entendimiento entre

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[1] *Ley Orgánica 8/2013, de 9 de diciembre, para la mejora de la calidad educativa.*
[2] *Orden ECD/489/2016* and *Orden ECD/494/2016, de 26 de mayo*.
[3] *Anexo II: Currículo de las Materias de la ESO. Lengua Extranjera (Inglés)*

personas de distintas procedencias y culturas, con el fin de desarrollar una consciencia intercultural sin prejuicios ni estereotipos. ("Objetivos", p.3)

Reading comprehension and written and oral production are highlighted throughout ESO and Bachillerato, as they reinforce the acquisition of Key Competences in the learning process. As specified in the ESO Aragonese Curriculum, reading comprehension and the study of literature are greatly valued (Section 6) and there even exists a Reading Promotion Plan for the entire learning stage (Section 25). This is of particular relevance to the subject of English, since reading is one of the main skills through which the learners develop communication abilities. Moreover, reading texts during secondary education equips students with critical reasoning and autonomy. This is evinced in the Bachillerato objectives for EFL, where it is stated that by the end of the stage, they will be able to:

Obj.IN.3. Leer y comprender de forma autónoma textos de géneros y temas diversos, realizando un análisis lingüístico que derive en una lectura crítica del texto y que lleve al alumno a reconocer y experimentar el gusto por la lectura. ("Objetivos", p.3)

It is implied that, by this moment of their learning voyage, students will be more than ready to tackle authentic texts. The experience provided by their reading would maximise the aforementioned benefits of literature.

The educational model for secondary education also underscores other cross-curricular aspects. According to the *Orden ECD/489/2016* and *Orden ECD/494/2016*, students of ESO and Bachillerato should be endowed with education for equality and non-discrimination, recognition of plurality, respect for human rights, promotion of constitutional values, reflection upon the past, health education, environmental awareness and road-safety education. Referred to as Education in Values and Rights, these elements are inextricably related to sociocultural competences and can be transmitted via reading texts, especially literary ones.

Thus, the roles of cultural awareness and appreciation, reading comprehension and education in values and rights are essential for students' integral development. The experience of learning a foreign language is key for global, intercultural and plurilingual education, providing the learners with more chances to reflect upon their condition as social beings in a multicultural world and to gain their personal perception of the different cultures, especially their own. The idiosyncratic conditions of the EFL classroom strengthens the interrelation between culture, ethics and literature, making of it an adequate scenario to educate in cultural and humanitarian values through the use of literature.

4. METHODOLOGY

4.1 Literature Review

The literature review of the present research paper has been elaborated by resorting to books and manuals as well as webpages and articles in scientific journals about the existing trends in EFL teaching and the use of literature as a didactic tool in the EFL classroom. With the intention of accessing as updated information as possible, sources dated in the 2000s were preferred; however, those from the 1980s and 1990s have also been of great use. The presentation and explanation of the gathered information has been made in written form with the intention that its reading suffices enough understanding of the topic.

4.2. Teachers' Questionnaire

In order to gather updated information about the use of literature as a didactic tool in some EFL classrooms of Aragón, a survey was conducted to determine the degree of popularity of this resource, and which type of texts and literary genres are more favourably regarded.

4.2.1. Participants

The sample for the survey was recruited by means of convenience sampling. The access to the respondents was provided by the Academic Coordinator of English Philology in the Faculty of Education, Dr Violeta Delgado Crespo, who sent the questionnaire (see **Appendix II**) together with a cover letter (see **Appendix I**) via e-mail to the teacher-tutors that collaborate with the *Máster en Profesorado* during the academic year 2017-2018. Although the e-mail reached all of them (thirty-six), it cannot be guaranteed that it was read by all.

The twelve participants constituting the sample were teachers of English in different secondary schools in the community of Aragón. Ten of these educational institutions are located in Zaragoza, while two of them are in the province of Aragón. Half of the respondents work in state schools and the other half in semi-private schools. The instructors teach in different years of secondary education.

4.2.2. Tool

The tool chosen for collecting the data is the questionnaire, which is an evaluation technique commonly used in qualitative research. The questionnaire was preferred to the

interview due to the possibility of anonymity, which tends to increase the respondents' honesty; the impersonality with which answers are registered, which diminishes the intimidation that they may suffer in a face-to-face interview and, thus, increase the internal validity of the research; and the time-saving aspects of the procedure, which were especially required.

4.2.3. Design

When designing the questionnaire, attention was especially paid to the avoidance of leading questions in order to rule out any bias. The questions were both open and close. On the one hand, open questions were used for collecting information related to the background of the participants, the supply of examples of specific resources they used in their lessons and their future intentions. On the other hand, close questions were employed to access information concerning further information regarding the educational centre where the participants worked and the teaching procedures they followed. The questions were formulated in the English language, considering that the participants, being teachers of English, would not have any problem with understanding them. Questions were further grouped in seven sections determined by the specific topics being asked about and arranged in a logical order so as to guide the respondent.

4.2.4. Procedure

A pilot-test was administered to an experimental group constituted by three teachers, each of them belonging to a public, a semi-private and a private school. Its aim was to confirm the appropriateness of the length and the layout of the questionnaire as well as the order and the degree of suitability of the questions, and elicit suggestions to improve it. Proposals were formulated and taken into consideration in the rewriting of the questionnaire, which conformed the last stage of the design process.

Afterwards, an online version of the questionnaire was created via *Google Forms* so that it could be sent to the potential participants and easily completed. The respondents were provided with a link[4] that led them to the questionnaire, where they had to respond briefly and choose their options before sending their answers. A time limit of two weeks

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https://docs.google.com/forms/d/e/1FAIpQLSer5cs_CyXF3Fr8bxD8ri6Drtf2JLXMgvFMRuLGyJaE75b
LSA/viewform

was granted for submitting the answers before the public access to the questionnaire was restricted.

When the answering period had concluded, the data was automatically compiled in a downloadable spreadsheet. The analysis was conducted by carefully revising each participant's answers and making use of Microsoft Excel and Word to produce a series of bar graphs and pie charts (see Results and Discussion) in order to display the results in a more visual way and make the interpretation task easier for the researcher.

4.3. Checklist for Text Selection

As a result of the research on the topics of CLT and literature in the EFL classroom, a checklist for materials (see **Appendix III**) was created with the aim of making the process of text selection easier for those EFL teachers who wish to introduce literary texts in their lessons. The tool is meant to provide a series of criteria when choosing literary texts for didactic purposes within the CLT framework. These criteria derive from the literature review. Firstly, the information extracted was arranged as a list of criteria; then, the criteria were grouped in six differentiated sections depending on the textual factors they considered ("Suitability of content", "Readability", "Accessibility", "Exploitability within the CLT framework", "Didactic possibilities" and "Literary learning"); and finally, every detail was placed in a table.

Following the heading indicating the textual aspect being referred to in each section, the criteria are found in the first column while the title of the specific text should be added in the first row. As this checklist will be used by different teachers with different text preferences for their lessons, the term "Text" followed by a number has been used. After filling in the table entirely, the instructor should bear in mind that the higher the number of ticks the text has collected, the more appropriate and complete it is for the EFL classroom. The data collated in this checklist will also be of use in the selection of literary texts to be included in the EFL project designed for this paper (see Results and Discussion) from which two lessons will be implemented during my placement period.

4.4. Design of the EFL Project

Once a collection of texts had been selected with the aid of the checklist, an EFL project was designed following the communicative principles previously exposed. It has attempted to integrate as many skills and subskills as possible and include both accuracy-

oriented and fluency-oriented tasks, aiming at favouring a real, meaningful and contextualised approach to the English language. The project is aligned with the LOMCE, the Aragonese Curriculum and the specific provisions for EFL while it includes all essential project design elements (Larmer, Mergendoller, and Boss, 2015). Similarly, the learning journey has been structured in seven different stages[5] (activation, discovery, deepening, planning, creation, publishing, and assessment and reflection) to ensure gradual and effective learning processes. Other aspects have been considered such as the adaptation to the individual needs of the students, their cognitive, critical and creative stimulation, the promotion of learning autonomy through TBLT and cooperative learning as well as the maintenance of a balance between linguistic, conceptual and procedural demands.

4.5. Implementation of Two Sessions of the Project

Given the limitations of time imposed by the nature of the placement period, it was possible to bring only two lessons of the project to a real EFL classroom. These sessions fall into the discovery stage, as they could be isolated from the whole project more easily than those belonging to other stages and, therefore, there was no need for giving the students a state of affairs before proceeding with the lesson. Moreover, these two lessons integrated many more skills than the rest, providing a good opportunity for students to enrich their knowledge of English and develop their abilities in different meaningful ways with a literary text as the basis. Another important limitation was that the lessons could not be delivered in the setting for which the project had initially been designed. The new context consisted in a bilingual group conformed by 17 students belonging to two different classes of 4th of ESO who had a higher command of English than the rest.

Before the implementation of both sessions, questionnaires for students and an observation checklist were elaborated in order for me to gather some data and see whether the objectives of the lessons were successfully met.

4.5.1. Students' Questionnaires

4.5.1.1. Participants

The seventeen respondents of the questionnaire were students between the ages of 15 and 16, of a classroom of 4th of ESO, in Cristo Rey Escolapios School, where I was allowed

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[5] Adapted by Prof. Victoria Gil

to implement the lessons. All the participants in the group answered the compulsory questions in both questionnaires, except from a student who was absent during the second session and whose responses in the post-teaching questionnaire could not be considered.

4.5.1.2. Pre-teaching Questionnaire

The pre-teaching questionnaire (see **Appendix IV**) is constituted by two different types of questions. Two dichotomous yes-no questions were employed for students to provide information related to their attitude towards reading and their habits concerning reading literary texts in English. Four open questions were preferred when asking them about their feelings about the use of literature in the EFL classroom. While the former type of open questions was compulsory for everyone to complete, the latter was only aimed at those who had read literary texts in English before. The questionnaire was distributed before the first lesson in order to obtain reliable data before my teaching intervention was carried out.

4.5.1.3. Post-teaching Questionnaire

The post-teaching questionnaire (see **Appendix V**) displays seven questions, six of them being open questions and one multiple-choice. In broad terms, the survey was elaborated with a view to gathering relevant information to observe whether the students had changed their attitude towards literature in general and its use in the EFL classroom after the two sessions. The questionnaire also encouraged them to reflect upon their own learning experience and to provide me with constructive feedback.

4.5.2. Checklist for Observation

The teacher's checklist (see **Appendix VI**) comprises eleven items with criteria to be assessed in my own observation during the lessons. These criteria derived from the main principles of CLT and ranged from the presence of meaningful communication, motivation and self-confidence to the appreciation of literature and the enrichment of ethical values. Each item was given a number depending on the degree of success it had. The same checklist was utilised for observing both sessions immediately after their conclusion. Additional notes that came into my mind while filling the checklist were also included in the remaining space.

5. RESULTS AND DISCUSSION

5.1. Teachers' Questionnaire

As may be seen in Appendix II, each of the questionnaires comprised nine main questions. In Question 1, I discovered that the twelve participants work in state (6) and semi-private schools (6), in Zaragoza (10) and Aragonese towns (2) of which 7 claimed to have a bilingual project. The variety of courses where the respondents teach includes the four years of ESO and the two of Bachillerato as well as PMAR, Formación Profesional Básica and Segundo Ciclo de Grado Medio. There is a total of 10 schools which provide students with literary resources in English in their libraries.

In Question 2, the whole lot of teachers upheld that they employed literary resources in their EFL lessons; however, not everyone claimed to use the same type of text. As can be seen in Figure 1, all of them opt for using at least graded texts to teach English. However, there is one teacher who combines them with excerpts from authentic texts and two who utilise the three types (graded, excepts and whole original texts). Interestingly enough, the latter case occurs in bilingual schools.
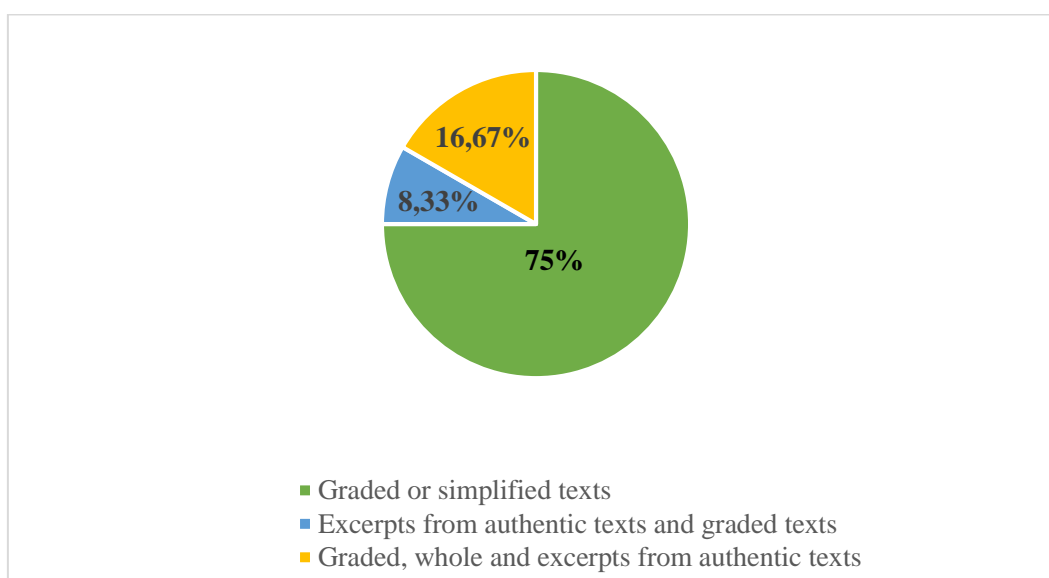
Figure 1. Use of text types in the EFL classroom

Among those who exclusively make use of graded texts, 4 teachers mentioned that they used adapted versions of the classics (e.g. *Robinson Crusoe*, *Oliver Twist*, *1984*, *Romeo and Juliet*, *The Picture of Dorian Gray*). Within the authentic texts specified, however, not only traditional literature was resorted to (e.g. Oscar Wilde's short stories, *Dr Jekyll and Mr* Hyde) but also contemporary fiction (e.g. *Toro, Toro*, *Wonder*).

With respect to students' reactions when they work with literary texts, 9 teachers responded that students adopt the same attitude as with the rest of the methodology employed, and only 2 claimed that their motivation increases. Not coincidentally, one of the teachers in the latter case engages students with not only graded texts but also whole authentic texts and excerpts.

In Question 3, I found out that none of the teachers resort to literary texts more than once or twice a month, except from one, who uses them every week (see Figure 2).
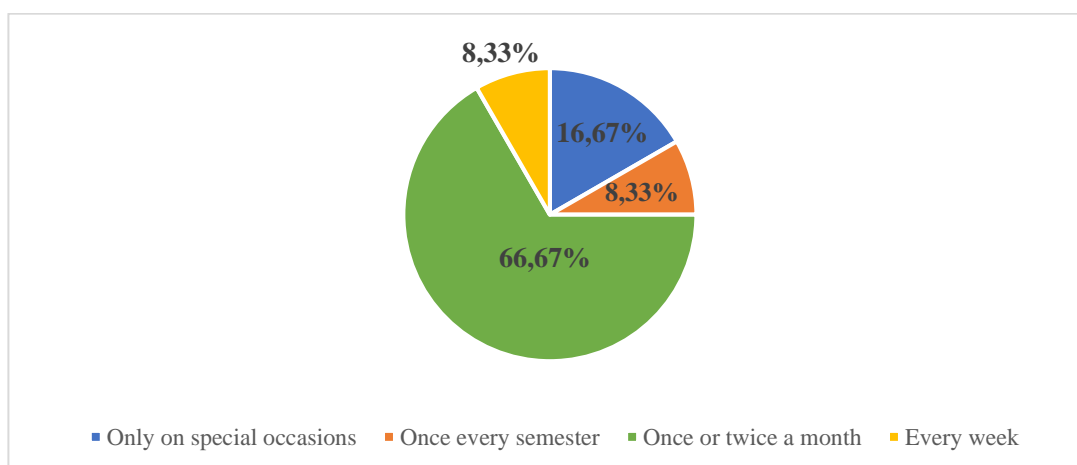
Figure 2. Frequency with which literary resources are used in the EFL classroom

Those who use them less than once a month, i.e. on special occasions (2), and once every semester (1), coincide with those who do not use whole original texts or excerpts. Moreover, the teachers who responded 'only on special occasions' work in non-bilingual schools.

In Question 4, 11 out of the 12 participants answered that that the teacher chose the texts to be dealt with in class according to different criteria (see Figure 3).

A total of 4 mentioned that they took the legislation into account when choosing the texts, while 3 looked at the topics they display. Those who marked "Other" (4) stated that either they had other criteria (i.e. the level of the students, whether the adaptations are from real works by well-known authors, the texts recommended by the textbook) or they combined more than one of the available options. One of these respondents added that s/he allowed his/her gifted students to choose the texts they liked for extra work to widen their knowledge in his/her subject. Those who mentioned taking into account students' tastes (3), however, had answered that students adopted the same disposition as

when using usual resources in Question 2. This may suggest that the way in which these texts are approached in the EFL lessons is not motivating for students.
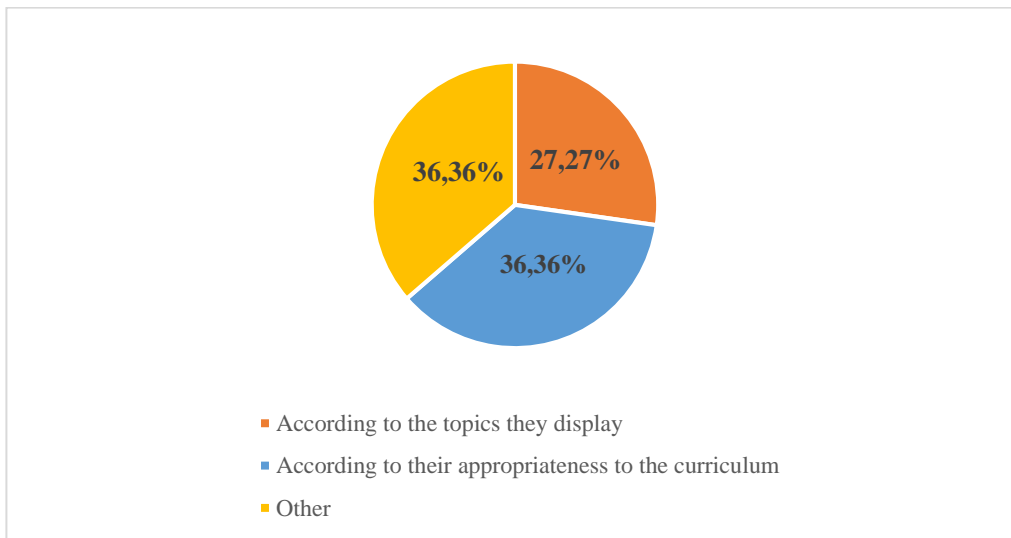
Figure 3. Criteria used by the teacher when choosing literary texts for the EFL classroom

In Question 5, all the teachers claimed to make use of EFL textbooks, of which 11 include literary texts. Among the specified types, the vast majority are fictional and cultural texts.

As shown in Figure 4, responses to Question 6 were grouped into "more appropriate", receiving values from 1 to 4, and "less appropriate", with values from 5 to 8 (see graphs in detail in **Appendix VII**).
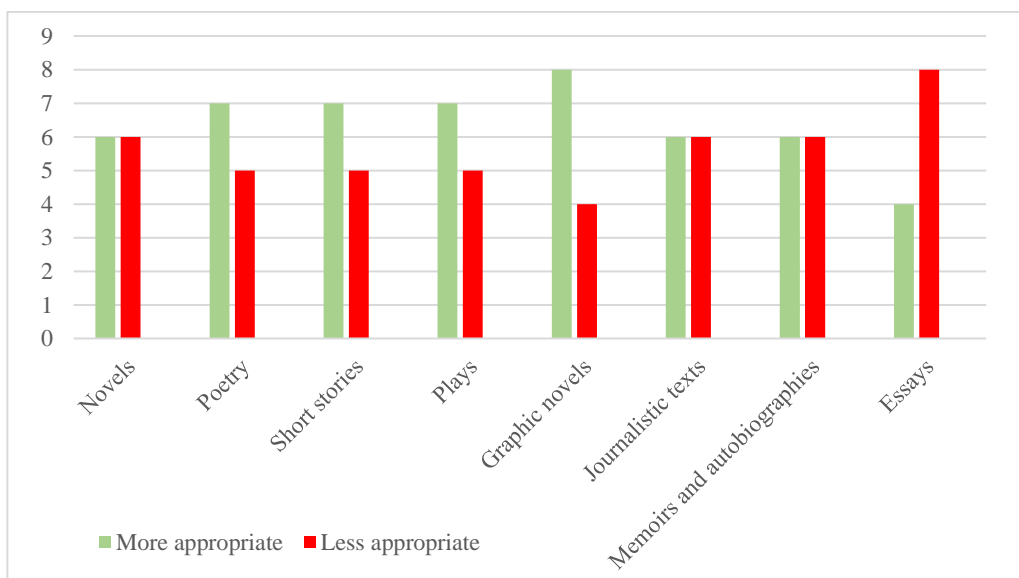
Figure 4. Appropriateness of literary genres for the EFL classroom

The graph reveals that there is no consensus on which genre is the most appropriate for teaching EFL. The genre of essays seems to be the least popular amongst the teachers, probably because the high frequency of abstract lexis and the lack of a sequence of events would make the reading more demanding and less attractive. Contrarily, the graphic novel was the highest-ranked genre, which echoes Templer's (2009) claims about its growing popularity in education. Its attractiveness possibly lies on its capacity for stimulating visual literacy and imagination and the inclusion of briefer passages, which altogether suits the 21st-century society, saturated with pictorial messages of all types.

Novels, journalistic texts, and memoirs and autobiographies had the same number of detractors as of advocates. While the number of advocates for memoirs and autobiographies was expected to be lower, the number of detractors for novels is higher. The reasons that might explain both results are that the advantage of working with the former is that students read about others' lives and historical landmarks; while the disadvantage of the latter is the great length characterising this genre

Short stories, poetry and plays display the same number of positive (7) and of negative votes (5). Being conceived as the candidates to score higher in this question, it is interesting to observe that the difference between its advocates and its detractors is not very substantial.

As expected, in Question 7 the entire group of participants responded that they used literary texts to foster their students' reading comprehension, and 11 of them took advantage of their themes to develop cultural and civic values:
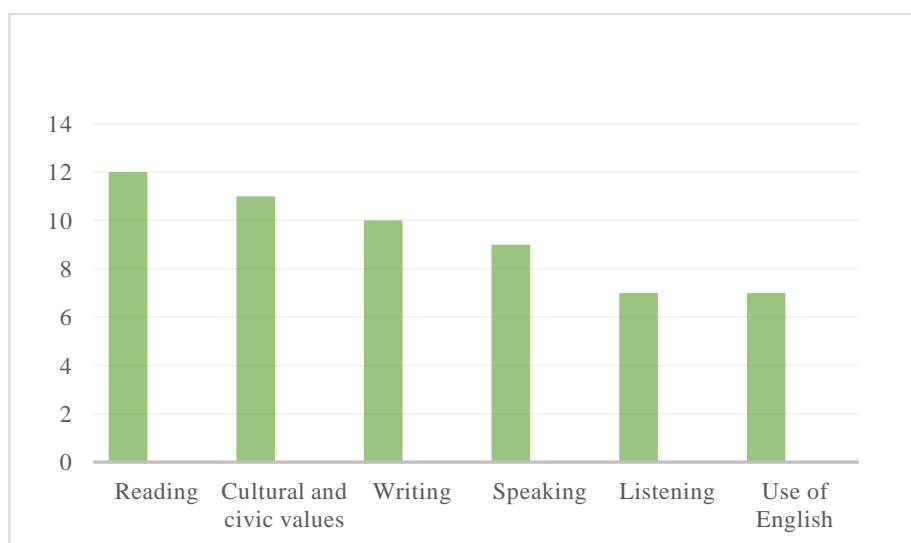
Figure 5. Skills promoted while working with texts

Written (10) and oral production (9) also scored high, confirming that it is fairly popular to encourage students' production of output when dealing with literature in EFL lessons. The promotion of listening skills, although above average (58,33%), is the least worked together with vocabulary and grammar.

As illustrated in Figure 6, in Question 8 these teachers consider literary texts to be quite relevant in their students' learning processes, and none of them marked the options qualifying literary resources as "not useful" or "not important at all".
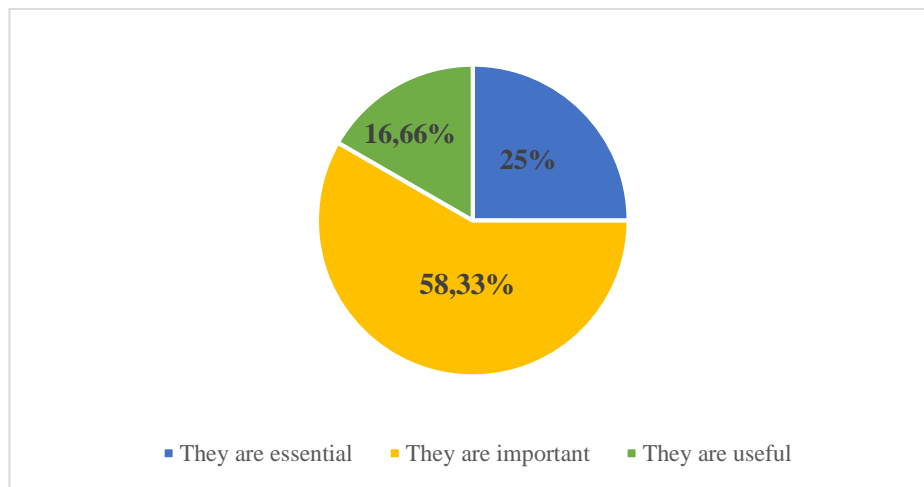
Figure 6. Relevance of literary resources according to EFL teachers

Regarding the evaluation, 11 teachers claimed to include literary resources in the assessment process, their weight varying from 10% (4), to around 20% (2) or even 40% (2) of the final mark each term. The rest of the respondents were unspecific about the percentages and commented that they had "little" consideration or "the same as regular tests". Surprisingly, the teacher who did not consider literary texts when assessing students had rated them as "important" in the learning process.

As to the tools employed to evaluate them, 7 teachers asserted that they used rubrics and checklists, one of them further specifying that s/he also resorted to presentations, open questions and short essays. The rest either preferred classroom quizzes (3) combining multiple-choice and open questions or claimed to use "different" instruments.

In Question 9, one of the respondents annotated that s/he will continue integrating literary texts as a teaching tool in the EFL classroom since "[s/he] believe[d] they are an

integral part to the language and can be an eye-opener especially on these days when reading for fun is in crisis" (personal communication, January 29, 2018).

In short, the entire lot of teachers seem to advocate for the use of literature in the EFL classroom considering them either essential, important or useful for the learners' experience. The results of the survey reveal that these teachers do use literary texts for didactic purposes, be their schools bilingual or not. However, they employ them in different ways and with greater or lesser frequency. Despite the benefits of using authentic texts, especially with upper-intermediate and advanced levels, there is a marked preference for using graded texts in all courses. These are selected according to different criteria and dealt with in the classroom no more than twice a month. Although there is no consensus as to which the most appropriate literary genre for didactic purposes is, the most popular is the graphic novel, a genre which goes hand in hand with our visual era. It has been observed, however, that there is still a considerable scope for improvement in the way texts are approached in the classroom. Although there is an attempt to integrate more skills than with traditional language teaching methods, skills such as listening comprehension are somehow ignored.

5.2. EFL Project: "Let's Make Literature Great Again!"

5.2.1. Justification

The present project has been designed following the principles of Project-Based Language Learning (PBLL) with the intention of making literature appealing to students, developing their literary learning and deepening their learning competences in an engaging and enjoyable way. The project will primarily deal with the topic of literature and literary genres, after having realised thanks to the questionnaires that this is an issue that needs further attention. However, teenagers' current interests when reading a piece of writing will also be fundamental in the process. Both are real-life topics to which students can relate in a greater or lesser degree and which have the potential of giving them a wide scope for creativity. The format of the project attempts to favour the integration of the different skills, an active role on the part of the learners, self-reflection on their learning process, and their responsibility in the accomplishment of a common product negotiated and agreed by the students and the teacher.

As for the text selection, the classics have been preferred to modern or young adult literature for several reasons. First, working with them in the EFL classroom through an

active and innovative approach will contribute to the demystification of reading the classics for teenagers. Second, their reading hones the students' critical-thinking and literary skills as they adopt the perspective of different characters and speakers (a madman who has committed a crime, a child who realises about the inevitability of the passing of time, a black man in 1920s United States and a pair of snobbish gentlemen in 19th-century England) and they can begin to understand what it must have been like to live in a different time, under certain circumstances, in different parts of the world. In this line, students are dragged out of their comfort zone and invited to distance themselves from what they know, becoming aware of the meaning of life as their world enters into dialogue with others' world. Third, the universal nature of these readings will not affect students' interest since they are not far removed from the students' world knowledge. Indeed, it will help them appreciate how human attitudes and concerns have not changed much over time and, thus, promote a deeper and more mature understanding of why we are who we are in the present day. Moreover, the classics display a clearer array of literary genre conventions as compared to contemporary readings, which, more often than not, are the result of the merging of elements belonging to different genres (Fowler, 1982). Provided that students will be asked to produce their own texts after discovering the conventions of short stories, poetry and drama, this particularity will facilitate the task. Above all, canonical literature will be approached so as to significantly stimulate their imagination and prepare them for the elaboration of the projects' final product.

5.2.2. Contextualisation

5.2.2.1. School

Cristo Rey Escolapios School is a semi-private educational institution located in the rural neighbourhood of San Gregorio, in the northern area of Zaragoza. Surrounded by a socially and culturally heterogeneous population, the school receives students belonging to different cultures and social classes. However, local upper-middle-class and upper-class students predominate over the rest. The school offers an ample set of educational levels ranging from pre-school education, primary education and secondary education.

5.2.2.2. Class Setting

The group of 4th of ESO B is constituted by a total number of 28 students, 11 boys and 17 girls. The students are aged between 15 and 17, one of them repeating the course.

Having started learning English when they were 3 years old, the learners are expected to reach a B1.2 level by the end of this academic year.

In general terms, the active participation indicates a readiness in the students for getting involved in the classroom dynamics. Due to their habit of giving oral presentations at the beginning of each lesson –a procedure suggested by the AMCO method[6] the school follows– the students are accustomed to expressing themselves in public. The numerous opportunities to produce oral output given to them throughout the EFL lessons contributes to their success when performing fluency-oriented tasks, where they seem to make themselves understood without any difficulty. However, this is not the case with reading comprehension or written production, areas they feel less motivated to develop. Among the students, there is a boy who holds a B2 level and two girls whose speaking skills enabled them to participate in a national debate contest organised by AMCO where they were eventually awarded the first prize. Following the specifications in the Aragonese curriculum, *Anexo III*, the students of 4th of ESO B have 4 hours of EFL per week. As for classroom spatial layout, students are arranged in eight groups of three and one of four in such a way that they have good visual access to the blackboard or screen. This class organisation favours the performance of cooperative tasks and activities which are sometimes resorted to in this subject.

5.2.2.3. Students' Previous Knowledge

Students have already learnt strategies and expressions on how to persuade and convince someone about something and evaluate the pros and cons of a situation. They are also familiar with the use of the passive voice and its function in English, as well as with phrasal prepositional verbs and the difference between *can* and *be able to*. By the time this project is implemented, students will be working on how to make predictions, express possibilities, make hypotheses, make suggestions for improvement and give an opinion about something by resorting to the use of the future simple and the future continuous, modal verbs and adverbs of degree and manner.

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[6] For further information about the AMCO method, see AMCO. (n.d.). "Fundamentación académica AMCO Brilliant". Unpublished. Retrieved from https://es.scribd.com/document/97597515/fundamentacion-academica-AMCO (2018, April 27)

5.2.3. Organisation of the Project

Following the principles of PBLL, the project has been structured in seven different stages (Gil). The learning journey will start by presenting a challenge to the students, consisting in working in teams and producing a piece of writing for teenagers in order to revive literature among adolescents. The challenge involves the cognitive and learning process and the final product is a demonstration of it.

As regards timing, the project consists of 11 lessons, which have been designed to be implemented during the third term of the academic year (see **Appendix VIII**). There will be four sessions of 60 minutes per week and the space to be used will be the ordinary classroom.

5.2.4. Contribution to Key Competences

Communicative Competence (CCL) is fostered in that students are able to perform such functions as expressing hypothesis, possibilities and predictions about the content of a literary text, talking about future plans, making suggestions for the improvement of a product and promoting their own creations. Given the cultural and social component involved in literature, Cultural Awareness and Expression (CCEC) is fostered through the reading and analysis of the selected short story, poems and play. The active search for what teenagers look for in literature on the Internet and the use of ICTs (*AnswerGarden*, *Canva*, *Piktochart*, *PowerPoint* presentations and *YouTube*) enables students to develop Digital Competence (CD). Because this search is active and autonomous on the part of students, this project also contributes to developing the competences of Sense of Initiative and Entrepreneurship (CIEE) and Learning to Learn (CAA). The latter is also promoted through the building on prior knowledge of literary genres and teenagers' literary interests, the reflection on their own learning and that of others, the effective management of information through organisers, charts, mind maps and diagrams, and the application of the knowledge and skills acquired throughout the process in the production of a literary text. The discussion of topics such as crime, time, racial discrimination and social prejudices, together with the experience of working cooperatively, goes hand in hand with Social and Civic Competences (CSC). Finally, Mathematical Competence and Basic Competences in Science and Technology (CMCT) are acquired through classifying, analysing and interpreting given data attending to different criteria, organising information according to a sequence and extending previous knowledge on the topic teenager's literary motivators by using searching sources.

5.2.5. Objectives and Contents

The present project is aligned with the Main Objectives for the ESO Stage (*Orden ECD/489/2016*, Section 6) as well as with the Objectives for the Area of English as a Foreign Language (*Anexo II: Currículo de las Materias de la ESO*). The curricular contents specified for Fourth Year ESO (*Anexo II*) have also been considered in the elaboration of the project, as may be seen in **Appendix IX**. In addition, it also works with some cross-curricular contents stated in the *Orden EDC/489/2016,* Section 11 (see **Appendix X**).

5.2.5.1. Expected Learning Outcomes

The project has been designed around several learning objectives, elaborated out of the evaluation indicators. This way, by the end of this project learners are will be able to:

Expected Learning Outcomes	Specific Indicators
Aesthetically appreciate literature and its different literary genres	Est.IN.3.2.1.
Express hypotheses, possibilities and predictions about the content of a literary text by making use of structures such as *it's likely/unlikely that*, *I wouldn't be surprised if*, *I think it would be great to*, *the way I see it* and modal verbs like *might have*, *may have* and *must have*	Est.IN.2.1.2.
Recognise the use of modal verbs and adverbs and explain their function in a text	Est.IN.3.1.1.
Use the future simple and the future continuous to express future plans in a meaningful context	Est.IN.2.1.2.
Understand gist, details and further implications of a short story, two poems and a play	Est.IN.3.1.1.
Identify similar sound clusters in a poem	Est.IN.1.2.1.
Extract information from the reading aloud or performance of literary texts and demonstrate understanding of their content and/or implications	Est.IN.1.1.1. Est.IN.1.1.2.
Recognise the main elements of short stories, poems and plays and their importance by completing organisers	Est.IN.3.1.1.

Understand written texts about the characteristics that teenagers are looking for in literature (e.g. the capacity to awaken interest from the very beginning, relatable characters and themes, a fast pace), and demonstrate understanding by applying these to their own texts	Est.IN.3.1.2.
Make suggestions for improving others' products using language structures such as *how about*, *why don't you*, *maybe you should*, *I'd recommend*, *have you thought about*	Est.IN.2.1.2.
Design, plan and create their own short story, poem, or play following the conventions of the literary genre and considering teenagers' literary interests	Est.IN.4.1.2.
Plan and produce oral presentations promoting the uniqueness of their products making use of persuasive and assertive phrases such as *everyone knows that*, *the time has come to*, *most people would agree that*, *a sensible idea would be to*, etc.	Est.IN.2.1.1.
Evaluate their classmates' performances by filling out assessment forms and surveys about their oral performances when promoting their products	Est.IN.2.2.1.

5.2.6. Methodology

Following the regulations stated in the *Orden ECD/489/2016,* (Section 12) as well as the methodological principles exposed in *Anexo I: Orientaciones metodológicas para la etapa* and *Anexo II: Currículo de las Materias de la ESO*, the project aims to promote the autonomous learning of the students and enhance their own talents. The teaching-learning process will be learner-centred, attending to their own needs, motivations, academic capacities and aspirations, but also to their emotions and feelings. Simultaneously, the teacher will promote the use of ICTs and learning by discovering, inviting the students to make use of their knowledge, skills, attitudes and values for both the completion of tasks and the development of Key Competences. Cooperative learning will be prioritised in order to create opportunities for interaction within the classroom, which will conform to an experience whereby students work together to plan and produce a final product. The lessons will therefore have an active, participative and meaningful nature, and will be focused on the teaching for understanding, an aspect which will enable students to develop their English communicative competence progressively.

Learners will be asked to carry out tasks and activities whereby they can explore and develop problem-solving strategies through different interaction patterns (in group, in pairs, and individually), environments which will create opportunities for them to focus

on their learning styles and develop learning autonomy. The vast majority of these tasks and activities are characterised by the integration of skills, involve communicative situations that will engage students in cognitive processes (hypothesis testing, selecting, evaluating, ordering, classifying, reasoning) and make them comply with a non-linguistic outcome.

As to the resources, the teacher will be the one providing the students with the materials. All of them, whether printed or digital, will be authentic with a view to strengthening students' motivation and, subsequently, guaranteeing successful learning processes (see Theoretical Framework). Original literary texts such as Edgar Allan Poe's "The Tale-Tell Heart" (1843), Frances Cornford's "Childhood" (1954), Langston Hughes' "I, Too" (1925) and an excerpt of Oscar Wilde's *The Importance of Being Earnest* (1895) will be used for the exploration of literary genres. Authentic audio-visual texts such as *The Great Debaters* (2007) and *The Importance of Being Earnest* (2002) will support the study of literary genres. Being the texts authentic, students will be provided with teacher's scaffolding (guiding questions, glossaries, templates, models, organisers, diagrams, checklists, images) in order to help them succeed in the tasks. ICTs will be required for the creation of online word clouds (*AnswerGarden*), cover pages or illustrations (*Canva*), the viewing of film clips (*YouTube* or video player), the research on teenagers' literary interests (*Google*) and the presentation of their texts to the rest of the class (*PowerPoint*, *Piktochart*, *Canva*).

As for groupings, since there is an emphasis on interaction and cooperative work, students will be arranged in seven groups of four students of different levels of proficiency to guarantee a proper learning process (Kagan, 2014). Depending on the purpose and nature of the task or activity, students will be required to work individually or within their group. When working cooperatively, each group member will be assigned a role (i.e. Facilitator, Recorder, Reporter, Time-Keeper) to make everyone responsible for the work. This will allow for positive interdependence and equal participation. Group success will depend on the efforts made by everyone involved (Kagan, 1999), so a project team contract (see **Appendix XI**) will be given to the students in the activation stage with a view to setting ground rules for the team and increasing the effectiveness of the team in terms of the achievements of outcomes. Occasionally, they may be also asked to actively participate in whole-class discussions and debates.

5.2.7. Measures for Differentiation

Section 18 in the general provisions for the Aragonese curriculum establishes that there should be included specific measures for differentiation, respecting the principles for inclusive education and attention to diversity. With the intention of contributing to the creation of an effective teaching and learning environment for everyone, the measures for differentiation in this project mainly rely upon the grouping procedures. Group work in cooperative tasks allows for scaffolding to be carried out first by the students themselves as they help each other to overcome difficulties and succeed during the learning journey and then by the teacher. Since the constitution of groups is so relevant, it will be the teacher the one grouping the students, considering their strengths, weaknesses, and circumstances. Ideally, the groups will be heterogeneous both in terms of the level of English of the members but also their academic skills so as to promote the development of autonomy, the increase of self-esteem and an efficient learning experience. There will also be a tendency to pair up students whose level of English is not very different, that is to say, low-level students will work with students of middle-high level and high-level students will cooperate with students of middle-low level.

5.2.8. Evaluation

5.2.8.1. Curricular Evaluation Criteria and Specific Indicators

As specified in Section 14 of the *Orden ECD/489/2016. Anexo II: Currículo de las Materias de la ESO*, Curricular Evaluation Criteria and Indicators must integrate the Key Competences and standards for the Fourth Year ESO. Consequently, they have been considered for the evaluation section of the project (see in detail in **Appendix XII**).

5.2.8.2. Specification of Minimum Requirements

The basic contents of this project as well as their assessment will be adapted by the teacher for students with academic difficulties in English. Being the third term, the teacher will already be familiarised with students' weaknesses and feel capable of reconciling contents and individual abilities by re-scheduling the project and considering new didactic resources so that those with greater difficulties than the rest can develop the Key Competences and attain the Stage Objectives.

5.2.8.3. Types of Evaluation

There will be a diagnostic evaluation at the beginning of the project in the form of a brief questionnaire in *Google Forms* (see **Appendix XIII**). The aim of this diagnostic evaluation is to detect the students' degree of knowledge of and attitude towards the topic of the project so that the teacher can plan efficient procedures.

The evaluation of the learning process will be continuous, formative and integrative, which will enable the teacher to focus on the learner's progress rather than just the final achievement. In other words, reinforcement measures will be taken as soon as learning difficulties are detected to help students acquire the Key Competences and continue the learning process. Feedback will encourage students to improve their performance before the process comes to an end and progress throughout the course will also be taken into consideration. Evaluation will, therefore, aim at providing students with necessary resources according to their needs, circumstances and learning styles to exploit their strengths and overcome their weaknesses.

5.2.8.4. Grading Criteria and Evaluation Tools

Assessment will not only take into account the resulting product by the end of the project, but also the learning process. It will therefore consider different items, namely the literary text created and the oral presentation promoting the text, which will be done cooperatively, a portfolio compiling the classroom work and drafts completed individually and in group throughout the different stages of the project and the degree of participation and attitude together with assessment forms for evaluating both cooperative work and their individual work in the team (see **Appendix XIII**).

The grading criteria, aligned with the Contents and Objectives developed along the project, will be provided to the students from the beginning of the project to make them aware of what is expected from them. They would be as follows:

- Final product: the literary text created in groups (25%)
- Oral presentation promoting their creations (25%): peer-assessed (20%) and teacher-assessed (80%)
- Portfolio (40%)
- Participation, attitude and self-assessment (10%)

As for the instruments of evaluation, the interactive character of the activities and tasks in the classroom allows for the assessment of the learner's performance and participation through the teacher's observation. Specific rubrics (see **Appendix XIII**) will be used for

the examination of the literary texts and the oral presentations. Peer-assessment will be introduced for students to learn on how to give and receive feedback as well as to make them reflect on their learning processes. The portfolios, collected by the teacher at the end of the project, will be assessed by means of a user-friendly checklist (see **Appendix XIII**). This tool will also be provided to the students so that they can check their portfolios before handing them in. The marks obtained by the students after working in this project will carry the 30% of the weight of the final mark in the term.

5.2.8.5. Evaluation of the Teaching Process and Project

In order to assess the teaching process and to examine if the learning outcomes set for the project have been achieved, three assessment procedures will be followed. The first one entails keeping a teaching journal, which will enable the teacher to reflect on the successes and struggles of specific activities carried out in the classroom and the way difficulties have been handled. This will also allow the teacher to observe whether the objectives set for each lesson have been met or not. The second procedure involves the use of a rubric (see **Appendix XIII**) for observing whether PBL principles are being properly followed and, thus, reflect upon the teaching practice and increase professional growth. The third procedure consists in an exit ticket (see **Appendix XIII**) to be filled out individually and anonymously by the students via *Socrative* once the project has been concluded. It will require them to consider their own learning and express their personal opinion on the project and how it was carried out on the part of the teacher. These procedures will not only provide feedback on the teaching process and project but will also allow the teacher to modify and improve it for the future.

A detailed planning for the whole project with all the materials, tasks and activities can now be found in **Appendix XIV**.

5.3. Implementation of Two Sessions of the Project

As mentioned in previous sections, an adaptation of the two lessons (see **Appendix XVII**) had to be made to suit time limitations and the different classroom context. In this section, the results obtained from the students' questionnaires and the teacher's checklist will be briefly commented.

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5.3.1. Students' Questionnaires

5.3.1.1. Pre-implementation Questionnaire

In Question 1, I found out that in the group of 4th ESO where I was to implement two lessons of my project, there were 9 students out of 17 who liked reading, and 8 who didn't.

As shown in Figure 7, only 5 students claimed to have read literary texts in Question 2. Surprisingly enough, all of these texts were authentic and 4 of them had been read during students' leisure time. Students mentioned having read comics, short stories and novels with titles such as *The Other Side of You* or *The Fault in Our Stars*.
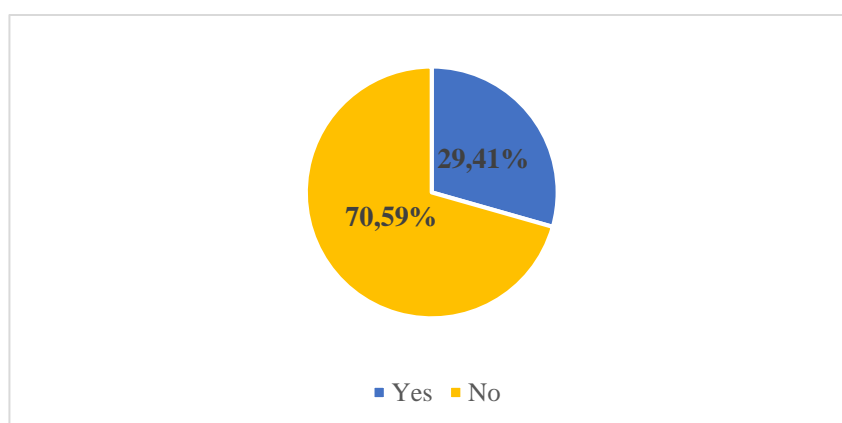
Figure 7. Students who had read literary texts in English and students who had not

In Question 3, I discovered that irrespective of having read texts in English or not, ten out of the seventeen students felt demotivated about dealing with literature in the EFL classroom claiming that they "[didn't] like literature and less in English" (personal communication, May 9, 2018), that it was boring or that they preferred to do funnier things. The rest mentioned feeling excited about the idea of doing something that they loved in the subject; however, most of them were also concerned about the difficulty of introducing literature in the classroom in an engaging and efficient way.

5.3.1.2. Post-implementation Questionnaire

Since no specifications were given as to what was exactly been asked in Question 1, students made reference to different aspects related to the two lessons. Two students stated that they felt that the subject of English in general was boring but that after the sessions they had a better opinion about it. Ten students claimed that they thought that reading in English was tedious and, while 8 of them had realised that it can be fun and interesting, there were still 2 who had not changed their minds. The remaining four expressed their disquietude about the new teacher and the way literature was to be

integrated in the lessons, adding later on that both exceeded their expectations. This would demonstrate that introducing literature in the EFL classroom may have a positive impact on the students' attitudes and reading habits.

In Question 2, from the 16 students who attended both lessons, 15 stated that they had enjoyed the activities I had proposed, justifying their answers by saying that they were very original, interesting and different from what they are accustomed to.

Among the things that they had learned, students generally agreed, in Question 3, that they had learned to appreciate literature, particularly poetry and theatre; that they had acquired new vocabulary and grammatical structures and that they had discovered a different way to train their listening skills. The fact that students were conscious of having enriched their knowledge and valued it denies McKay's (1986) hypothesis that the use of literature might have a negative impact on students' predisposition and motivation to learn.

In Question 4, I realised that the most popular thing in both lessons, with 7 votes, was the use of videos to contextualise or illustrate the literary works. While 5 students declared having enjoyed the most "the first lesson", 3 had liked "the second lesson" more. One student praised the way things were described during the implementation, qualifying my explanations as "very good and clear".

There was no clear consensus about the least popular item. While both the first lesson and the second obtained 4 votes, the activity on ordering the fragments of the play got 2 and the use of videos received 1. In the rest of the answers provided (5) students explained that they could not think of anything because they had enjoyed everything, 3 of them being students who had claimed to have read literary texts before.

The fact that nearly half of the students preferred the audio-visual material to the rest confirms that this generation expresses a preference for the visual, the brief and the immediate. However, it is also worth commenting that the greater length and reading difficulty of the dramatic fragment, as compared to the poem, did not rise significantly the negative votes for the second lesson, some commenting that it was the re-ordering the text that they did not like. This might imply that sometimes students are not as concerned about the length as we think they are (Vincent, 1986), but rather with how we make them approach the text. As suggested below, this may affect the way students follow the plot of the work and perform in subsequent activities (Hişmanoğlu, 2005).

By looking at Figure 8 showing the responses to Question 5, it can be said that most of students' attitude towards reading literature in English had changed after attending the two sessions.
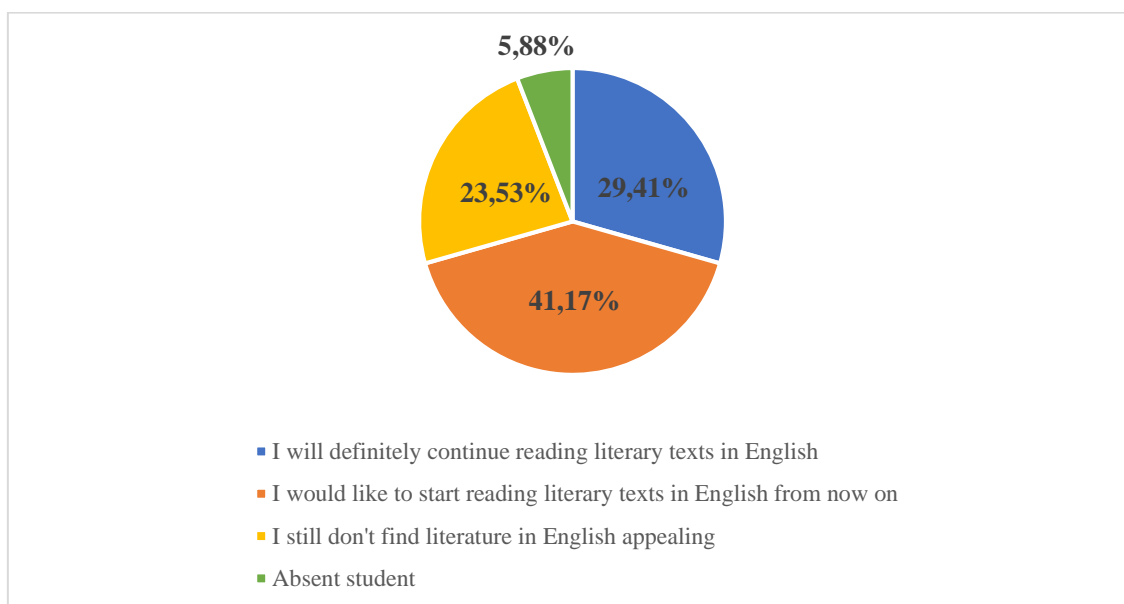
Figure 8. Students' attitude towards reading literature in English after the two sessions

The five students who had already read literature in English stated that they will continue doing it. Among the 12 students who had provided negative answers in Question 2, 7 would like to take up this activity in the future. Therefore, the implications of my implementation are quite positive in the sense that nearly ¾ of the students, those already acquainted with literature in English and some of those having their first contact with it, were willing to continue or start reading in English.

5.3.2. The Teacher's Checklist

The teacher's checklist (see completed in **Appendix XVIII**) allowed me to consider whether the objectives set for both lessons were met or not. It is worth commenting that the small size of the group, helped me observe many more things than expected.

All the items (11) received a high rate in the first lesson. The balance between linguistic, conceptual and procedural demands motivated students to stay focused and perform successfully by resorting to previous knowledge or voicing their doubts. The level of participation was significant, and their interventions showed that they were interested in the topic and that they were (re)defining their set of values and appreciating the text aesthetically. The classroom atmosphere was welcoming enough to invite them to ask me for clarification. All this, together with their engagement in individual and

group tasks, allowed for language to be used meaningfully. The designed tasks and the positive attitude of the students played a crucial role in stimulating cognition, criticism and creativity.

However, the high values achieved during the first lesson decreased in the second, especially in the case of participation. My impression was that, although engaged and focused in the tasks, students did not read the entire text during the while-task or were unable to follow the plotline, which was indispensable for them to follow the rest of the lesson. Concerned with time limitations, I overlooked this possibility and the result was that the balance between different demands was altered from then onwards. Language was still used in a meaningful context, but the opportunities for me to observe whether they had enriched their values or appreciated the text aesthetically were less than in the previous session.

6. CONCLUSION

The main aim of this Master's dissertation was to examine the extent to which literary resources are used in EFL teaching and analyse which literary genres are more attractive and appropriate for teenagers. In order to do so, a questionnaire was distributed to EFL teachers in Aragonese secondary schools, whose responses confirmed that they were interested in the didactic nature of literature and they used some literary texts in their teaching practice. Nevertheless, the low frequency with which these are used, together with the notable absence of authentic texts and the reticence to exploit them for the development of the main skills, cultural and civic values and lexis and grammar, indicates that there is still room for improvement. Regarding literary genres, no agreement was reached among the participants as to which is the most appropriate for didactic purposes; however, the graphic novel was the most widely advocated, reflecting the need to adapt to the traits of this new generation of teenagers.

Furthermore, this research sought to design a checklist upon which EFL teachers could rely when selecting literary texts for their lessons, as the questionnaire had shown teachers had great difficulties when doing this. This tool was also employed in the creation of a teaching proposal that aimed to demonstrate that literary resources could be exploited for the development of students' communicative competence. The proposal in question was a project built upon the principles of CLT (Criado and Sánchez, 2009; Richards, 2006), TBLT (Ellis, 2003; Willis, 1996), cooperative learning (Kagan, 1999; 2014) and PBL (Gil; Larmer, Mergendoller, and Boss, 2015). The students' feedback received after the implementation of some sessions was more positive than my initial expectations. However, both shared that students' learning process was enriched as they used the language meaningfully and motivation increased.

With respect to the strengths and weaknesses of this paper, several aspects should be considered. Among the strengths, it should be pinpointed that the research gathers relevant data related to the use of literature for EFL purposes and feedback on the implementation of two lessons constructed around literary texts from real and varied populations of teachers and students. Another important aspect is that there has been the opportunity not only for observation but also for intervention in a real classroom, which allowed me to draw deeper conclusions on this field of study.

As for the weaknesses, the small size of the sample for the teachers' questionnaire might decrease the validity of the survey, especially if we consider that the participants contributed to the study because they already regarded the use of literature for EFL

purposes favourably. The same happens with the sample of students who attended my two sessions, whose responses, though positive, cannot be considered representative enough. This can also be applied to the impossibility of obtaining a final product which would reveal the degree of success of the lessons in students' learning and the lack of a control group against which I could examine any improvement in language acquisition. Although I tried to be as objective as possible when considering whether the goals of the lessons had been met, biases could have been reduced if the observer had been other than the instructor. Time and program limitations as well as the need to adapt the lessons to a new classroom context definitely constituted a disadvantage in the teaching practice.

Finally, although the findings in this research will be useful within the context of EFL teaching in Aragón and for the development of teaching innovation projects, future research on the use of literary resources in the EFL classroom should consider the attitudes and teaching practices of wider samples of students and teachers. It should also gather more data from students, providing information about not only their attitudes and opinions, but also their actual learning in order to test the didactic efficacy of literature. A greater availability of time to develop the whole project with the students would be useful for considering further improvements in its design.

All in all, it can be concluded that although not indispensable in the teaching of EFL, literature definitely enriches the learning journey of students, enhancing their acquisition of contents and achievement of objectives with the (re)definition of their identity and values. Now, it is the turn for us –teachers and researchers– to let literature challenge our students and make them think about the ways the world could be different.

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Orden ECD/489/2016, de 26 de mayo, por la que se aprueba el currículo de la Educación Secundaria Obligatoria y se autoriza su aplicación en los centros docentes de la Comunidad Autónoma de Aragón. Anexo I: Orientaciones metodológicas.

Orden ECD/489/2016, de 26 de mayo, por la que se aprueba el currículo de la Educación Secundaria Obligatoria y se autoriza su aplicación en los centros docentes de la Comunidad Autónoma de Aragón. Anexo II: Currículo de las materias de la ESO: Lengua Extranjera (Inglés).

Orden ECD/489/2016, de 26 de mayo, por la que se aprueba el currículo de la Educación Secundaria Obligatoria y se autoriza su aplicación en los centros docentes de la Comunidad Autónoma de Aragón. Anexo III: Distribución horario ESO.

Orden ECD/494/2016, de 26 de mayo, por la que se aprueba el currículo de la Bachillerato y se autoriza su aplicación en los centros docentes de la Comunidad Autónoma de Aragón.

Orden ECD/494/2016, de 26 de mayo, por la que se aprueba el currículo de la Bachillerato y se autoriza su aplicación en los centros docentes de la Comunidad Autónoma de Aragón. Anexo II: Currículo de las materias de la ESO: Lengua Extranjera (Inglés).

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8. APPENDIXES

Appendix I: Cover letter for the survey

Departamento de
Filología Inglesa
y Alemana
Universidad Zaragoza
1542

CARTA DE PRESENTACIÓN

Estimados profesores colaboradores:

Mi nombre es Paula Romo, y soy una estudiante del Máster en Profesorado de Educación Secundaria Obligatoria, Bachillerato, Formación Profesional y Enseñanzas de Idiomas, Artísticas y Deportivas de la Universidad de Zaragoza.

Me dirijo a vosotros con el fin de haceros partícipes en un proyecto en el que estoy trabajando este curso como Becaria de Colaboración en el Departamento de Filología Inglesa y Alemana sobre el uso de los recursos literarios como herramienta para la enseñanza del Inglés en Educación Secundaria y Bachillerato. El objetivo de la presente encuesta es estudiar de manera empírica y detallada la metodología que se utiliza en el aula de inglés en diversos centros públicos y concertados de educación secundaria y bachillerato de Zaragoza y, en concreto, de la literatura. Los datos que obtenga con vuestras respuestas son de naturaleza anónima y confidencial, y solamente se utilizarán para dicho estudio e investigación.

Entiendo que nos hallamos en fechas de mucho trabajo, por eso valoro mucho y agradezco de antemano el tiempo que se dedique a completar esta encuesta a través de Google Forms.

En el caso de estar interesados en los resultados de la misma, estaría encantada de compartirlos si así lo deseáis.

Un cordial saludo,

Paula Romo

622329@unizar.es

Appendix II: Teachers' questionnaire
The purpose of the present survey is to obtain a detailed description of secondary education teachers' methodology when teaching English as a Foreign Language, in particular of their employment of literary resources.

CONTEXT

1. Which high school in Zaragoza do you teach English in?

_____

Is it a bilingual high school?

No

Yes

Which year do you teach in?

_____

Does the high school library provide any literary resources (contemporary books, the classics, teen magazines, etc.) in the English language?

No

Yes

USE OF LITERARY RESOURCES IN EFL

2. Do you make use of any literary resources in your English lessons?

No

Yes

If you do, which type?

Graded or simplified texts

Name some: _____

Excerpts from authentic texts

Name some: _____

Whole authentic texts

Name some: _____

How do the students react when they work on this type of texts?

Their motivation increases, and they engage fully with the activities

They adopt the same attitude as with the rest of methodology employed

Their motivation decreases, and they refuse to participate in the activities

Other. Explain briefly: _____

3. How often do you employ literary resources in your lessons?

Only on special occasions

Only during the high school cultural week

Once every semester

Once or twice a month

Every week

Every lesson

4. Who chooses the texts you deal with in class? Which criteria do you adopt when choosing the texts you are going to deal with in class?

I let my students pick those they interest them most.

I choose them … (please, choose at least one option):

    … according to my students' tastes.

    … according to the topics they display.

    … according to their appropriateness to the curriculum.

    … according to their degree of authenticity.

    … according to their author.

    Other. Explain briefly _____

MATERIALS

5. Do you use a textbook for your English lessons?

No. Which materials do you use? _____

Yes. Which textbook? _____

If you do, does it include literary texts?

No

Yes. Specify which type of literary texts (fictional, cultural, journalistic, etc.)
_____

APPROPRIATENESS OF LITERARY GENRES

6. Which literary genres do you consider appropriate for the teaching of EFL? (Number them from 1 to 8, considering 1 as 'the most appropriate' and 8 as' the least appropriate'):

Novels

Poetry

Short stories

Plays

Graphic novels

Journalistic texts

Memoirs and autobiographies

Essays

SKILLS

7. Which skills do you try to promote when working with texts in your classroom? (You can choose more than one option):

Reading

Writing

Listening

Use of English (Grammar and Vocabulary)

Speaking

Cultural and civic values

RELEVANCE AND EVALUATION

8. If you do use literary texts as a teaching tool, how relevant do you consider these are in the learning process of your students?

They are essential.

They are important.

They are useful.

They are not very useful.

They are not important at all.

Do you include them in the assessment process?

No

Yes. Please write an approximate percentage of their weight: _____

In case you do, which tools do you employ to evaluate them?

Rubrics and checklists

Classroom quizzes

Digital tools and apps

Other. Explain briefly: _____.

FUTURE IMPLEMENTATION

9. If you do not use literary texts as a teaching tool, would you consider integrating them in your future classroom methodology?

Yes

No

Why? _____

Appendix III: Checklist for text selection[1]

Suitability of content					
	Text 1	**Text 2**	**Text 3**	**Text 4**	**Text 5**
The subject matter (themes and topics) of the text is relatable to curricular or cross-curricular contents					
The content of the text is relevant for secondary-school students, i.e. it is connected with their own experiences and emotions					
The content of the text is engaging, interesting and enjoyable					
The text presents social and cultural components					

Readability					
	Text 1	**Text 2**	**Text 3**	**Text 4**	**Text 5**
The text is readable and provides comprehensible input according to the students' level and stage, i.e. renders lexical and structural difficulties that will challenge the students without overwhelming them					
The text displays rich and significant input, reflecting natural and everyday speech					

---

[1] The criteria that constitute this checklist derive from the literature reviewed in the section devoted to "Theoretical Framework".

Accessibility[2]					
	Text 1	**Text 2**	**Text 3**	**Text 4**	**Text 5**
The level of difficulty of the text is appropriate to the language level of the year/grade					
The level of difficulty of the text complies with the evaluation criteria and standards of the year/grade					
The content enables the students to meet learning objectives					

Exploitability within the CLT framework					
	Text 1	**Text 2**	**Text 3**	**Text 4**	**Text 5**
The material enables or can be adapted for the successful meeting of individual learning needs and styles					
The material has the potential to derive communicative and interactive activities, favouring a more real, meaningful, contextualised and integrative approach to EFL					
The material can be integrated to work on different skills and subskills					
The material has the potential to stimulate students cognitively, critically and creatively					
The material has the potential to derive both accuracy-oriented and fluency-oriented activities					
The material allows for a balance between linguistic, conceptual and procedural demands					
The material provides opportunities for task-based learning and cooperative learning, promoting the students' learning autonomy					
The material provides opportunities for cooperative learning, promoting the students' learning autonomy					

---

[2] The teacher will need to resort to the curriculum to consider the items in this section.

Didactic possibilities					
	Text 1	Text 2	Text 3	Text 4	Text 5
The material presents information in appealing ways					
The material provides flexibility in its use and implementation					

Literary learning					
	Text 1	Text 2	Text 3	Text 4	Text 5
The material promotes intercultural competence, i.e. it equips the students with cultural awareness and useful tools for cross-cultural communication					
The material endorses the cultural appreciation of the target language					
The material establishes connections between native culture and the target culture					
The material has the potential to develop the students' democratic and ethical values; i.e. empathy, respect and awareness of others					
The material cultivates the appreciation of literature and its different literary genres					

Appendix IV: Pre-teaching questionnaire

1. Do you like reading?

a) Yes

b) No

2. Have you ever read a literary text in English?

a) Yes*

b) No

*If you have, which one(s)?

_____

*Were they authentic texts or adaptations?

*Did you read them for school or in your leisure time?

_____

3. How do you feel about the idea of dealing with literature in the English classroom? Why?

_____

_____

Appendix V: Post-teaching questionnaire

· Before these two lessons, I used to think…

_____

· Now, I think…

_____

Did you like the activities we've done? Why?

_____

What have you learned?

_____

_____

What did you enjoy the most?

_____

What did you enjoy the least?

_____

Choose the option that best describes your feelings after these two lessons:

❑ I will definitely continue reading literary texts in English.

❑ I would like to stop reading literary texts in English.

❑ I would like to start reading literary texts in English from now on.

❑ I still don't find literature in English appealing.

Appendix VI: Teacher's checklist

"Writing Back to America"					
Date:	Classroom:	Number of students:			
	1	**2**	**3**	**4**	**5**
Language was used in a meaningful context					
Students resorted to their previous knowledge to succeed in the performance of the activities					
The balance between linguistic, conceptual and procedural demands enabled students to perform successfully					
Students were able to follow the class and if they were not, they asked the teacher					
Students were stimulated cognitively, critically and creatively					
Students stayed focused during the three stages of the task					
Students showed motivation and interest in the topic					
The participation rate was high (e.g. volunteering, following the routine, participating in discussion, etc.)					
Students were actively engaged in individual and in group tasks					
Students enriched their set of values					
Students appreciated the text aesthetically					

"Let's Make a Drama Out of This!"					
Date: Classroom: Number of students:					
	1	2	3	4	5
Language was used in a meaningful context					
Students resorted to their previous knowledge to succeed in the performance of the activities					
The balance between linguistic, conceptual and procedural demands enabled students to perform successfully					
Students were able to follow the class and if they were not, they asked the teacher					
Students were stimulated cognitively, critically and creatively					
Students stayed focused during the three stages of the task					
Students showed motivation and interest in the topic					
The participation rate was high (e.g. volunteering, following the routine, participating in discussion, etc.)					
Students were actively engaged in individual and in group tasks					
Students enriched their set of values					
Students appreciated the text aesthetically					

Appendix VII: Graphs with answers to Question 6 in teachers' questionnaire

Poetry

Short stories

Plays

62

Graphic novels

Journalistic texts

Memoirs and autobiographies

Essays
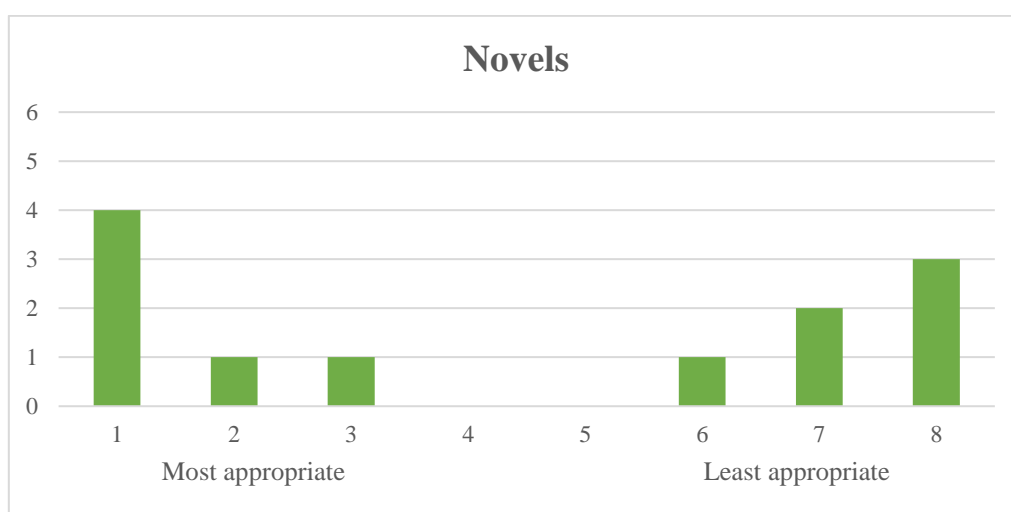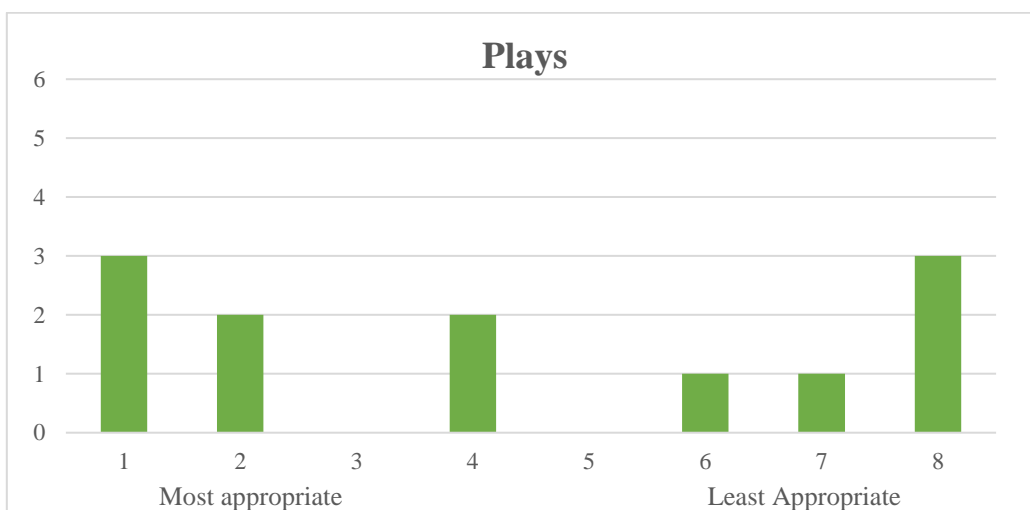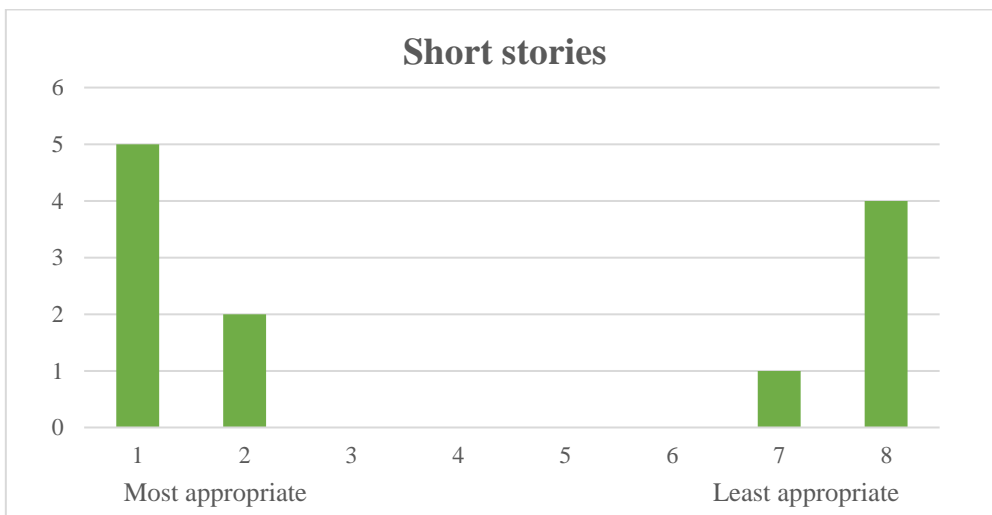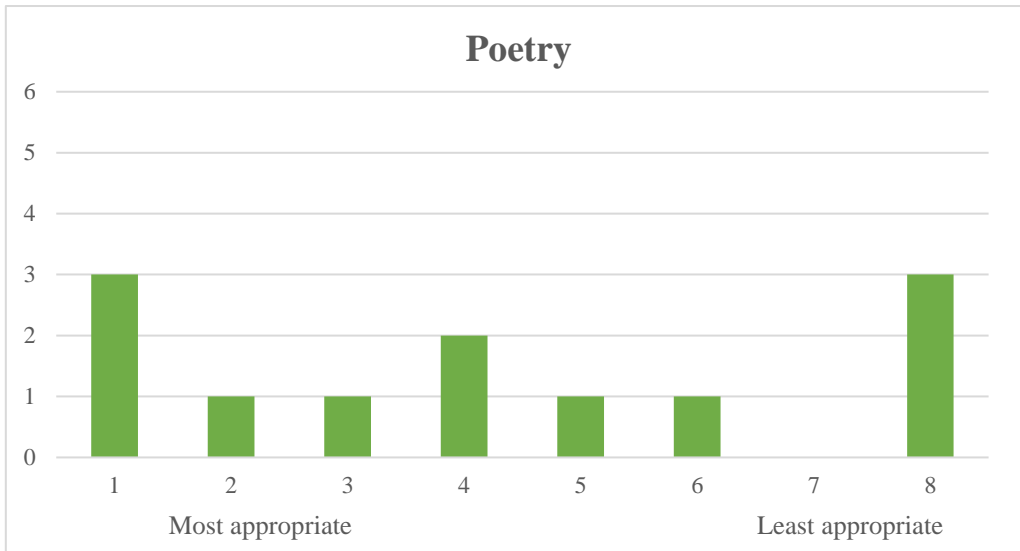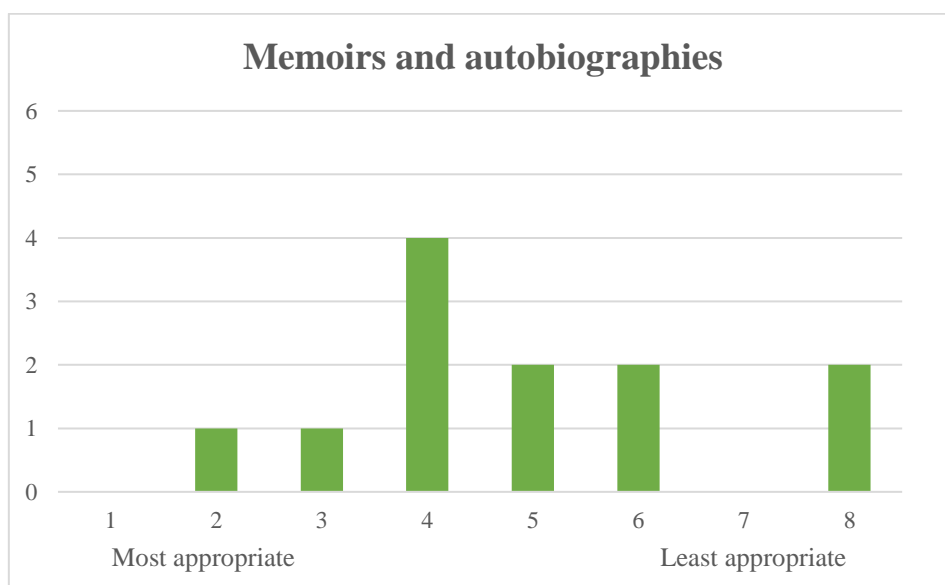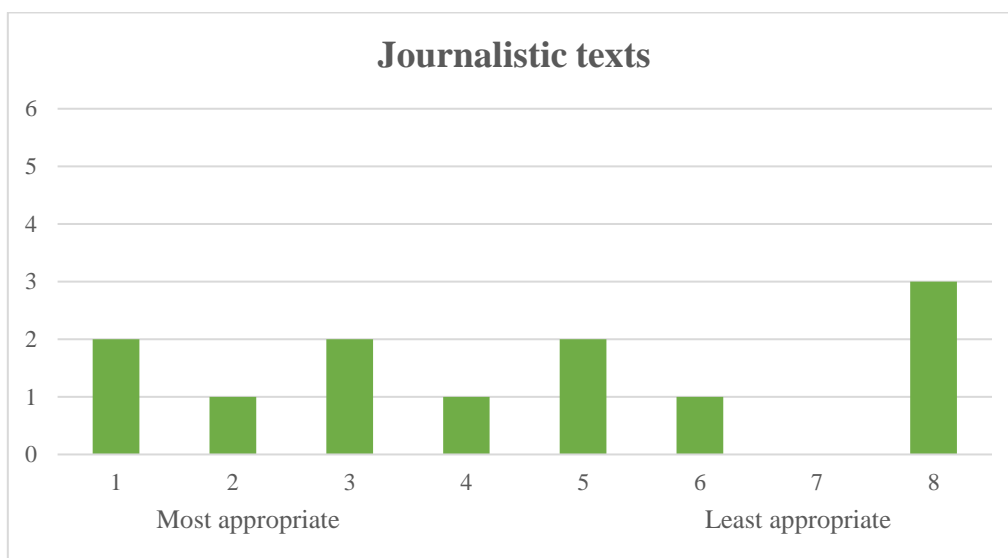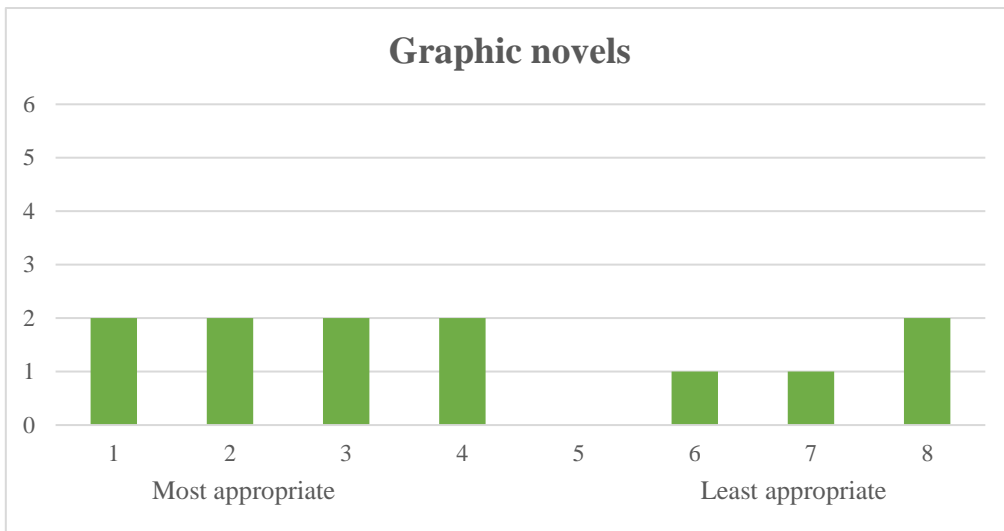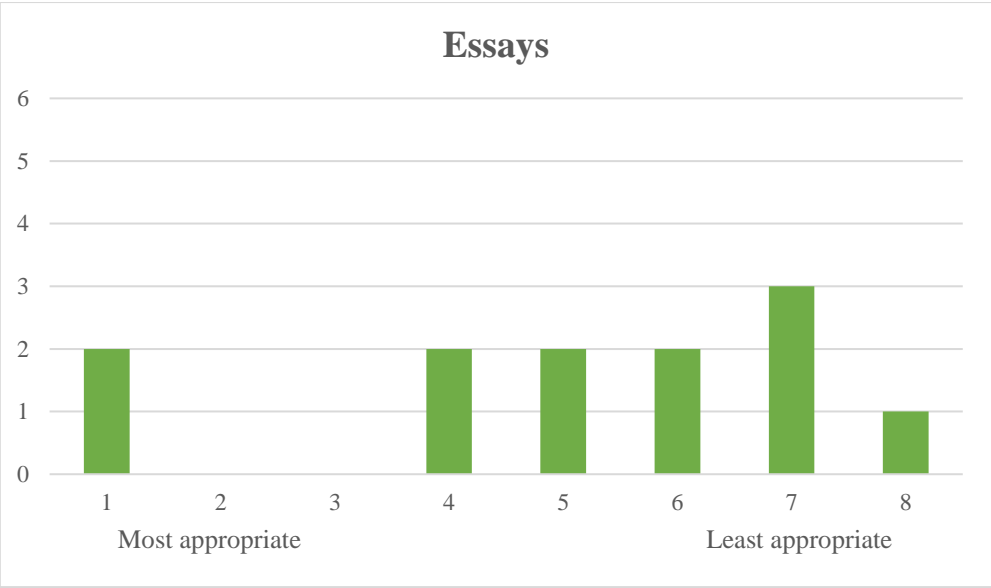
Appendix VIII: Implementation Calendar[3]

Date	Classroom	Lessons
12 April 2018	4th ESO B	Lesson 1: **Activation** (presentation of the challenge, Compass Points organiser, word cloud)
13 April 2018	4th ESO B	Lesson 2: **Discovering** the short story (E.A. Poe's "The Tell-Tale Heart")
16 April 2018	4th ESO B	Lesson 3: **Discovering** poetry I (F. Cornford's "Childhood")
17 April 2018	4th ESO B	Lesson 4: **Discovering** poetry II (L. Hughes' "I, Too")
19 April 2018	4th ESO B	Lesson 5: **Discovering** drama (fragment of O. Wilde's *The Importance of Being Earnest*)
20 April 2018	4th ESO B	Lesson 6: **Discovery** (review of characteristics and reflection); **Deepening** (Research on teenagers' literary interests and synthesis)
23 April 2018	San Jorge	
24 May 2018	4th ESO B	Lesson 7: **Deepening** into a literary genre; Push creative thinking
26 May 2018	4th ESO B	Lesson 8: **Planning** (creation of checklists and pre-writing)
27 May 2018	4th ESO B	Lesson 9: **Creation** (Composition, revision, edition)
30 April 2018	Bank holiday	Homework Finish the texts if necessary Create a cover page or illustration for the text, Send the text and the cover page/illustration via email to the teacher for **publication**
1 May 2018		
3 May 2018	4th ESO B	Lesson 10: Oral presentation and portfolio collection
4 May 2018	4th ESO B	Lesson 11: Oral presentation and portfolio collection

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[3] This calendar shows an estimated schedule for the project to be implemented.

Appendix IX: Curricular Contents of the Project

The specific curricular contents (*Anexo II: Currículo de las Materias de la ESO*) to be dealt with in this project are the following:

BLOQUE 1**:** Comprensión de textos orales		
CONTENIDOS	**LESSON**	**ACTIVITY**
Habilidades y estrategias de comprensión:		
Comprensión de la información general y específica de textos orales diversos (charlas, diálogos, monólogos, recitación de poemas) adecuados a su capacidad y experiencia, transmitidos de viva voz por el profesor y en clips de películas	4	Pre-task (1 and 2) and While-task (1 and 2)
	5	Post-task (4 and 5)
Interpretación de los mensajes: Identificación de la idea principal y las secundarias; distinción entre datos y opiniones; intención del hablante, rasgos de humor e ironía, implícitos diversos, etc.	4	Pre-task (1 and 2) and While-task (1 and 2)
	5	Post-task (4 and 5)
Utilización de estrategias de comprensión:		
Distinción de tipos de comprensión (información general, específica y detallada; implicaciones)	4	Pre-task (1 and 2) and While-task (1 and 2)
	5	Post-task (4 and 5)
Deducción de significados (explícitos e implícitos) a partir del contexto lingüístico o situacional	4	Pre-task (1 and 2)
Estrategias para resolver tareas concretas: Lectura cuidadosa de todas las opciones antes de escuchar, identificación de participantes, toma de notas mientras se escucha, etc.	4	Pre-task (1 and 2) and While-task (1 and 2)
Aspectos socioculturales y sociolingüísticos:		
Valores, creencias y actitudes; actitud crítica hacia pre-conceptos y estereotipos; respeto hacia otras formas de pensar	4	Pre-task (1 and 2)
Lenguaje no verbal	4	Pre-task (1 and 2)
	5	Post-task (4 and 5)
Valoración de la lengua extranjera como instrumento de información, comunicación y entendimiento entre culturas	4	Pre-task (1 and 2)
Funciones comunicativas:		
Descripción de cualidades abstractas de personas, objetos, lugares y actividades	4	Pre-task (1 and 2)
	5	Post-task (4 and 5)

Narración de hechos pasados y recientes; descripción de estados y situaciones presentes; expresión de planes, intenciones y predicciones para el futuro	4	Pre-task (1 and 2)
Expresión de desaprobación, enfado y esperanza	4	Pre-task (1 and 2)

BLOQUE 2: Producción de textos orales: Expresión e interacción		
CONTENIDOS	**LESSON**	**ACTIVITY**
Habilidades y estrategias de producción:		
Producción oral de descripciones, narraciones y explicaciones sobre hechos, experiencias y contenidos diversos	2	Pre-task (3) Post-task (1 and 3)
	3	While-task (1)
	5	While-task (3 and 4)
	7	2
	10 and 11	Oral presentations
Participación espontánea en situaciones de comunicación en el aula y en conversaciones sobre temas cotidianos o de su interés, con diversos fines comunicativos, utilizando las convenciones propias de la conversación	1	1 and 2
	2	Pre-task (2) While-task (3) and Post-task (3)
	3	Pre-task (2) and Post-task (1 and 3)
	4	Pre-task (2), While-task (2) and Post-task (1 and 2)
	5	Pre-task (1), While-task (2) and Post-task (1, 2, 3 and 5)
	6	1
	7	1
	8	1 and 2
Utilización de estrategias de comunicación:		
Planificación	Concebir el mensaje con claridad, distinguiendo su idea o ideas principales y su estructura básica	10 and 11	Oral presentations

	Usar adecuadamente recursos digitales o bibliográficos para hacer monólogos, diálogos o presentaciones en equipo	10 and 11	Oral presentations
	Adecuar el texto al destinatario, contexto y canal, aplicando el registro y la estructura de discurso adecuados a cada caso	10 and 11	Oral presentations
Ejecución	Apoyarse en y sacar el máximo partido de los conocimientos previos (e.g. fórmulas y expresiones ya aprendidas)	3	Pre-task (2)
		5	Pre-task (2)
		7	2
		8	1
		10 and 11	Oral presentations
	Expresar el mensaje con claridad, coherencia, estructurándolo adecuadamente y ajustándose a los modelos y fórmulas de cada tipo de texto (descripción, narración, opinión, …)	2	Pre-task (3) and Post-task (3)
		5	While-task (3 and 4)
		8	1
		10 and 11	Oral presentations
	Reflexionar y aplicar estrategias de auto-corrección y autoevaluación para mejorar la expresión oral; reconocer el error como parte del proceso de aprendizaje	10 and 11	Oral presentations
	Compensar las carencias lingüísticas mediante procedimientos lingüísticos, paralingüísticos y paratextuales: o Lingüísticos: Utilizar palabras de significado parecido; definir o parafrasear un término o expresión o Paralingüísticos y paratextuales: – Pedir ayuda, aclaraciones (estrategia cooperativa); señalar objetos o imágenes, usar deícticos o realizar acciones que aclaren el significado – Usar lenguaje corporal culturalmente pertinente (gestos, expresiones faciales, posturas, contacto visual o corporal, proxémica) – Usar sonidos extralingüísticos y cualidades prosódicas convencionales (intensidad de voz, tono, volumen, risas, pausas, …) – Ser conscientes de las consecuencias pragmáticas de estas estrategias en la interpretación del mensaje	10 and 11	Oral presentations

Aspectos socioculturales y sociolingüísticos:		
Lenguaje no verbal	10 and 11	Oral presentations
Valoración de la lengua extranjera como instrumento de información, comunicación y entendimiento entre culturas	2	Post-task (1 and 2)
	3	Post-task (1 and 2)
	4	Post-task (1 and 3)
	5	Post-task (3 and 6)
	6	1 and 2
	7	1
Funciones comunicativas:		
Descripción de cualidades físicas y abstractas de personas, objetos, lugares y actividades	7	2
Narración de hechos pasados y recientes; descripción de estados y situaciones presentes; expresión de planes, intenciones y predicciones para el futuro	2	Post-task (3)
	5	While-task (4)
	7	2
Intercambio de opiniones, puntos de vista y consejos	8	1
Expresión de diversos tipos de modalidad (actitud del hablante hacia lo que sucede): certeza, probabilidad y posibilidad	2	Pre-task (3) and Post-task (3)
	3	Pre-task (2)
	5	Pre-task (1 and 2)
Sugerencias, consejos, condiciones e hipótesis	1	1
	2	Pre-task (3) and Post-task (3)
	5	Pre-task (1) and Post-task (2)
	8	1
Establecimiento y mantenimiento de la comunicación, y organización del discurso	10 and 11	Oral presentations
Estructuras sintáctico-discursivas:		
El verbo y el sintagma verbal	Tense review: Future Simple (*will*) and Future Continuous (*will be -ing*)	3	Pre-task (2)

	Tense review: Second Conditional	5	Post-task (2)
	Modality: possibility (*could, may, might*); prediction (*will*), positive deduction (*must*); negative deduction (*can't*)	2	Pre-task (2) and Post-task (3)
		5	Pre-task (1)
	Modality: advice (*should*)	1	1
		8	1
La oración simple		1	1
		2	Pre-task (2 and 3), While-task (3) and Post-task (3)
		3	Pre-task (2), While-task (1)
		4	Pre-task (2), While-task (2) and Post-task (1 and 2)
		5	Pre-task (1), While-task (2, 3 and 4) and Post-task (1, 3, and 4)
		6	1 and 2
		7	1 and 2
		8	1 and 2
		10 and 11	Oral presentations
La oración compuesta – Coordination and Subordination		2	Pre-task (3) and Post-task (3)
		3	While-task (1)
		4	While-task (2)
		5	While-task (3 and 4) and Post-task (2)
		6	2
		7	2
		8	1 and 2
		10 and 11	Oral presentations

Léxico oral de uso común (recepción):		
	1	1 and 2
Identificación personal; vivienda, hogar y entorno (barrio, ciudad); actividades de la vida diaria; familia y amigos; trabajo y ocupaciones; tiempo libre, ocio y cultura (música, libros, cine, televisión); noticias de interés; temas relacionados con otras áreas del currículo	2	While-task (3) and Post-task (3)
	3	Post-task (1 and 3)
	4	Post-task (1)
	5	While-task (4) and Post-task (5)
	6	1 and 2
	7	2
	10 and 11	Oral presentations
Patrones sonoros, acentuales, rítmicos y de entonación:		
Reconocimiento de patrones de rima, ritmo y entonación	3	While-task (1)

BLOQUE 3: Comprensión de textos escritos		
CONTENIDOS	LESSON	ACTIVITY
Habilidades y estrategias de comprensión:		
Comprensión de la información general y específica de textos auténticos, redactados en una lengua de uso habitual: textos literarios (poemas, relatos cortos, fragmentos de obras de teatro) y artículos de temas de interés (intereses literarios de los adolescentes).	2	While-task (2 and 3)
	3	While-task and post-task (1)
	4	While-task and Post-task (1)
	5	While-task and Post-task (3)
	6	2
Lectura autónoma de textos más extensos relacionados con sus intereses, y adaptados a su nivel competencial	6	2
Interpretación de los mensajes: Rasgos propios del código escrito; identificación de la idea principal y las secundarias; distinción entre hechos y opiniones, intención del autor, rasgos de humor e ironía, implícitos diversos, etc.	2	While-task (2 and 3) and Post-task
	3	While-task and post-task;

	4	While-task and Post-task (1)
	5	While-task and Post-task (3 and 5)
	6	1
Utilización de estrategias de comprensión:		
Activación de conocimientos previos sobre el tema y el tipo de tarea	3	Pre-task
	4	Pre-task
	5	Post-task (2)
Predicción de información a partir de elementos textuales y no textuales	2	Pre-task
	5	Pre-task (1)
Distinción de tipos de comprensión (información general, específica y detallada); implicaciones	2	While-task (3)
	3	Post-task (1)
	4	Post-task (1)
	5	While-task (4)
	6	2
Deducción de significados (explícitos e implícitos) a partir del contexto	2	While-task (3)
	3	Post-task (1)
	4	Post-task (1)
Reformulación de hipótesis a partir de la comprensión de elementos nuevos	5	Post-task (1)
Uso de recursos bibliográficos con el fin de resolver problemas de comprensión	2	While-task
	3	While-task
	5	While-task
Aspectos socioculturales y sociolingüísticos:		
Convenciones sociales, normas de cortesía y registros lingüístico formal	5	While-task and Post-task (3)
Costumbres, tradiciones (similitudes y diferencias significativas que prevalecen entre hablantes de la lengua extranjera y de la propia)	4	While-task and Post-task (1)

	5	While-task
Valores, creencias y actitudes; actitud crítica hacia pre-conceptos y estereotipos; respeto hacia otras formas de pensar	2	While-task (2 and 3) and Post-task (3)
	3	While-task and Post-task (1)
	4	Post-task (1)
	5	Post-task (1)
Valoración de la lengua extranjera como instrumento de información, comunicación y entendimiento entre culturas	2	Post-task (1 and 2)
	3	Post-task (1 and 2)
	4	Post-task (1 and 3)
	5	Post-task (3 and 6)
	6	1 and 2
	7	1
Funciones comunicativas:		
Descripción de cualidades físicas y abstractas de personas, objetos, lugares y actividades	2	While-task
	3	While-task
	4	While-task
	5	While-task
Narración de hechos pasados y recientes; descripción de estados y situaciones presentes; expresión de planes, intenciones y predicciones para el futuro	2	While-task
	3	While-task
	4	While-task
	5	While-task
Intercambio de información personal, aficiones, opiniones y puntos de vista	5	While-task
Expresión de diversos tipos de modalidad (actitud del hablante hacia lo que sucede): certeza, probabilidad y posibilidad	2	While-task (3)
	3	Post-task (1)
	4	Post-task (1)

Voluntad, intención, decisión, capacidad	2	While-task (3)	

Expresión de interés, aprobación, aprecio, simpatía, satisfacción, esperanza, confianza, sorpresa, y sus contrarios	2	While-task (3)	
	3	While-task and Post-task (1)	
	4	While-task and Post-task (1)	
	5	While-task and Post-task (3)	

Estructuras sintáctico-discursivas:

El verbo y el sintagma verbal	Modality: Ability (*can, be able to, could*); possibility (*could, may, might*); prediction (*will*), positive deduction (*must*); negative deduction (*can't*); obligation (*must, have to*); no obligation/no necessity (*needn't, don't need to, don't have to*); prohibition (*mustn't, can't*); advice (*should*); permission/request (*can, could, may*)	2	Post-task (1)
El adjetivo y el adverbio	Adverbs: degree (e.g. *pretty good, much too expensive; absolutely, a (little) bit*); time (*early, late, ever, never, already, yet, just, ago*); frequency (e.g. *hardly ever, daily*); adverbs and phrases of manner (e.g. *carefully, in a hurry*); irregular adverbs (e.g. *hard, fast, high, straight*)	5	Post-task (3)

Léxico oral de uso común (recepción):

Identificación personal; vivienda, hogar y entorno (barrio, ciudad); actividades de la vida diaria; familia y amigos; trabajo y ocupaciones; tiempo libre, ocio y cultura (música, libros, cine, televisión); lengua y comunicación; medio ambiente; noticias de interés; temas relacionados con otras áreas del currículo	2	While-task
	3	While-task
	4	While-task
	5	While-task

Patrones gráficos y convenciones ortográficas:

Convenciones de uso	2	Post-task (2)
	3	Post-task (2)
	4	Post-task (3)
	5	Post-task (6)

BLOQUE 4: Producción de textos escritos: Expresión e interacción		
CONTENIDOS	**LESSON**	**ACTIVITY**
Habilidades y estrategias de producción:		
Composición de textos escritos creativos (descripciones, narraciones) sobre temas de actualidad o de interés personal	7	2
	9	Composition Revision Edition
Utilización de estrategias de producción:		
Planificación — Activar y coordinar las propias competencias generales y comunicativas con el fin de realizar eficazmente la tarea (repasar qué se sabe sobre el tema, generar opciones a través de organizarlas en párrafos, revisar un borrador, etc.)	8	1 and 2
	9	Composition Revision
Ejecución — Apoyarse en y sacar el máximo partido de los conocimientos previos (e.g. fórmulas y expresiones ya aprendidas)	7	2
	9	Composition Revision Edition
Ejecución — Escribir textos a partir de modelos y actividades guiadas	8	1 and 2
Ejecución — Escribir el mensaje con claridad, ajustándose a los modelos y fórmulas de cada tipo de texto	8	1 and 2
	9	Composition
Ejecución — Reflexionar y aplicar estrategias de auto-corrección y autoevaluación para mejorar la expresión escrita; y reconocer el error como parte del proceso de aprendizaje	9	Revision Edition
Aspectos socioculturales y sociolingüísticos:		
Convenciones sociales, normas de cortesía y registros lingüísticos (formal, informal, especializado)	7	2
	8	1 and 2
	9	Composition Revision Edition
Costumbres, tradiciones (similitudes y diferencias significativas que prevalecen entre hablantes de la lengua extranjera y de la propia)	7	2
	8	1 and 2
	9	Composition Revision Edition
Valores, creencias y actitudes; actitud crítica hacia pre-conceptos y estereotipos; respeto hacia otras formas de pensar	7	2
	9	Composition Revision Edition
Lenguaje no verbal	7	2
	9	Composition Revision Edition

	7	2
	8	1 and 2
Valoración de la lengua extranjera como instrumento de información, comunicación y entendimiento entre culturas	9	Composition Revision Edition
Interés por establecer contactos con hablantes de otras lenguas	Although it has not been developed for this EFL project, this would be the case if the school participated in a European project whereby the literary texts created by the students could be read by students of other countries	
Funciones comunicativas:		
Iniciación y mantenimiento de relaciones personales y sociales	7	2
	9	Composition Revision Edition
Descripción de cualidades físicas y abstractas de personas, objetos, lugares y actividades; descripción de fotografías	7	2
	9	Composition Revision Edition
Narración de hechos pasados y recientes; descripción de estados y situaciones presentes; expresión de planes, intenciones y predicciones para el futuro	7	2
	9	Composition Revision Edition
Intercambio de información personal, aficiones, opiniones y puntos de vista, consejos	7	2
	9	Composition Revision Edition
Expresión de diversos tipos de modalidad (actitud del hablante hacia lo que sucede): certeza, probabilidad y posibilidad	7	2
	9	Composition Revision Edition
Voluntad, intención, decisión, capacidad, prohibición, obligación y necesidad	7	2
	9	Composition Revision Edition
Sugerencias, consejos, condiciones e hipótesis	7	2
	9	Composition Revision Edition
Expresión de interés, aprobación, aprecio, simpatía, satisfacción, esperanza, confianza, sorpresa, y sus contrarios	7	2
	9	Composition Revision Edition
Establecimiento y mantenimiento de la comunicación, y organización del discurso	9	Composition Revision Edition

Estructuras sintáctico-discursivas:				
El verbo y el sintagma verbal	Tense review: present simple/present continuous; past simple/past continuous; *will, be going to*; present simple and continuous with future meaning; *used to*; present perfect simple; past perfect simple		7	2
			9	Composition Revision Edition
	Aspect: progressive (*was writing*), perfective (*have written*)		7	2
			9	Composition Revision Edition
	Modality: Ability (*can, be able to, could*); possibility (*could, may, might*); prediction (*will*), positive deduction (*must*); negative deduction (*can't*); obligation (*must, have to*); no obligation/no necessity (*needn't, don't need to, don't have to*); prohibition (*mustn't, can't*); advice (*should*); permission/request (*can, could, may*)		7	2
			9	Composition Revision Edition
	Verbs + preposition (e.g. *fall in love with, dream about, think of, get married to*)		7	2
			9	Composition Revision Edition
El sustantivo y el sintagma nominal; los pronombres	Review	Count/non-count nouns; collective nouns; compounds	7	2
			9	Composition Revision Edition
		Determiners; specific/generic reference of articles; zero article (e.g. *go by train; stay at home*); pre-determiners (*all, both, half*)	7	2
			9	Composition Revision Edition
		Number: Singular invariables (e.g. *homework, news*); plural invariables (e.g *scissors, glasses*); irregular plurals	7	2
			9	Composition Revision Edition
		Personal dual gender (e.g. *male student; female teacher*); the genitive case: *'s* and *of*-phrase	7	2
			9	Composition Revision Edition
		Quantifiers: *(a) few, (a) little, a lot of, lots of, plenty of, several,* etc.	7	2
			9	Composition Revision Edition

	Pronouns: Use of *it*; possessives; *some-, any-, no-* and *every-* compounds; reflexive and emphatic pronouns (*He cut himself vs. He finished the job himself*)	7	2
		9	Composition Revision Edition
	Study of reciprocal pronouns (*each other*); anaphoric substitute *one* (*a small one; the one*(*s*); *the blue on*e(*s*))	7	2
		9	Composition Revision Edition
El adjetivo y el adverbio	Adverbs: degree (e.g. *pretty good, much too expensive; absolutely, a (little) bit*); time (*early, late, ever, never, already, yet, just, ago*); frequency (e.g. *hardly ever, daily*); adverbs and phrases of manner (e.g. *carefully, in a hurry*); irregular adverbs (e.g. *hard, fast, high, straight*)	7	2
		9	Composition Revision Edition
La preposición y el sintagma preposicional	Place relations: Position (*on, in, at, by, under, over, below, behind, between*); direction (*to, onto, into, towards, up, down, along*); motion (*from ... to, out of*); passage (*across, through, past*); orientation (*beyond*); origin (*from*)	7	2
		9	Composition Revision Edition
	Time relations: Time when (*at, on, in*); duration (*from ... to, for, since*); prep. + noun (e.g. *at/after/until/before midnight*)	7	2
		9	Composition Revision Edition
	Manner (e.g. *in a low voice*); means (e.g. *by ferry*); instrument (e.g. *with/without oxygen*); agentive (e.g. *by experts*)	7	2
		9	Composition Revision Edition
	Cause relations (*because of, due to, thanks to*)	7	2
		9	Composition Revision Edition
La oración simple	Statements: Affirmative; existential clauses (*There could be*); tags (e.g. *Yes I will*); *Me too*; *Think/Hope so*; negative sentences with *not, never, no* (e.g. *no chance*); negative tags (e.g. *No, I haven't*); *me neither*; alternative negative elements (e.g. *I didn't see any birds = I saw no birds*)	7	2
		9	Composition Revision Edition
	Questions: *Yes/No* questions; *Wh-* questions with prepositions (e.g. *What is the book about?*); Tag questions (e.g. *He likes that, doesn't he?*); Subject/object questions	9	Composition Revision Edition

	Commands: The imperative (e.g. *Don't touch any cables*); with subject (*You be quiet!*)	7	2
		9	Composition Revision Edition
	Exclamations: *What* + (adj.) + noun (e.g. *What beautiful horses!*); *How* + adv. + adj. (e.g. *How very nice!*); exclamatory sentences (e.g. *Hey, that's my bike!*)	7	2
		9	Composition Revision Edition
La oración compuesta –Coordination: *and, or, but*; *not only … but also*; *both … and, either … or, neither … nor*		7	2
		9	Composition Revision Edition
La oración compleja – Subordination	Nominal clauses: - *That* clauses (e.g. *I'm sure that he will come*); *Yes-No* interrogative clauses (e.g. *Do you know if/whether the banks are open?*) - *To*-infinitive clauses (e.g. *He decided to try Skype*); *-ing* clauses (e.g. *Using this phone is easy*; *I like cooking*). Gerunds after prepositions (e.g. *She's keen on travelling*) - Reported speech: changes in tenses, pronouns and adverbs; statements, questions, requests and commands; *said/told/asked*; other reporting verbs + Oi + infinitive (e.g. *encouraged, advised*)	7	2
		9	Composition Revision Edition
	Relative clauses: Use of relative pronouns (*who, that, which, whose*) and relative adverbs (*where, when, why*)	7	2
		9	Composition Revision Edition
	Adverbial clauses: - Time (*when, as, while, until, after, before, since, as soon as*) - Place (*where, wherever*; e.g. *You can go wherever you like.*) - Condition (*if, unless*); types: zero, first, second and third conditional; use of *were* (*If I were…*) - Concession, contrast (*although*) - Reason or cause (*because, as, since*) - Purpose (*to* + infinitive; *for* + *-ing*) - Result (*so, such* + NP + *that, so* + adj. + *that*; e.g. *He was such an attractive boy that… / He was so attractive that…*)	7	2
		9	Composition Revision Edition

	Otros conectores –Conjuncts (adverb phrases and prepositional phrases): - Sequence (*first of all, first(ly), second(ly), next, then, after that, afterwards, eventually, finally, last(ly), at last*); Additive, reinforcing (*also, moreover, in addition*)	7	2
	- Concessive, contrastive (*however, nevertheless, on the other hand, though*); Result (*therefore, as a result, consequently, for this reason*)	9	Composition Revision Edition
Léxico oral de uso común (recepción):			
Identificación personal; vivienda, hogar y entorno (barrio, ciudad); actividades de la vida diaria; familia y amigos; trabajo y ocupaciones; tiempo libre, ocio y cultura (música, libros, cine, televisión); lengua y comunicación; medio ambiente, clima y entorno natural; noticias de interés; Tecnologías de la Información y la Comunicación; temas relacionados con otras áreas del currículo		7	2
		9	Composition Revision Edition
Patrones gráficos y convenciones ortográficas:			
Uso de todos los signos de puntuación; convenciones de uso		9	Composition Revision Edition
Manejo de procesadores de texto y diccionarios para resolver dudas ortográficas en textos digitales		9	Composition Revision Edition

Appendix X: Cross-curricular Contents of the Project

The cross-curricular contents (*Orden EDC/489/2016, de 26 de mayo*, Section 11) tackled in this project are the following:
- Reading comprehension, oral and written expression, audio-visual communication, ICTs and entrepreneurship and civic education.
- The development of values that foster equality between both men and women and people belonging to different cultures, races and social classes.
- The encouragement of values such as freedom, justice, equality, democracy, respect for human rights and rejection of violence.
- The promotion of equality of opportunity, creativity, autonomy, team work, self-confidence and critical thinking.

Appendix XI: Project Team Contract

PROJECT TEAM CONTRACT	
Project name:	

Team member	Role

Our Agreement

We all promise to listen to each other's ideas with respect.
We all promise to do our work as best as we can.
We all promise to do our work on time.
We all promise to ask for help if we need it.
We all promise to _____

If someone on our team breaks one or more of our agreements, the team may have a meeting and ask the person to follow our agreement. If the person still breaks an agreement, we will ask our teacher to help find a solution.

Date: _____

Team Member Signatures

_____   _____

_____   _____

_____   _____

_____   _____

Appendix XII: Evaluation Criteria, Specific Indicators and Contribution to Key Competences

PRIMERA LENGUA EXTRANJERA: INGLÉS		Curso: 4º		
BLOQUE 1: Comprensión de textos orales				
CRITERIOS DE EVALUACIÓN	**COMPETENCIAS CLAVE**	**ESTÁNDARES DE APRENDIZAJE EVALUABLES**	**Number of lesson**	**Activity**
Crit.IN.1.1. Comprender la información general, específica y los detalles más relevantes en textos orales de longitud media, transmitidos de viva voz o por medios técnicos, en diferentes registros, sobre aspectos concretos o abstractos de temas cotidianos, de su interés o menos habituales, aplicando estrategias de comprensión adecuadas, identificando las principales funciones comunicativas y los patrones sintáctico-discursivos asociados a ellas, reconociendo el léxico común, las expresiones y modismos frecuentes y los patrones básicos de pronunciación.	CCL-CMCT-CD-CAA-CSC-CCEC	Est.IN.1.1.1. Escucha textos orales emitidos por un interlocutor (monólogos) tales como instrucciones, noticias, charlas, presentaciones, archivos de audio o video en Internet (claros y en lengua estándar) y demuestra que ha captado las ideas principales e información detallada a través de tareas concretas (e.g. rellenar información en una tabla, rellenar huecos, completar oraciones, responder preguntas abiertas o de elección múltiple, Verdadero/Falso, etc.)	4	Pre-task (1 and 2) and While-task (1 and 2)
		Est.IN.1.1.2. Escucha textos orales entres dos o más interlocutores, cara a cara o grabados, tales como entrevistas, conversaciones (formales e informales), dramatizaciones, transacciones y gestiones cotidianas (e.g. en bancos, transportes, etc.) o menos habituales (e.g. en una farmacia, hospital, comisaría) y comprende la información general y específica a través de diferentes tipos de tareas.	5	Post-task (3 and 4)
Crit.IN.1.2. Conocer y utilizar para la comprensión del texto oral los aspectos socioculturales (de carácter histórico o literario) y sociolingüísticos relativos a la vida cotidiana (hábitos y actividades de estudio, trabajo y ocio), condiciones de vida, relaciones interpersonales, comportamiento (lenguaje no verbal, uso de la voz) y convenciones sociales (cortesía, registro, valores), mostrando una actitud de confianza en el uso de la lengua como medio de comunicación y entendimiento.	CCL-CAA-CSC-CCEC	Est.IN.1.2.1. Extrae e interpreta datos sobre los aspectos que definen el medio sociocultural y sociolingüístico de las comunidades de habla inglesa, utiliza esos conocimientos para mejorar su comprensión oral, valora dicha lengua como medio de acceso a otros conocimientos y culturas, y muestra iniciativa en la planificación de su aprendizaje.	4	Pre-task (1 and 2)
			5	Post-task (3 and 4)

PRIMERA LENGUA EXTRANJERA: INGLÉS		Curso: 4º		
BLOQUE 2: Expresión de textos orales: Expresión e interacción				
CRITERIOS DE EVALUACIÓN	**COMPETENCIAS CLAVE**	**ESTÁNDARES DE APRENDIZAJE EVALUABLES**	**Number of lesson**	**Activity**
Crit.IN.2.1. Producir mensajes orales breves o de longitud media, en diferentes registros, en los que se intercambia información y opiniones, se justifican acciones y se formulan hipótesis, aplicando estrategias de planificación y ejecución, expresando las funciones comunicativas requeridas	CCL-CMCT-CD-CAA-CSC-CIEE-CCEC	Est.IN.2.1.1. Hace presentaciones breves, bien estructuradas, ensayadas y con apoyo visual sobre temas académicos o de su interés (e.g. medio ambiente, redes sociales, consumo), organizando la información de manera coherente, expresando con claridad sus opiniones y respondiendo a preguntas de los oyentes.	10 and 11	Oral presentations
		Est.IN.2.1.2. Participa adecuadamente en conversaciones formales e informales sobre asuntos	1	1

mediante el empleo de patrones sintáctico-discursivos y de pronunciación adecuados, y léxico de uso común, expresiones y modismos frecuentes, para organizar el texto con suficiente cohesión y coherencia.		cotidianos y menos habituales (e.g. viajes, compras, salud, estudio, trabajo, cine, música, literatura, temas de actualidad) en las que intercambia información, expresa y justifica brevemente opiniones, narra hechos y experiencias, describe planes futuros, formula hipótesis, hace sugerencias, expresa y justifica sentimientos, produciendo un discurso coherente y adaptado a las características de la situación comunicativa.	2	Pre-task (2), While.task (3) and Post-task (1 and 2)
			3	Pre-task (2), While task (1) and Post-task (1, 2 and 3)
			4	Pre-task (2), While-task (2) and Post-task (1 and 2)
			5	Pre-task (1), While-task (2, 3 and 4) and Post-task (1, 2, 3, 5 and 6)
			6	1 and 2
			7	1
			8	1 and 2
Crit.IN.2.2. Incorporar a la producción del texto oral monológico o dialógico los conocimientos socioculturales y sociolingüísticos adquiridos relativos a relaciones interpersonales y convenciones sociales en los ámbitos personal, público, educativo y laboral, seleccionando y aportando información pertinente, ajustando la expresión al destinatario, al propósito comunicativo, al tema y al canal, expresando opiniones con cortesía, y mostrando iniciativa y confianza en el uso de la lengua.	CCL-CD-CAA-CSC-CIEE-CCEC	Est.IN.2.2.1. Participa con fluidez y eficacia en conversaciones formales e informales (e.g. entrevistas, dramatizaciones) respetando las normas de comunicación (turno de palabra, cortesía, escucha activa, lenguaje no verbal, registro lingüístico, etc.), adaptándose a las características de los interlocutores y de la situación comunicativa, y reflexiona sobre la lengua para mejorar sus producciones orales.	1	1
			2	Pre-task (2), While.task (3) and Post-task (1 and 2)
			3	Pre-task (2), While task (1) and Post-task (1, 2 and 3)
			4	Pre-task (2), While-task (2) and Post-task (1 and 2)
			5	Pre-task (1), While-task (2, 3 and 4) and Post-task (1, 2, 3, 5 and 6)
			6	1 and 2
			7	1
			8	1 and 2

PRIMERA LENGUA EXTRANJERA: INGLÉS	Curso: 4º				
BLOQUE 3: Comprensión de textos escritos					
CRITERIOS DE EVALUACIÓN	**COMPETENCIAS CLAVE**	**ESTÁNDARES DE APRENDIZAJE EVALUABLES**		**Number of lesson**	**Activity**
Crit.IN.3.1. Comprender la información esencial y los detalles más relevantes en textos de longitud media, escritos en diferentes registros, sobre temas cotidianos, de su interés o menos habituales, aplicando estrategias de comprensión adecuadas, identificando las principales funciones comunicativas y los patrones sintáctico-discursivos asociados a ellas, reconociendo el léxico, expresiones y modismos de uso común, las convenciones ortográficas, de puntuación y de formato, así como símbolos y abreviaturas.	CCL-CMCT-CD-CAA-CSC-CIEE-CCEC	Est.IN.3.1.1. Entiende el sentido general, la información relevante y posibles implicaciones en textos auténticos o adaptados (e.g. cartas, correos electrónicos, anuncios, entradas de blog, mensajes en foros web, instrucciones sobre aparatos electrónicos, etc.) y localiza información específica de textos periodísticos, artículos divulgativos sencillos y textos argumentativos, respondiendo a tareas concretas (preguntas abiertas o de elección múltiple, Verdadero/Falso, etc.)		2	While-task (2 and 3)
				3	While-task (1) and Post-task (1)
				4	Post-task (1)
				5	While-task (2, 3 and 4)
		Est.IN.3.1.2. Lee de manera autónoma libros y revistas juveniles, textos sobre temas relacionados con otras disciplinas, textos literarios y de ficción breves (bien estructurados y en lengua estándar), sigue sin dificultad el argumento lineal de los mismos, entiende algunos significados implícitos, y demuestra la comprensión mediante la realización de tareas específicas.		2	While-task (2 and 3)
				3	While-task (1 and 2) and Post-task (3)
				4	While-task (2) and Post-task (1)
				5	While-task (2 and 3)
				6	2
Crit.IN.3.2. Conocer y utilizar para la comprensión del texto los aspectos socioculturales (e.g. de carácter histórico o literario) y sociolingüísticos de texto relativos a la vida cotidiana (hábitos y actividades de estudio, trabajo y ocio), condiciones de vida, relaciones interpersonales y convenciones sociales (actitudes, valores), mostrando una actitud positiva y de confianza en el uso de la lengua como medio de acceso a la información.	CCL-CD-CAA-CSC-CCEC	Est.IN.3.2.1. Extrae e interpreta datos sobre los aspectos que definen el medio sociocultural y sociolingüístico de las comunidades de habla inglesa, utiliza esos conocimientos para mejorar su comprensión lectora, y muestra iniciativa en la planificación de su aprendizaje, especialmente en el uso de recursos digitales o bibliográficos (e.g. diccionarios).		2	Post-task (1 and 2)
				3	Post-task (1 and 2)
				4	Post-task (1 and 2)
				5	Post-task (2, 4 and 5)
				6	2
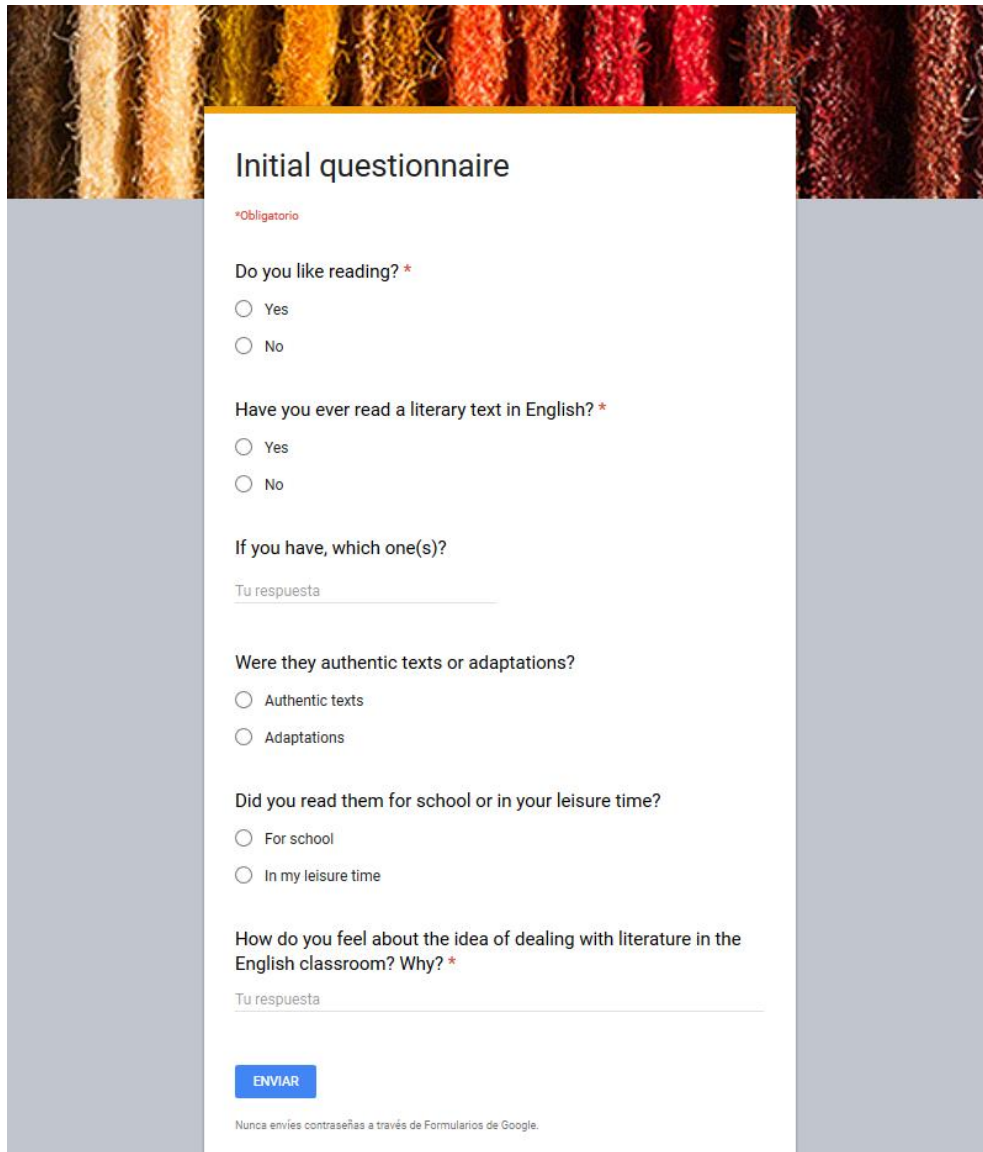
PRIMERA LENGUA EXTRANJERA: INGLÉS	Curso: 4º				
BLOQUE 4: Producción de textos escritos: Expresión e interacción					
CRITERIOS DE EVALUACIÓN	**COMPETENCIAS CLAVE**	**ESTÁNDARES DE APRENDIZAJE EVALUABLES**		**Number of lesson**	**Activity**
Crit.IN.4.1. Producir textos escritos breves o de longitud media, coherentes y de estructura clara, sobre temas cotidianos, de su interés o menos habituales, en diferentes registros, aplicando estrategias de planificación y ejecución, expresando las funciones comunicativas requeridas mediante el uso correcto de los patrones sintáctico-discursivos asociados a ellas, el léxico, expresiones y modismos de uso común,	CCL-CMCT-CD-CAA-CSC-CIEE-CCEC	Est.IN.4.1.1. Escribe textos formales e informales (e.g. notas, anuncios, currículos, correos, informes breves y sencillos) y completa cuestionarios con información personal, académica o laboral, ajustándose a los modelos dados y a las fórmulas de cada tipo de texto.		7	2
				8	1
				9	Composition and Edition
		Est.IN.4.1.2. Describe las cualidades físicas y abstractas de personas, objetos, lugares y actividades, explica planes, intenciones y predicciones sobre el futuro, narra hechos pasados y recientes (reales o imaginados),		7	2

y las convenciones ortográficas, de puntuación y de formato.		transmite información y opiniones justificándolas brevemente, describe impresiones y sentimientos, y señala los aspectos que le parecen más importantes.	9	Composition and Edition
Crit.IN.4.2. Incorporar a la elaboración de textos los conocimientos socioculturales y sociolingüísticos relativos a relaciones interpersonales y convenciones sociales en diferentes ámbitos de la vida, seleccionando y aportando información necesaria, ajustando la expresión al destinatario, al propósito comunicativo, al tema y al soporte textual, y expresando opiniones y puntos de vista con la cortesía necesaria, y mostrando una actitud de esfuerzo y de confianza en el uso de la lengua escrita.	CCL-CD-CAA-CSC-CIEE-CCEC	Est.IN.4.2.1. Escribe en blogs, foros, chats y redes sociales sobre temas concretos o abstractos, respetando las normas de educación en Internet; escribe correspondencia formal básica (e.g. cartas a entidades públicas o privadas) respetando las convenciones y normas de cortesía propias de estos textos, y reflexiona sobre el funcionamiento de la lengua para mejorar su expresión escrita.	9	Revision Although the Project does not comply with the first part of Est.IN.4.2.1., it does make students reflect upon the use of the English language to improve their writing skills

Appendix XIII: Evaluation tools

<u>STUDENTS' QUESTIONNAIRE</u>

To be completed online via *Google Forms* (https://docs.google.com/forms/u/0/)

As the questionnaire is being filled out by the students, the teacher will need to clarify the following:

> **Authentic texts:** Texts originally created by native speakers for native speakers for consumption in a native environment. Example: J.K. Rowling's *Harry Potter and the Philosopher's Stone.*
>
> **Adaptations:** Texts based on original materials but adapted to different levels of English in order to fit the needs of the learner. Example: an adaptation of Charles Dickens' *Oliver Twist.*

ORAL PRESENTATION RUBRIC: TEACHER ASSSESSMENT

	Excellent	Good	Fair	Needs improvement
Content	Information included is relevant and appropriate for the promotion of a literary text	Information included is most of the times relevant for the promotion of a literary text	Information included is sometimes irrelevant for the promotion of a literary text	Information included is irrelevant and inappropriate for the promotion of a literary text
Delivery of information	Clear information and message; topic well explained	Clear information most of the time; topic can be generally understood	Unclear message sometimes but main ideas can be understood	Unclear message; no understanding possible
Organisation	Coherent and logical order with clear introduction and conclusion, and good explanations	Logical order most of the time, with some explanations	Basic order but with few explanations	Generally disorganised and with no explanations
Language accuracy	Correct use of grammar, rich and precise vocabulary and expressions; good pronunciation and intonation	Few errors in grammar; varied vocabulary and expressions; slightly unclear pronunciation and intonation sometimes	Some errors in grammar, but can be understood most of the time; simple vocabulary with some new words; unclear pronunciation that may affect meaning	Many errors in grammar, cannot be understood; very simple vocabulary with no new words; wrong pronunciation that affects meaning
Performance	Loud and clear voice; fluent (speaks nor too quickly or slowly); appropriate body language and eye contact; keeps audience's interest and attention	Clear voice most of the time; fluent but sometimes monotone; some body language and eye contact; tries to keep audience's interest	Voice unclear or low; some body language but no eye contact; some difficulty in keeping audience's interest	Problems to hear presentation; frequently uses "filler" words ("uh, um, etc.); no body language; reads notes or slides; difficulty in keeping audience's interest

Originality	The text being promoted has an original and interesting topic that can be appealing to teenagers	The text being promoted has an interesting topic that can be appealing to some teenagers	The text being promoted has a topic that can be appealing to few teenagers	The text being promoted has a topic that will not be appealing to teenagers
Display	Appropriate and relevant visual support	Generally good visual support	Visual support sometimes irrelevant	Irrelevant or non-existent visual support

ORAL PRESENTATION RUBRIC: PEER ASSSESSMENT

	Excellent	**Good**	**Fair**	**Needs improvement**
Content	Information included is relevant and appropriate for the promotion of a literary text	Information included is most of the times relevant for the promotion of a literary text	Information included is sometimes irrelevant for the promotion of a literary text	Information included is irrelevant and inappropriate for the promotion of a literary text
Delivery of information	Clear information and message; topic well explained	Clear information most of the time; topic can be generally understood	Unclear message sometimes but main ideas can be understood	Unclear message; no understanding possible
Organisation	Coherent and logical order with clear introduction and conclusion, and good explanations	Logical order most of the time, with some explanations	Basic order but with few explanations	Generally disorganised and with no explanations
Language accuracy	Correct use of grammar, rich and precise vocabulary and expressions; good pronunciation and intonation	Few errors in grammar; varied vocabulary and expressions; slightly unclear pronunciation and intonation sometimes	Some errors in grammar, but can be understood most of the time; simple vocabulary with some new words; unclear pronunciation that may affect meaning	Many errors in grammar, cannot be understood; very simple vocabulary with no new words; wrong pronunciation that affects meaning

Performance	Loud and clear voice; fluent (speaks nor too quickly or slowly); appropriate body language and eye contact; keeps audience's interest and attention	Clear voice most of the time; fluent but sometimes monotone; some body language and eye contact; tries to keep audience's interest	Voice unclear or low; some body language but no eye contact; some difficulty in keeping audience's interest	Problems to hear presentation; frequently uses "filler" words ("uh, um, etc.); no body language; reads notes or slides; difficulty in keeping audience's interest
Originality	The text being promoted has an original and interesting topic that can be appealing to teenagers	The text being promoted has an interesting topic that can be appealing to some teenagers	The text being promoted has a topic that can be appealing to few teenagers	The text being promoted has a topic that will not be appealing to teenagers
Display	Appropriate and relevant visual support	Generally good visual support	Visual support sometimes irrelevant	Irrelevant or non-existent visual support

RUBRIC FOR EVALUATING THE PRODUCT (WRITTEN LITERARY TEXT): TEACHER ASSESSMENT

	Excellent	**Good**	**Fair**	**Needs improvement**
Layout	Creative layout and effective text structure, with paragraphs, stanza or script unified around a main point or idea	Neat and clean layout, with generally correct paragraph, stanza or script structure	Mostly neat, with margins and some attempt at paragraph, stanza or script structure	Generally untidy, no margins or paragraphs, stanzas or character interventions marked
Organisation	Ideas organised to support desired effect	Ideas organised in a linear fashion	Ideas generally organised, but with some confusion	Ideas disorganised and contents confusing
Connection of ideas	Variety of linking words and signposting expressions	Suitable linking words	Simple linking words	Linking words used rarely or not at all

Language accuracy	Good use of a wide range of basic and complex grammatical structures and vocabulary; minimal errors	Good use of basic and some complex grammatical structures and vocabulary; some errors that do not interfere with understanding	Good use of basic grammatical structures and vocabulary and some attempts at complex ones; errors in complex structures that may be difficult to understand	Very limited basic grammatical structures and vocabulary; too many errors due to interference with first language
Genre conventions	Good use of the conventions appropriate to the literary genre, demonstrating understanding of how it works	Some genre conventions have been used but others have been disregarded	Poor use of genre conventions, demonstrating lack of understanding of how it works	Genre conventions have not been considered
Teenage-appropriateness	Entirely appropriate for teenagers according to their literary interests	Appropriate for teenagers according to their literary interests	Teen's literary interests have been slightly taken into account	Teen's literary interests have not been taken into account at all
Originality	Keeps reader engaged from beginning to end through original and interesting use of ideas, language, plot, character development, imagery, dialogues, etc.	Engages reader most of the way through the piece with mostly original and interesting use of ideas, language, plot, character development, imagery, dialogues, etc.	Offers little originality in ideas, language, plot, imagery, etc. Reader may lose interest	Lacks originality in ideas, language, plot, imagery, etc. reader will lose interest from the very beginning

RUBRIC FOR PERFORMANCE IN COOPERATIVE WORK

	Excellent	**Good**	**Fair**	**Needs improvement**
Focus on the task	All members were focused on the task	Most of the members were focused on the task	Half of the members were focused on the task	Only one or two members were focused on the task

Group participation	All members participated in and were enthusiastic about the task	Most of the members actively participated in the task	Half of the members participated in the task	Only one or two members participated in the task
Shared responsibility	All members did the work without having to be reminded	Most of the members did the work and rarely needed to be reminded	Half of the members needed to be reminded to do the work	Only one or two members did the work and the rest had to be reminded
Quality of communication	High; lots of interaction by asking questions, discussing ideas, offering constructive criticism, making sure everyone understands and summarising discoveries	Medium; some interaction by asking questions, discussing ideas, and listening	Medium; poor interaction, lack of listening to constructive criticism	Low; individual work, not listening to each other collaboratively
Team roles and productivity	All members carried out roles and were very productive	Most of the members carried out their roles and are productive	Half of the members carried out their roles	All members ignored their roles

Something that I did very well working with this group:

………………………………………………………………………………………………
………………………………………………………………………………………………

Something that I would like to improve when I work with a group in the future:

………………………………………………………………………………………………
………………………………………………………………………………………………

How I felt while I was working with my group:

………………………………………………………………………………………………
………………………………………………………………………………………………

Somebody in my group who worked really well:

………………………………………………………………………………………………

Somebody in my group who didn't work well:

………………………………………………………………………………………………

SELF-EVALUATION RUBRIC (FACILITATOR)

In my team, I ...	Below standard	Approaching standard	At standard	Above standard (✓)
Take Responsibility for Myself	• am not prepared, informed, and ready to work with the team • do not follow the directions agreed upon by the team to communicate and manage project tasks • do not do project tasks • do not complete tasks on time • do not use feedback from others to improve work	• am usually prepared, informed, and ready to work with the team • follow the directions agreed upon by the team to communicate and manage project tasks, but not consistently • do some project tasks, but needs to be reminded • complete most tasks on time • sometimes use feedback from others to improve work	• am prepared and ready to work; am well informed on the project topic and cite evidence to probe and reflect on ideas with the team • consistently follow the directions agreed upon by the team to communicate and manage project tasks • do tasks without having to be reminded • complete tasks on time • use feedback from others to improve work	
Helps the team	• do not help the team solve problems; may cause problems • do not ask probing questions, express ideas, or elaborate in response to questions in discussions • do not give useful feedback to others • do not offer to help others if they need it	• cooperate with the team but may not actively help it solve problems • sometimes express ideas clearly, ask probing questions, and elaborate in response to questions in discussions • give feedback to others, but it may not always be useful • sometimes offer to help others if they need it	• help the team solve problems and manage conflicts • make discussions effective by clearly expressing ideas, asking probing questions, making sure everyone is heard, responding thoughtfully to new information and perspectives • give useful feedback (specific, feasible, supportive) to others so they can improve their work • offer to help others do their work if needed	
Respects others	• am impolite or unkind to teammates (may interrupt, ignore ideas, hurt feelings) • do not acknowledge or respect other perspectives	• am usually polite and kind to teammates • usually acknowledge and respect other perspectives and disagree diplomatically	• am polite and kind to teammates • acknowledge and respect other perspectives; disagree diplomatically	

				Above standard (✓)
Comply with the functions of the Facilitator	• help one or no member(s) to get started • do not make sure that everyone understands the task • do not make sure that every member contributes to group work • do not keep the group on task	• help some members to get started • occasionally make sure that everyone understands the task • sometimes make sure that every member contributes to group work • sporadically keep the group on task	• help each member to get started • make sure that everyone understands the task • make sure that every member contributes to group work • keep the group on task	

Adapted from Buck Institute for Education (2013). 6-12 Collaboration Rubric (non-CCSS). Retrieved from
http://www.bie.org/object/document/6_12_collaboration_rubric_non_ccss

SELF-EVALUATION RUBRIC (RECORDER)

In my team, I ...	**Below standard**	**Approaching standard**	**At standard**	**Above standard (✓)**
Take Responsibility for Myself	• am not prepared, informed, and ready to work with the team • do not follow the directions agreed upon by the team to communicate and manage project tasks • do not do project tasks • do not complete tasks on time • do not use feedback from others to improve work	• am usually prepared, informed, and ready to work with the team • follow the directions agreed upon by the team to communicate and manage project tasks, but not consistently • do some project tasks, but needs to be reminded • complete most tasks on time • sometimes use feedback from others to improve work	• am prepared and ready to work; am well informed on the project topic and cite evidence to probe and reflect on ideas with the team • consistently follow the directions agreed upon by the team to communicate and manage project tasks • do tasks without having to be reminded • complete tasks on time • use feedback from others to improve work	
Helps the team	• do not help the team solve problems; may cause problems • do not ask probing questions, express ideas, or elaborate in response to questions in discussions • do not give useful feedback to others • do not offer to help others if they need it	• cooperate with the team but may not actively help it solve problems • sometimes express ideas clearly, ask probing questions, and elaborate in response to questions in discussions • give feedback to others, but it may not always be useful • sometimes offer to help others if they need it	• help the team solve problems and manage conflicts • make discussions effective by clearly expressing ideas, asking probing questions, making sure everyone is heard, responding thoughtfully to new information and perspectives • give useful feedback (specific, feasible,	

			supportive) to others so they can improve their work • offer to help others do their work if needed	
Respects others	• am impolite or unkind to teammates (may interrupt, ignore ideas, hurt feelings) • do not acknowledge or respect other perspectives	• am usually polite and kind to teammates • usually acknowledge and respect other perspectives and disagree diplomatically	• am polite and kind to teammates • acknowledge and respect other perspectives; disagree diplomatically	
Comply with the functions of the Recorder	• do not keep written documentation of all activities • do not keep notes on important thoughts, findings, decisions shared in the team • do not make sure the Reporter understands the notes before having to share them • do not organise the team members contributions as they prepare presentations	• keep written documentation of some activities • occasionally keep notes on important thoughts, findings, decisions shared in the team • sometimes make sure the Reporter understands the notes before having to share them • sporadically organise the team members contributions as they prepare presentations	• keep written documentation of all activities • keep notes on important thoughts, findings, decisions shared in the team • make sure the Reporter understands the notes before having to share them • organise the team members contributions as they prepare presentations	

Adapted from Buck Institute for Education (2013). 6-12 Collaboration Rubric (non-CCSS). Retrieved from http://www.bie.org/object/document/6_12_collaboration_rubric_non_ccss

SELF-EVALUATION RUBRIC (REPORTER)

In my team, I ...	**Below standard**	**Approaching standard**	**At standard**	**Above standard (✓)**
Take Responsibility for Myself	• am not prepared, informed, and ready to work with the team • do not follow the directions agreed upon by the team to communicate and manage project tasks • do not do project tasks • do not complete tasks on time • do not use feedback from others to improve work	• am usually prepared, informed, and ready to work with the team • follow the directions agreed upon by the team to communicate and manage project tasks, but not consistently • do some project tasks, but needs to be reminded	• am prepared and ready to work; am well informed on the project topic and cite evidence to probe and reflect on ideas with the team • consistently follow the directions agreed upon by the team to communicate and manage project tasks	

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		• complete most tasks on time • sometimes use feedback from others to improve work	• do tasks without having to be reminded • complete tasks on time • use feedback from others to improve work	
Helps the team	• do not help the team solve problems; may cause problems • do not ask probing questions, express ideas, or elaborate in response to questions in discussions • do not give useful feedback to others • do not offer to help others if they need it	• cooperate with the team but may not actively help it solve problems • sometimes express ideas clearly, ask probing questions, and elaborate in response to questions in discussions • give feedback to others, but it may not always be useful • sometimes offer to help others if they need it	• help the team solve problems and manage conflicts • make discussions effective by clearly expressing ideas, asking probing questions, making sure everyone is heard, responding thoughtfully to new information and perspectives • give useful feedback (specific, feasible, supportive) to others so they can improve their work • offer to help others do their work if needed	
Respects others	• am impolite or unkind to teammates (may interrupt, ignore ideas, hurt feelings) • do not acknowledge or respect other perspectives	• am usually polite and kind to teammates • usually acknowledge and respect other perspectives and disagree diplomatically	• am polite and kind to teammates • acknowledge and respect other perspectives; disagree diplomatically	
Comply with the functions of the Reporter	• do not bother to make sure that I understand the Recorder's notes • do not share the team's work with the rest of the class but make up my contribution on the way	• make sure that I understand the Recorder's notes from time to time • occasionally share the team's work with the rest of the class	• make sure that I understand the Recorder's notes • share the team's work with the rest of the class	

Adapted from Buck Institute for Education (2013). 6-12 Collaboration Rubric (non-CCSS). Retrieved from http://www.bie.org/object/document/6_12_collaboration_rubric_non_ccss

SELF-EVALUATION RUBRIC (TIME-KEEPER)

In my team, I ...	Below standard	Approaching standard	At standard	Above standard (✓)
Take Responsibility for Myself	• am not prepared, informed, and ready to work with the team • do not follow the directions agreed upon by the team to communicate and manage project tasks • do not do project tasks • do not complete tasks on time • do not use feedback from others to improve work	• am usually prepared, informed, and ready to work with the team • follow the directions agreed upon by the team to communicate and manage project tasks, but not consistently • do some project tasks, but needs to be reminded • complete most tasks on time • sometimes use feedback from others to improve work	• am prepared and ready to work; am well informed on the project topic and cite evidence to probe and reflect on ideas with the team • consistently follow the directions agreed upon by the team to communicate and manage project tasks • do tasks without having to be reminded • complete tasks on time • use feedback from others to improve work	
Helps the team	• do not help the team solve problems; may cause problems • do not ask probing questions, express ideas, or elaborate in response to questions in discussions • do not give useful feedback to others • do not offer to help others if they need it	• cooperate with the team but may not actively help it solve problems • sometimes express ideas clearly, ask probing questions, and elaborate in response to questions in discussions • give feedback to others, but it may not always be useful • sometimes offer to help others if they need it	• help the team solve problems and manage conflicts • make discussions effective by clearly expressing ideas, asking probing questions, making sure everyone is heard, responding thoughtfully to new information and perspectives • give useful feedback (specific, feasible, supportive) to others so they can improve their work • offer to help others do their work if needed	
Respects others	• am impolite or unkind to teammates (may interrupt, ignore ideas, hurt feelings) • do not acknowledge or respect other perspectives	• am usually polite and kind to teammates • usually acknowledge and respect other perspectives and disagree diplomatically	• am polite and kind to teammates • acknowledge and respect other perspectives; disagree diplomatically	

| **Comply with the functions of the Time-Keeper** | • do not keep the team focused on the task
• do not make sure the team is using time well
• do not tell the team when it is time to get going or move on
• do not control the time, and do not keep the team informed about how much time is left | • sometimes keep the team focused on the task
• make sure the group is using time well inconsistently
• sometimes tell the team when it is time to get going or move on
• occasionally keep the team informed about how much time is left | • keep the team focused on the task
• make sure the team is using time well
• tell the team when it is time to get going or move on
• keep the team informed about how much time is left | |

Adapted from Buck Institute for Education (2013). 6-12 Collaboration Rubric (non-CCSS). Retrieved from
http://www.bie.org/object/document/6_12_collaboration_rubric_non_ccss

PORTFOLIO CHECKLIST

	It is	It isn't
The portfolio is handed in on the day of the deadline or before		
The portfolio is complete, collecting all the learning activities and works students have been working on during the project		
The portfolio is well-documented, with properly dated works and showing clear self-reflection when required		
The portfolio is well-written, with a correct use of language		
The portfolio is well-structured, presenting the documents neatly and in the order they were produced		

PROJECT BASED TEACHING PRACTICE RUBRIC

	Beginning PBL Teacher	Developing PBL Teacher	Gold Standard PBL Teacher
Design and Plan	Project includes some Essential Project Design Elements (i.e. challenging problem or question, sustained inquiry, authenticity, student voice and choice, reflection, critique and revision and public product)	Project includes most Essential Project Design Elements but not all of them	Project includes all Essential Project Design Elements
	Project is not aligned with the core curriculum (LOMCE), the regional legal provisions (Aragonese Curriculum) or the specific provisions for First Foreign Language: English	Project is aligned with considers some of the specifications in the LOMCE, the Aragonese Curriculum and First Foreign Language: English	Project is aligned with the LOMCE, the Aragonese Curriculum and the specific provisions for First Foreign Language: English
	Some materials, tools for scaffolding and assessment, or the project calendar have not been arranged in advance or remain unspecific	Materials and project calendar have been arranged in advance, but tools for scaffolding and assessment remain unspecific and students' needs are neglected	Materials, tools for scaffolding and assessment and project calendar have been arranged in advance, taking into account students' needs
Align to Standards	Criteria for products are given but are not specifically derived from standards	Criteria for some products are not specified clearly enough to provide evidence that students have met all targeted standards	Criteria for products are clearly and specifically derived from standards and allows demonstration of mastery
	Scaffolding of student learning, critique and revision protocols, assessments and rubrics do not refer to or support student achievement of specific standards	Scaffolding of student learning, critique and revision protocols, assessments and rubrics do not always refer to or support student achievement of specific standards	Scaffolding of student learning, critique and revision protocols, assessments and rubrics consistently refer to and support student achievement of specific standards
Build the Culture	Students are asked for their ideas and given some choices to make, but opportunities for student voice and choice are infrequent or are only related to minor matters	Student voice and choice is encouraged through intentionally designed opportunities, e.g., when choosing teams, finding resources, using critique protocols, or creating products	Student voice and choice is regularly leveraged and ongoing, including identification of real-world issues and problems students want to address in projects

	Student teams are often unproductive or teacher-dependent	Student teams are generally productive and are learning what it means to move from cooperation to effective collaboration; but look to the teacher for direction more often than necessary	Students work collaboratively in healthy, high-functioning teams, much like an authentic work environment, with minimal direction or intervention from the teacher
	Students feel like there is a "right answer" they are supposed to give, rather than asking their own questions and arriving at their own answers; they are fearful of making mistakes	Students understand there is more than one way to answer a driving question and complete the project, but are still cautious about proposing and testing ideas in case they are perceived to be "wrong"	Students understand there is no single "right answer" or preferred way to do the project, and that it is OK to take risks, make mistakes, and learn from them
	Value is placed on "getting it done" and time is not allowed for revision of work; "coverage" is emphasized over quality and depth.	The values of critique and revision, persistence, rigorous thinking, and pride in doing high-quality work are promoted by the teacher but not yet owned by students	The values of critique and revision, persistence, rigorous thinking, and pride in doing high-quality work are shared, and students hold each other accountable to them
Manage Activities	Combination between individual work, team work and whole group instruction, but the latter is still prioritised	General uneven time distribution between individual work, team work and whole group instruction	Appropriate mixture of individual and team work time and whole group instruction
	Classroom routines and norms for project work time are not clearly established; time is not used productively; loosely followed schedules and unrealistic deadlines	Classroom routines and norms are established for project work time, but are not consistently followed; productivity is variable; realistic schedules and deadlines but more flexibility is needed	Classroom routines and norms are consistently followed during project work time to maximize productivity; project management tools (group calendar, contract, learning log, etc.) are used to support student self-management and independence; realistic schedules and deadlines are set with enough flexibility
	Teams are formed using either a random process or students are allowed to form their own teams with no formal criteria or process	Generally well-balanced teams are formed, but without considering the specific nature of the project; students have too much voice and choice in the process, or not enough	Well-balanced teams are formed according to the nature of the project and student needs, with appropriate student voice and choice

Scaffold Student Learning	Teacher may "front-load" content knowledge before the project launch, instead of waiting for "need to know" points during the project	Scaffolding is guided to some extent by students' questions and "need to know" points but some of content knowledge may still be "front-loaded"	Scaffolding is guided as much as possible by students' questions and needs; teacher does not "front-load" too much information at the start of the project, but waits until it is needed or requested by students
	Students gain key success skills as a side effect of the project, but they are not taught intentionally	Key success skills are taught, but students need more opportunities to practice success skills before applying them	Key success skills are taught using a variety of tools and strategies; students are provided with opportunities to practice and apply them, and reflect on progress
	Students are asked to do research or gather data, but without adequate guidance; deeper questions are not generated based on information gathered	Student inquiry is facilitated and scaffolded, but more is needed; or, teacher may over-direct the process and limit independent thinking by students	Student inquiry is facilitated and scaffolded, while allowing students to act and think as independently as possible
Assess Student Learning	Student learning of subject area standard is assessed mainly through traditional means, such as a test, rather than products; success skills are not assessed	Project products and other sources of evidence are used to assess subject-area standards; success skills are assessed to some extent	Project products and other sources of evidence are used to thoroughly assess subject area standards as well as success skills
	Team-created products are used to assess student learning, making it difficult to assess whether individual students have met standards	Individual student learning is assessed to some extent, not just team-created products, but teacher lacks adequate evidence of individual student mastery	Individual student learning is adequately assessed, not just team-created products
	Formative assessment is used occasionally, but not regularly or with a variety of tools and processes	Formative assessment is used on several occasions, using a few different tools and processes	Formative assessment is used regularly and frequently, with a variety of tools and processes
	Protocols for critique and revision are not used, or they are informal; feedback is superficial, or not used to improve work	Structured protocols for critique and revision and other formative assessments are used occasionally; students are learning how to give and use feedback	Structured protocols for critique and revision are used regularly at checkpoints; students give and receive effective feedback to inform instructional decisions and students' actions
	Students assess their own work informally, but the teacher does not provide regular, structured opportunities to do so	Opportunities are provided for students to self-assess their progress, but they are too unstructured or infrequent	Regular, structured opportunities are provided for students to self-assess their progress and, when appropriate, assess peers on their performance

	Rubrics are used to assess final products, but not as a formative tool; or, rubrics are not derived from standards	Standards-aligned rubrics are used by the teacher to guide both formative and summative assessment	Standards-aligned rubrics are used by students and the teacher throughout the project to guide both formative and summative assessment
Engage and Coach	The teacher has some knowledge of students' strengths, interests, backgrounds, and lives, but it does not significantly affect instructional decision-making	The teacher has general knowledge of students' strengths, interests, backgrounds, and lives and considers it when teaching the project	The teacher's knowledge of individual student strengths, interests, backgrounds, and lives is used to engage them in the project and inform instructional decision making
	Students are willing to do the project as if it were another assignment, but the teacher does not create a sense of ownership or fuel motivation	Students are excited by the project and motivated to work hard by the teacher's enthusiasm and commitment to their success	Students' enthusiasm and sense of ownership of the project is maintained by the shared nature of the work between teachers and students
	The driving question is presented at the project launch and student questions are generated, but they are not used to guide inquiry or product development	Students' questions guide inquiry to some extent, but some are answered too quickly by the teacher; students occasionally reflect on the driving question	Student questions play the central role in driving the inquiry and product development process; the driving question is actively used to sustain inquiry
	Expectations for the performance of all students are not clear, too low, or too high	Appropriately high expectations for the performance of all students are set and communicated by the teacher	Appropriately high expectations for the performance of all students are clearly established, shared, and reinforced by teachers and students
	There is limited relationship building in the classroom, resulting in student needs that are not identified or addressed	Student needs for further instruction or practice, additional resources, redirection, troubleshooting, praise, encouragement, and celebration are identified through relationship-building and close observation and interaction	Individual student needs are identified through close relationships built with the teacher; needs are met not only by the teacher but by students themselves or other students, acting independently
	Students and the teacher informally reflect on what and how students are learning (content and process); reflection occurs mainly at the end of the project	Students and the teacher occasionally reflect on what and how students	Students and the teacher reflect regularly and formally throughout the project on what and how students are learning (content and process); they specifically note and celebrate gains and accomplishments

Adapted from Buck Institute for Education (2017). Project Based Teaching Rubric. Retrieved from
http://www.bie.org/object/document/project_based_teaching_rubric

EXIT TICKET

To be completed online via *Socrative* (https://www.socrative.com/)

Exit Ticket   Score: _____

1. Before working on this project, I used to think...

   _____
   _____
   _____

2. Now, I think...

   _____
   _____
   _____

3. What is the most important thing that you learned in this project?

   _____
   _____
   _____

4. What did you find the most enjoyable in the project?

   _____
   _____
   _____

5. What did you enjoy the least?

   _____
   _____
   _____

6. Would you make any changes to improve it? If so, what would you change?

   _____
   _____
   _____

Appendix XIV: A detailed planning for the whole project

Stages	Purpose	Tasks, activities and procedures		Interaction pattern	Timing	Materials and tools
		LESSON 1: Activation				
ACTIVATION	**Gathering information related to students' attitude towards literature**	Students fill out a questionnaire		SS	5'	*Google Forms*
	Presentation of the challenge + getting started	Activity 1	1. Learners are confronted with the challenge: to promote literature among teenagers by writing their own literary texts. At the same time, they will be participating in a Writing Contest	T-Ss	5'	Poster
			2. Learners complete an organizer about the challenge individually	SS	10'	Compass Points Routine and organiser
			3. Students share their ideas with the rest of the class	S-Ss	15'	
	Activation of schematic knowledge on the topic	Activity 2	1. Learners brainstorm all their ideas on literary texts and characteristics teenagers look for	SS	5'	Word cloud for brainstorming via *AnswerGarden*
			2. Teacher draws the students' attention to relevant words	T-Ss	5'	
	Signing the contract	Students fill out the Project Team Contracts		Ss-Ss	10'	Project Team Contracts

<table>
<thead>
<tr><th colspan="9" align="center">LESSON 2: Discovering the Short Story</th></tr>
</thead>
<tbody>
<tr>
<td rowspan="10">DISCOVERY</td>
<td rowspan="10">Discovering the short story through Edgar Allan Poe's "The Tell-Tale Heart"</td>
<td rowspan="3">Pre-task</td>
<td>1. Teacher shows students an image or a headline related to the plot</td>
<td>T-Ss</td>
<td rowspan="3">10'</td>
<td rowspan="3">Picture or newspaper headline
Teacher's PPT
Student's informal oral presentation</td>
</tr>
<tr>
<td>2. Students predict the content of the text or give possible reasons for a murder</td>
<td>Ss-Ss</td>
</tr>
<tr>
<td>3. A speaker of each group reports their ideas with the rest of the class</td>
<td>S-Ss</td>
</tr>
<tr>
<td rowspan="3">While-task</td>
<td>1. Teacher's brief introduction to text</td>
<td>T-Ss</td>
<td>2'</td>
<td rowspan="3">Text
Glossary</td>
</tr>
<tr>
<td>2. Students read the text</td>
<td>SS</td>
<td>15'</td>
</tr>
<tr>
<td>3. Discussion of the text, drawing the students' attention to specific features</td>
<td>T-Ss</td>
<td>10'</td>
</tr>
<tr>
<td rowspan="4">Post-task</td>
<td>1. Language focus: students identify modal verbs in context and their function</td>
<td>T-Ss</td>
<td>5'</td>
<td rowspan="4">Text
Organiser
Student's informal oral presentation</td>
</tr>
<tr>
<td>2. Genre focus: in groups, students complete an organiser with features</td>
<td>SS</td>
<td>5'</td>
</tr>
<tr>
<td>3. Students continue the story and imagine how the narrator ended up living</td>
<td>Ss-Ss</td>
<td rowspan="2">13'</td>
</tr>
<tr>
<td>4. A speaker of each group reports their ending</td>
<td>S-Ss</td>
</tr>
<tr>
<td colspan="8" align="center">LESSON 3: Discovering Poetry (I)</td>
</tr>
<tr>
<td rowspan="2">DISCOVERY</td>
<td rowspan="2">Discovering poems through Frances Cornford's "Childhood"</td>
<td rowspan="2">Pre-task</td>
<td>1.Teacher's brief explanation of the importance of the topic of Time in poetry</td>
<td>T-Ss</td>
<td>2'</td>
<td rowspan="2">Whole-class discussion</td>
</tr>
<tr>
<td>2. Students imagine how they will be and what they will be doing in the future (Future Simple and Future Continuous)</td>
<td>S-Ss</td>
<td>8'</td>
</tr>
</tbody>
</table>

		While-task	1. Students order the poem by looking at rhyme scheme + share with group + share with the whole class	SS + Ss-Ss + S-Ss	15'	Handout Glossary
			1. Discuss meaning, language used, speaker's intention	T-Ss	15'	
		Post-task	2. Genre focus: in groups, complete an organiser with features	SS	5'	Whole-class discussion Organiser
			3. Think of one or two ideas to focus on if they had to write a poem about Time	S-Ss	10'	

LESSON 4: Discovering Poetry (II)

		Pre-task	1. Students view a clip	SS	5'	Scene from the film *The Great Debaters* (2007)
			2. Check students' understanding of viewing by asking questions	T-Ss	15'	
DISCOVERY	**Discovering poems through Langston Hughes' "I, Too"**	While-task	1. Dictogloss	SS	10'	Worksheet Teacher's PPT
			2. Students share their answers with their group	Ss-Ss	5'	
			3. Students compare their poems with the original one	SS	2'	
		Post-task	1. Discuss meaning, language used, speaker's intention	T-Ss	13'	Whole-class discussion Organiser
			2. Students discuss in groups how they would entitle the poem	Ss-Ss	5'	
			3. Genre focus: in groups, students complete an organiser with features	SS	5'	

LESSON 5: Discovering Drama					
DISCOVERY	**Discovering plays through Oscar Wilde's** *The Importance of Being Earnest* **(excerpt from Act I)**	Pre-task	1. Students predict the content of the text by looking at its title	S-Ss	5'	Title
		While-task:	1. Teacher gives students a scrambled text together with a glossary	T-Ss	15'	Scrambled text Glossary
			2. Students re-order the text	Ss-Ss		
			3. A student shares the order and explains how the pieces fit	S-Ss	5'	
			4. Students summarise the content of the text	Ss-Ss	5'	
		Post-task	1. Discuss if the guessed right in the pre-task stage	T-Ss	2'	Text Scene from film *The Importance of Being Earnest* (2002) Organiser
			2. Students make up excuses to evade responsibilities	S-Ss	5'	
			3. Students focus on language	T-Ss	7'	
			4. Viewing of a clip	SS	5'	
			5. Question to distinguish film from theatre	T-Ss	1'	
			6. Genre focus: in groups, students complete an organiser with features	SS	5'	
LESSON 6: Review of Literary Genres and Research on Teenagers' Literary Tastes					
DISCOVERY	**Review of genre characteristics and reflection**	Activity 1	1. Share the genre organisers with the group	Ss-Ss	10'	Thinking organiser + teacher's scaffolding
			2. Reflect individually + in groups + whole class	SS + Ss-Ss + S-Ss	15'	

DEEPENING	**Research and synthesis of new information**	Activity 2	1. Students work in groups to do some research on the internet on the literary interests of teenagers and fill out an organiser	Ss-Ss	20'	Internet Organiser
			2. A speaker of the group shares their findings with the rest of the class	S-Ss	5'	

LESSON 7: Deepening into a Literary Genre and Stimulating Imagination

	Deepening into a literary genre	Activity 1	Analysis of short stories, poetry or drama as a whole and its key elements + reflection	Ss-Ss	15'	Parts and whole thinking (Schwartz) + organiser
	Pushing creative thinking	Activity 2	1. Teacher shows students a set of images from which they have to choose one	T-Ss	25'	Picture(s)
			2. Students invent a brief text inspired by the image	SS		
			3. Volunteers share their writings with the rest of the class	S-Ss	5'	

LESSON 8: Planning

PLANNING	**Selecting requirements for own products**	Activity 1	1. Elaborate a checklist for their literary texts with the information they have been gathered up to this moment	Ss-Ss	15'	Checklist template
			2. Peer-feedback (making suggestions and enriching the checklists)	Ss-Ss	10'	
	Pre-writing	Activity 2	1. Provide the students with a mind map or diagram template	T-Ss	25'	Mind map or diagram template
			2. Learners organise sequence of ideas or actions, etc. through mind maps or diagrams	Ss-Ss		

<table>
<tr><td colspan="9" align="center">LESSON 9: Creation</td></tr>
<tr>
<td rowspan="4">CREATION</td>
<td rowspan="3">Writing</td>
<td colspan="2">1. Composition</td>
<td>Ss-Ss</td>
<td rowspan="3">60'</td>
<td rowspan="3">Paper and pen</td>
</tr>
<tr>
<td colspan="2">2. Revision</td>
<td>Ss-Ss + T-Ss</td>
</tr>
<tr>
<td colspan="2">3. Edition</td>
<td>Ss-Ss</td>
</tr>
<tr>
<td>Making the product more appealing</td>
<td>Activity 1</td>
<td>Create a cover page or an illustration to present the literary creation in an appealing way</td>
<td>Ss-Ss</td>
<td>Homework</td>
<td>Canva Drawing</td>
</tr>
<tr>
<td>PUBLISHING</td>
<td>Making the products public</td>
<td colspan="2">Students are asked to send their texts to the teacher via e-mail so that s/he can upload them on the school's webpage</td>
<td>SS</td>
<td>Homework</td>
<td>School's webpage

2017-18 yearbook</td>
</tr>
<tr><td colspan="9" align="center">LESSONS 10 and 11</td></tr>
<tr>
<td rowspan="2">ASSESSMENT, REFLECTION AND CELEBRATION OF LEARNING</td>
<td>Promoting the product</td>
<td colspan="2">Oral presentation promoting their texts (25%)
  – peer-assessment (20%)
  – teacher-assessment (80%)</td>
<td>Ss-Ss</td>
<td>10' each group</td>
<td>PowerPoint, Piktochart or Canva

Rubrics for teacher and for peers (see Appendix XIII)</td>
</tr>
<tr>
<td>Assessment of learning process</td>
<td colspan="2">Portfolio compiling organisers, diagrams, mind maps, activities, drafts, etc. (40%)</td>
<td>Individual</td>
<td></td>
<td>Checklist (see Appendix XIII)</td>
</tr>
</table>

|	Assessment of result	Final product **(25%)**	Team		Rubrics (see Appendix XIII)
	Assessment of student's behaviour and attitude	Attitude, participation and self-assessment in cooperative work and as a team member **(10%)**	Individual		Rubrics (see Appendix XIII)

LESSON 1: Activation

Initial questionnaire

Activity 1. Presentation of the challenge and getting started

1. Students are shown a poster entitled "Reviving Literature" which asks for their help. Evidence tells us that current secondary school students are not very keen on reading or writing literature and that books, be them traditional or contemporary, are being replaced by videogames and social networks. Since the target students are representatives of the teenager population, their participation and involvement in this project is key to promote literature among their school peers. The final products will be uploaded on the school's webpage and the best three, selected by the EFL department, will be published in the 2017-2018 yearbook. The teacher explains all this as s/he shows the poster.

2. The teacher asks the students to fill out a Challenge Organiser in the form of a compass points chart individually:
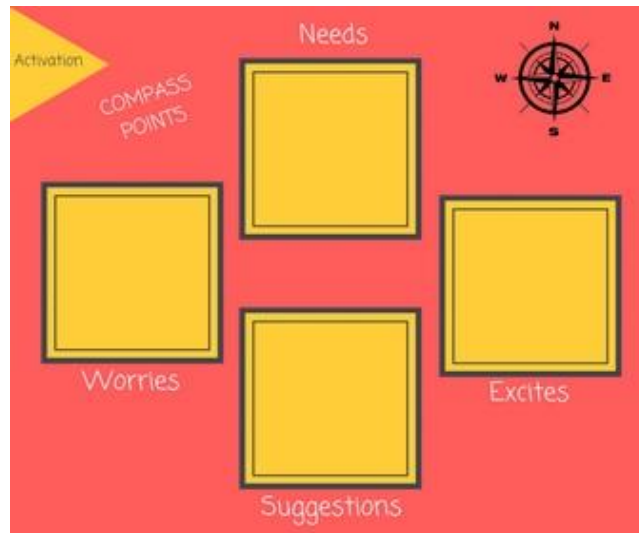
This activity forces them to think what they *need* to complete the challenge, what *worries* them about the challenge, what *excites* them about meeting the challenge, what *suggestions* they would make to meet this challenge.

3. Once the organiser is completed, the teacher asks the students to share their needs, worries, excites and suggestions with the whole class and pays special attention to their worries, in order to be aware of the areas where they may need more scaffolding.

Activity 2. Activating schematic knowledge about the topic

1. Learners are asked to brainstorm all their ideas on literary texts and characteristics teenagers look for when reading. They will be uploaded to *AnswerGarden* (https://answergarden.ch/) in a WordCloud set up by the teacher. The following brainstorming is a simulation of how the WordCloud may end up looking once the activity is over.

2. The teacher comments on the most relevant words to draw the students' attention to them.

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Singing the Project Team Contracts

LESSON 2: Discovering the Short Story

Pre-task

1. Project an image related to the short story on the screen:

2. In groups of four, students speculate on what the short story is likely to be about. They should think of as many ideas as they can. Provide this table for scaffolding if necessary:

WHO	WHEN	WHERE	HOW	WHY

3. In turns, a speaker of each group reports their ideas with the rest of the class.

OR

1. Show the students a newspaper headline related to the plot:

> ## "An old man was killed last night while he was peacefully sleeping in his bed"

2. Students are asked to discuss the headline in groups of four and predict what reasons may have driven the murderer to commit the murder.
3. In turns, a speaker of each group reports their ideas with the rest of the class.

While-task

1. Teacher introduces the tale by briefly explaining the main characteristics of the author and warning them that the narrator is not a conventional one.
2. The students are asked to read the text (see **Appendix XV**) provided to them. A glossary (see Appendix XIV) is included to facilitate their understanding.
3. Discussion of the text with the whole class and check understanding:
   - Who is the narrator? Who is he addressing and why?
   - What does he tell us? Can we trust him?
   - Which is his first intention with the old man?
   - Can you guess the meaning of the adjective "tell-tale" now that you've read the story?

Post-task

1. Language focus: Students are asked to spot the modal verbs appearing in the text and to explain their implication.
2. Genre focus: Students are asked to work individually and complete an organiser in order to identify the specific characteristics of the short story.
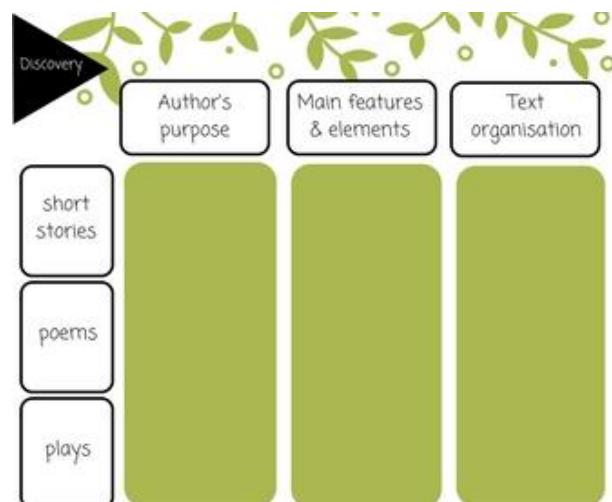
3. Students are asked to work in groups and continue the story thinking of how the murderer might have ended up living. Finally, one speaker of each group is asked to share their story with the whole class.

LESSON 3: Discovering Poetry (I)

Pre-task

1. Students are explained that one of the main topics poets have felt and still feel inspired to write about is the passing of time and how humans are unable to stop it from passing by.
2. Students are asked to reflect and imagine themselves in the future (how they will be and what they will be doing in the future) and share it with the rest of the class. The teacher should encourage the use of Future Simple and Future Continuous).

While-task

1. Students are asked to order Frances Cornford's poem while looking at the rhyme scheme. The rhyming pattern and the following handout will be provided to them:

Rhyme scheme**:** aabbccdeed

"Childhood"

I used to think that grown-up people chose
_____

_____

On purpose to be grand.
Till through the banister I watched one day
_____

_____

I saw her grope to find them as they rolled;
_____

As I was helplessly young.

And then I knew that she was helplessly old,

And veins like small fat snakes on either hand,

My great-aunt Etty's friend who was going away,

To have stiff backs and wrinkles round their nose,

And how her onyx beads had come unstrung.

Once completed, they will be asked to share with their groups and then with the rest of the class, explaining their choices.

2. The following glossary will be provided to them for a better understanding of the poem.

   <u>GLOSSARY</u>**:**

   Stiff: not moving or working easily
   Grand: respected, esteemed
   Banister: a handrail and its supporting posts, esp. on a staircase; balustrade.
   **Onyx:** a mineral stone, a form of quartz, having straight parallel bands of alternating colours
   Beads: a small object of glass, wood, etc., with a hole through it, often put on a string with others of its kind in necklaces, bracelets, etc.
   Unstrung: having the string or strings loosened
   Grope: to search uncertainly

Post-task

1. Discuss:
   - What is the poem about?
   - Who is the speaker?
   - What is the general tone of the poem?
   - What images does the speaker use to refer to old age?
   - What rhetorical figures can you spot?
   - What key difference can you appreciate between rhyme in English and in Spanish? Which one is more demanding to establish?

2. Genre focus: Students are asked to work individually and complete an organiser in order to identify the specific characteristics of the poem.
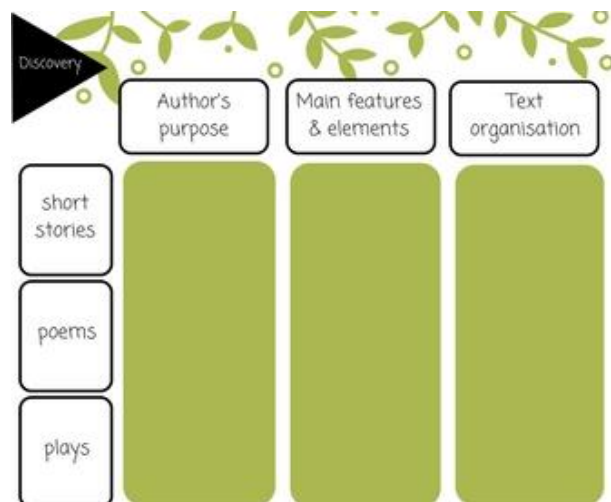
3. Since poems are condensed forms of literature, students are required to think of one or two ideas they would focus on if they had to write a poem about Time and share with the rest of the class.

LESSON 4: Discovering Poetry (II)

Pre-task

1. Students are shown a scene of the film *The Great Debaters* (2007) where the poem is performed by the main character in front of his students (https://www.youtube.com/watch?v=6CmKf9nZ_4I).

2. Check students' understanding by asking comprehension questions about the clip such as the following:
   - What is the poem about?
     a) Health
     b) Having good eating habits and becoming strong
     c) Black people achieving equal rights in American society
     d) The speaker's plans for the following day
   - Which date was the poem written on?
   - What joke does the professor make when he talks about black people being denied birth certificates at the beginning of the 20th century? Is he happy with this situation? Why?

While-task

1. The clip is played two more times. While the character reads the poem aloud, students should be listening to get as much information as they can and write the

poem down. The teacher should consider reading it aloud for facilitating the task for the students. The two first lines will be provided to them:

> I, too, sing America.
>
> I am the darker brother.
>
> _____
> _____
> _____
> _____
> _____
>
> _____
> _____
> _____
> _____
> _____
> _____
> _____
>
> _____
> _____
> _____
>
> .

2. Students share their answers with the members of their group and try to justify their guesses.
3. The teacher projects the original poem on the screen for students to check how they did in the previous exercise. The title is not revealed yet.

Post-task

1. Discuss:
   - Who is the speaker of the poem? Who is s/he addressing?
   - What is the intention of the speaker? How does s/he feel? Evidence.
   - Is there any rhyming pattern? Does this make it more or less poetic?
   - Is there an alternative to rhyme that the author uses?
   - What does the speaker mean by "the darker brother"? What does the speaker mean by "tomorrow"? What rhetorical figure is this?
   - Do you think the speaker conveys the message effectively? Why?
   - What are the formal differences between Hughes' poem and Cornford's poem?

2. Students are asked to discuss in groups how they would entitle the poem and then share with the rest of the class.

3. Genre focus: Students are asked to take their organisers on poetry in order to further complete it individually, adding the characteristics they identified in Hughes' poem.
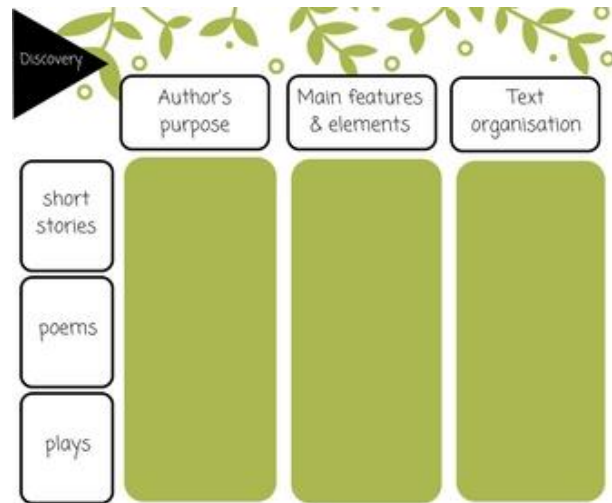
LESSON 5: Discovering Drama

Pre-task

1. Students are asked to predict the content of the play by telling them the title.

While-task

1. Scrambled story: Students are given an excerpt of the text divided into chunks accompanied by a glossary (see **Appendix XVI**).
2. Students are asked to work together in groups to re-order the mixed-up pieces of the text so that it makes sense. In order to succeed, they have to pay attention to the context and the meaning. The glossary with specific vocabulary will be of help.
3. In turns, one student in each group performs the role of speaker and is asked to explain the reason why his/her group has decided to order the pieces that way. By doing this, the students demonstrate that they understand how the text fits together and that it has not been merely chance.
4. Students summarise the content of the text.

Post-task

1. Students discuss how accurate their guesses were in the pre-task stage.

2. Since *The Importance of Being Earnest*, together with the fragment selected, is going to deal with avoiding responsibilities, ask the students what excuses they would make up in order to evade their responsibilities.

3. Students are asked to focus on the type of language used:
   - What is the tone of the fragment?
   - Is the language formal or informal? Why?
   - How many adverbs can you spot? What is the effect the excessive use of adverbs?

4. Play a clip of the film *The Importance of Being Earnest* (2002) without subtitles and ask the students whether they had imagined the situation this comical.

5. Students are asked: what happens in the film that can by no means happen in a play?

6. Genre focus: Students are asked to work individually and complete an organiser in order to identify the specific characteristics of drama.
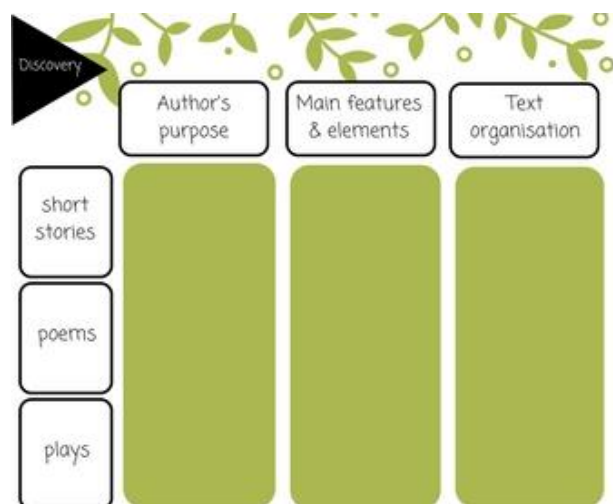
LESSON 6: Review of Literary Genres and Research on Teenagers' Literary Tastes

Activity 1. Review of characteristics and reflection

1. Students are asked to share the characteristics they have gathered so far with the group and add whatever they consider relevant of each other's ideas. The new ideas should be underlined so that the teacher, when s/he collects them in the Portfolio, can see what came as individual an original and what came up while the students were sharing.

2. Students are asked to complete the organiser reflecting on the characteristics gathered in each genre first individually, then sharing with their groups, and finally discussing with the whole class.
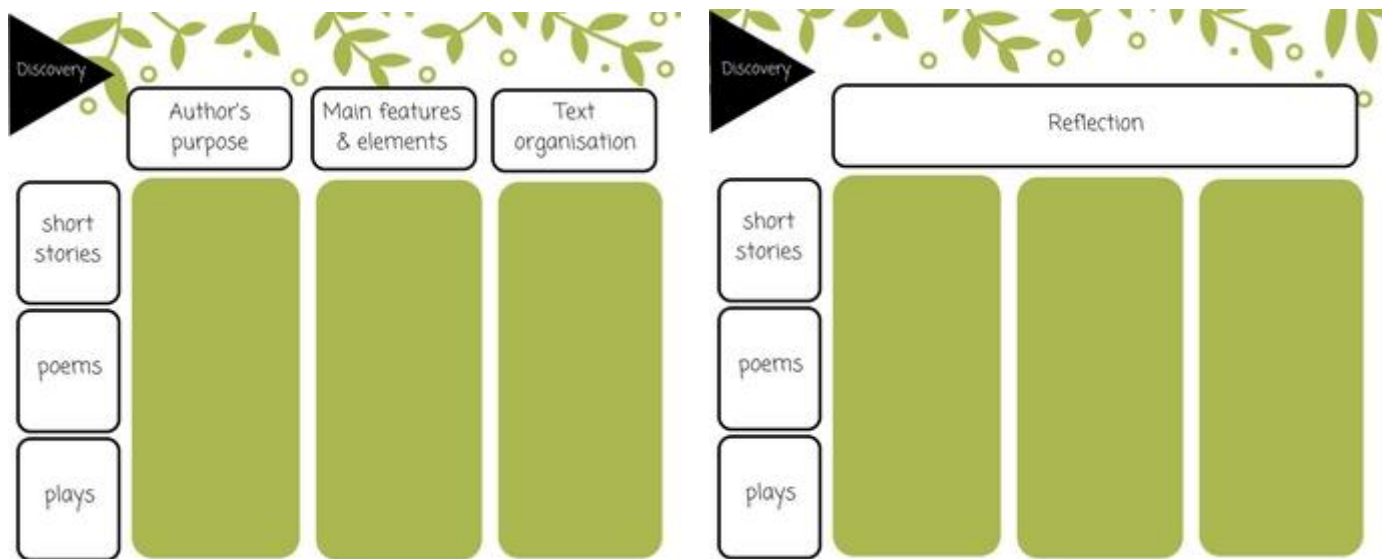
Activity 2. Research on teenagers' literary interests and synthesis of information

1. Students are asked to work together and do some research on the literary interests of teenager and fill in a chart with their findings:
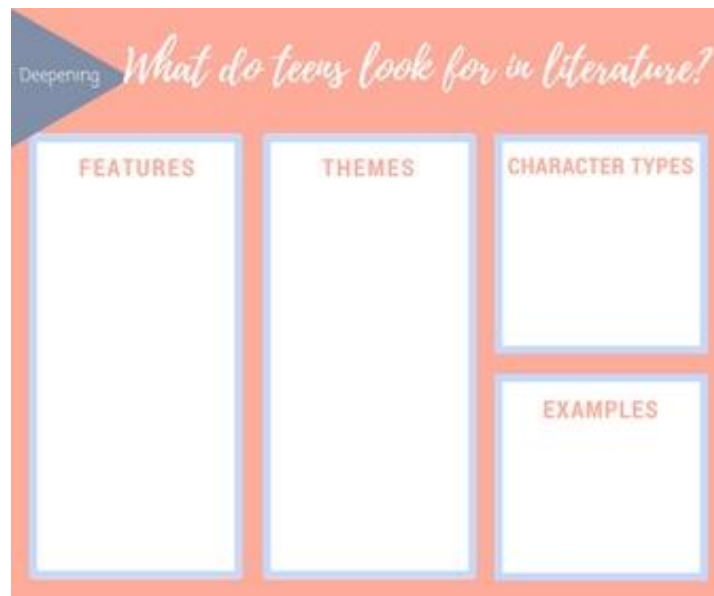
If necessary, the teacher can advise them to look for the information in the articles:
- "Writing for Young Adults: What Teens Want"
  (http://www.childrenswritersguild.com/writing-for-young-adults-what-teens-want/).
- "What Teens Will Be Reading Next"
  (https://edition.cnn.com/2014/10/14/living/young-adult-trends-diversity/index.html)

2. Once the research has been concluded, a speaker of each group is asked to share their findings with the rest of the class in order to complement the rest of his/her classmates' charts.

As a way of introducing flipped learning, the teacher can provide students with the following links for them to watch at home, explaining the elements constituting a short story, a poem or a play in order to facilitate an activity that they would be asked to carry out the following lesson:

3. Short story: https://www.youtube.com/watch?v=GTkpii_ZgHU
4. Poem: https://www.youtube.com/watch?v=5ssQBrFOkGU
5. Play: https://www.youtube.com/watch?v=LGG4jxvc_ps

LESSON 7: Deepening into a Literary Genre and Stimulating Imagination

Activity 1. Deepening into a literary genre

Each group of students is asked to choose the literary genre they would like to work on and make an analysis of it as a whole and of its key elements. They are provided with Schwartz's thinking organiser on parts and whole. Finally, students are also invited to make a reflection.

Activity 2. Push creative thinking

1. Students are shown a set of images and are asked to pick the one they find the most inspiring.

2. Students are required to invent a brief text (100-150 words) individually by looking at the chosen image. If there is lack of inspiration, the teacher can tell them that they can write about anything the image evokes in them: a story or an anecdote, a minuscule detail, a feeling or emotion, a thought, etc.

3. The teacher asks for volunteers to share their writings with the rest of the class.

LESSON 8: Planning

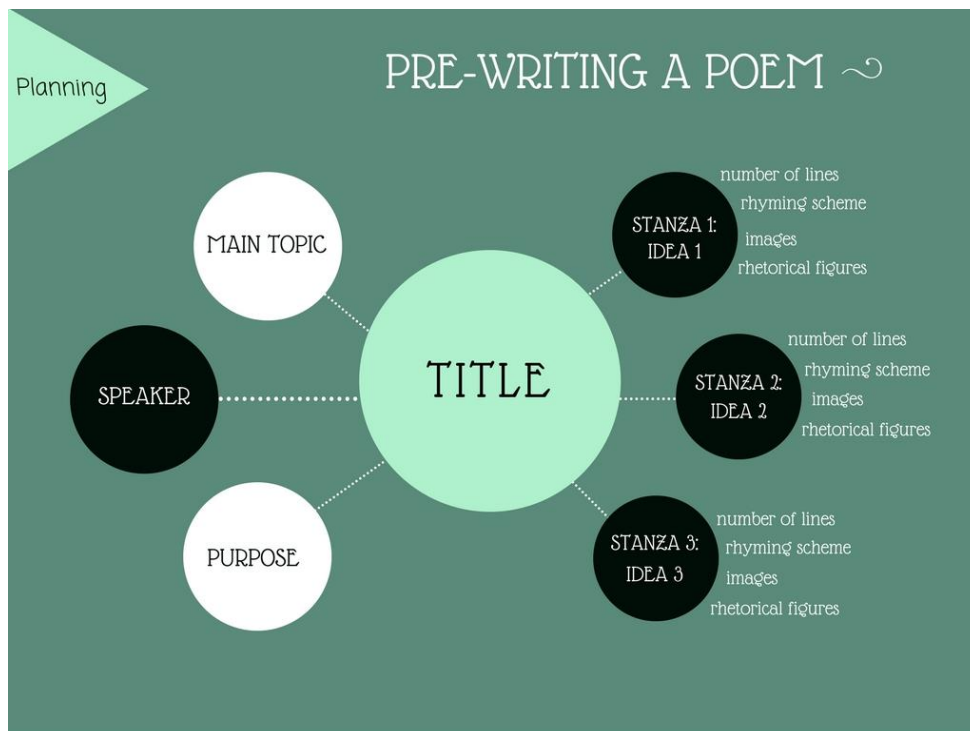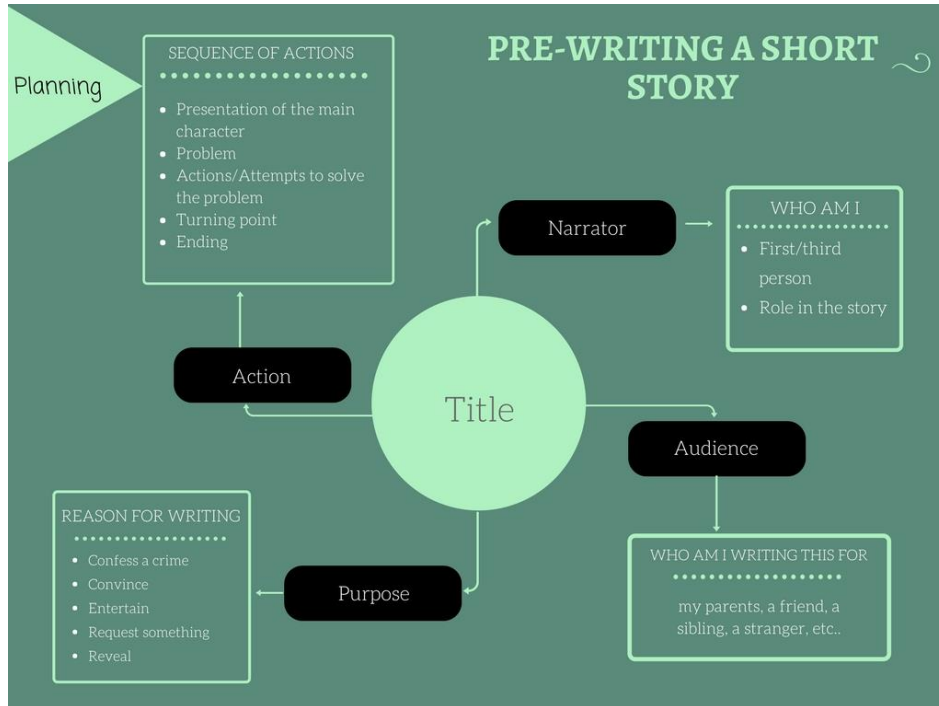**Activity 1. Requirements for students' literary creations**

1. Students are shown the template of a checklist for them to elaborate their own before writing their literary pieces. They are asked to complete it in groups with all the requirements that they have collected so far, at the level of the literary genre and at the level of teenagers' literary interests.

2. Once they have finished each group will give their checklist to another group for peer-revision. They will have to make suggestions to each other in order to improve their checklists. Suggestions will be written on a post-it or made orally.

Activity 2. Pre-writing

1. Students are asked to organise a sequence of ideas or actions, etc. for their texts through mind maps, diagrams or organisers such as the following:

PRE-WRITING A ONE-ACT PLAY

Planning

Title:

Character list

Setting

Action
- Exposition
- Rising action
- Climax
- Falling action
- Dénouement/Ending

Plot

⚠ Don't forget about stage directions

LESSON 9: Creation

1. **Composition**: Students are asked to start composing their teen-appropriate texts in groups, taking the mind maps, diagrams or organisers they have been working on during the previous stage. Students will need to develop their main ideas and add supporting details.
2. **Revision**: The first draft will be revised by the students focusing on the meaning as well as the coherence of the text. The teacher will provide appropriate feedback with respect to formal aspects.
3. **Edition**: After correcting lexical or grammatical mistakes, students' texts are read by a peer in order to check if they are interesting. If necessary, students might like to make changes to improve the content.
(These phases may repeat again until the final product is achieved)

HOMEWORK

Activity 1. In order to make their short stories, poems or plays more appealing, they students are asked to create a cover page, or an illustration related to the writing. In order to do this, they can use *Canva* or, if skilled in painting, draw.

Publishing

1. Students are asked to send their products and cover pages or illustrations to the teacher via e-mail so that they can be uploaded on the school's webpage.
2. The best three pieces of work will be selected to be published in the 2017-18 yearbook.

LESSONS 10-11: Promoting the Literary Texts

Oral Presentations

1. Students are asked to give a 10-minute group oral presentation using visual resources such as *PowerPoint*, *Piktochart* or *Canva* to promote the texts they have created. They can include the illustrations or cover pages they have created in the Planning stage. They are advised not to give many details about the content of their creations in order to invite their classmates to read them.
2. These presentations will be assessed by their peers (20%) and teacher (80%) considering aspects such as content, organisation, language accuracy, speaking fluency, performance, originality and display (see Appendix XIII). **[25%]**

ASSESSMENT, REFLECTION AND CELEBRATION

Portfolio

Each student is asked to hand in a Portfolio compiling the whole learning process (organisers, activities, drafts, etc.). Before handing it in, students can use a checklist (see Appendix XIII) provided by the teacher. [40%]

Final product [25%]

(See Rubric in Appendix XIII)

Attitude, participation and self-assessment [10%]

- Teacher's observation

- Assessment in cooperative work (see Appendix XIII)

- Self-assessment (see Appendix XIII)

Evaluation of Teaching Process

- Teaching Journal

- Project Based Teaching Practice Rubric (see Appendix XIII)

- Exit ticket (see Appendix XIII)

Appendix XV: Text and glossary for Lesson 2 "Discovering the Short Story"

THE TELL-TALE HEART

**by Edgar Allan Poe
1843**

TRUE! --nervous --very, very **dreadfully** nervous I had been and am; but why will you say that I am mad? The disease had **sharpened** my senses --not destroyed --not **dulled** them. Above all was the sense of hearing **acute**. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? **Hearken**! and observe how healthily --how calmly I can tell you the whole story.

It is impossible to say how first the idea entered my brain; but once **conceived**, it **haunted** me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a **vulture** --a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees --very gradually --I made up my mind to take the life of the old man, and thus **rid myself of** the eye forever.

Now this is the point. You **fancy** me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded --with what caution --with what **foresight** --with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the **latch** of his door and opened it --oh so gently! And then, when I had made an opening sufficient for my head, I put in a dark **lantern**, all closed, closed, that no light shone out, and then I **thrust** in my head. Oh, you would have laughed to see how **cunningly** I thrust it in! I moved it slowly --very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this? And then, when my head was well in the room, I **undid** the lantern cautiously-oh, so cautiously --cautiously (**for** the **hinges** creaked) --I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights --every night just at midnight --but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who **vexed** me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and

inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers --of my sagacity. I could **scarcely** contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret **deeds** or thoughts. I fairly **chuckled** at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if **startled**. Now you may think that I drew back --but no. His room was as black as **pitch** with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on **steadily**, steadily.

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out --"Who's there?"

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening; --just as I have done, night after night, hearkening to the death watches in the wall.

Presently I heard a slight **groan**, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief --oh, no! --it was the low **stifled** sound that arises from the bottom of the soul when **overcharged** with **awe**. I knew the sound well. Many a night, just at midnight, when all the world slept, it has **welled up** from my own **bosom**, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them **causeless**, but could not. He had been saying to himself --"It is nothing but the wind in the chimney --it is only a mouse crossing the floor," or "It is merely a **cricket** which has made a single chirp." Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain. All in vain; because Death, in approaching him had **stalked** with his black shadow before him, and **enveloped** the victim. And it was the **mournful** influence of the unperceived shadow that caused him to feel --although he neither saw nor heard* --to feel the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little --a very, very little **crevice** in the lantern. So I opened it --you cannot imagine how **stealthily**, stealthily --until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye.

It was open --wide, wide open --and I grew furious as I **gazed** upon it. I saw it with perfect distinctness --all a dull blue, with a **hideous veil** over it that **chilled** the very **marrow** in my bones;

but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.

And have I not told you that what you mistake for madness is but **over-acuteness** of the sense? --now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the **beating** of the old man's heart. It **increased** my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern **motionless**. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish **tattoo** of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment! --do you mark me well I have told you that I am nervous: so I am. And now at the dead hour of the night, **amid** the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety **seized** me --the sound would be heard by a neighbour! The old man's hour had come! With a loud yell, I threw open the lantern and **leaped** into the room. He **shrieked** once --once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled **gaily**, to find the deed so far done. But, for many minutes, the heart beat on with a **muffled** sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night **waned**, and I worked **hastily**, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.

I then took up three planks from the flooring of the chamber, and deposited all between the **scantlings**. I then replaced the boards so cleverly, so cunningly, that no human eye --not even his --could have detected any thing wrong. There was nothing to wash out --no **stain** of any kind --no blood-spot whatever. I had been too **wary** for that. A tub had caught all --ha! ha!

When I had made an end of these labors, it was four o'clock --still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, --for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbour during the night; suspicion of **foul** play had been **aroused**; information had been **lodged** at the police office, and they (the officers) had been **deputed** to search the premises.

I smiled, --for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search --search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of

my perfect triumph, placed my own seat upon the very spot **beneath** which reposed the corpse of the victim.

The officers were satisfied. My manner had convinced them. I was singularly **at ease**. They sat, and while I answered **cheerily**, they chatted of familiar things. But, ere long, I felt myself getting **pale** and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: --It continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness --until, at length, I found that the noise was not within my ears.

No doubt I now grew very pale; --but I talked more fluently, and with a **heightened** voice. Yet the sound increased --and what could I do? It was a low, dull, quick sound --much such a sound as a watch makes when enveloped in cotton. I gasped for breath --and yet the officers heard it not. I talked more quickly --more vehemently; but the noise steadily increased. I arose and argued about **trifles**, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor **to and fro** with heavy strides, as if excited to fury by the observations of the men --but the noise steadily increased. Oh God! what could I do? I **foamed** --I **raved** --I **swore**! I swung the chair upon which I had been sitting, and **grated** it upon the boards, but the noise arose over all and continually increased. It grew louder --louder --louder! And still the men chatted **pleasantly**, and smiled. Was it possible they heard not? Almighty God! --no, no! They heard! --they suspected! --they knew! --they were **making a mockery of** my horror!-this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this **derision**! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now --again! --hark! louder! louder! louder! louder!

"Villains!" I shrieked, "**dissemble** no more! I admit the deed! --tear up the planks! here, here! --It is the beating of his hideous heart!"

-THE END-

GLOSSARY

dreadfully: horribly, disturbingly, shockingly

to sharpen: to make or become sharp or sharper

to dull: to diminish, to reduce

acute: intense

to hearken: to pay attention, to listen carefully

to conceive: to form a notion in the mind

to haunt: obsessed

vulture: a large bird of prey, similar to a hawk or an eagle, that flies at a high altitude looking for the bodies of dead animals for food.

to rid oneself of / to get rid of: to eliminate, to throw away

to fancy: to assume

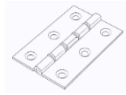**foresight**: care or provision for the future

latch: a lock on a door

lantern:

to thrust in: to push forcefully

cunningly: ingeniously

to undo: to unlock, to open

for: in this context it means 'because' (formal register)

hinges:

to vex: to irritate

to inquire: to ask, to interrogate

scarcely: hardly

deed: accomplishment, action

to chuckle: to laugh in a soft and quiet manner

startled: suddenly disturbed and surprised

pitch: a dark, sticky, thick substance used for repairing holes in ships or for paving roads, made from coal tar or wood tar

steadily: a little at a time

groan: a low sound made in response to pain or grief

stifled: repressed, muffled

overcharged: filled too full, overloaded

awe: a paralysing feeling of reverence, admiration, fear, etc., produced by what is grand and extremely powerful

to well up: to rise up

bosom: the breast of a human being

cricket:

to stalk: to follow, to chase

to envelope: to cover

mournful: feeling or expressing sadness

*neither + vb + nor + vb: *neither* and *nor* are used to connect two or more negative alternatives

crevice: a small gap or hole

stealthily: silently and carefully no to be discovered

to gaze: to look firmly

hideous: horrible, repulsive

veil: a piece of opaque or transparent material that covers something

to chill: to cause to become cold

marrow: the soft fatty tissue in the cavities of bones where blood cells are produced

over-acuteness: high intensity

beating: pulsation

increase: to cause to become greater

motionless: without moving

tattoo: strong pulsation

amid: in the middle of

to seize: to catch or hold with force

to leap: to move quickly and suddenly

to shriek: to shout in a high-pitched voice

gaily: happily

muffled: repressed, stifled

to wane: to gradually approach its end

hastily: quickly

scantlings: wooden pieces used to build a house

stain:

wary: cautious

foul: violent, evil, disgusting

to arise: to appear

to lodge: to collect

to depute: to assign

beneath: below

at ease: calm and confident

cheerily: cordially, enthusiastically

pale: lacking strong or natural colour

heightened: with increased intensity

trifles: unimportant things

to and fro: backwards and forwards

to foam: to start to get nervous

to rave: to act irrationally

to swear: to use obscene language

to grate: to rub something with an irritating and unpleasant sound

pleasantly: agreeably, enjoyably

to make a mockery of: to make something look ridicule

derision: ridicule, mockery

to dissemble: to hide one's true motives or thoughts, to speak or act hypocritically

Appendix XVI: Text and glossary for Lesson 5 "Discovering Drama"

The Importance of Being Earnest

By Oscar Wilde
1895

THE SCENES OF THE PLAY

ACT I. Algernon Moncrieff's Flat in Half-Moon Street, W.
ACT II. The Garden at the Manor House, Woolton.
ACT III. Drawing-Room at the Manor House, Woolton.
TIME: The Present.
PLACE: London

CHARACTERS

John Worthing, J.P.
Algernon Moncrieff
Rev. Canon Chasuble, D.D.
Merriman
Lane
Lady Bracknell
Hon. Gwendolen Fairfax
Cecily Cardew
Miss Prism

FIRST ACT

Morning-room in ALGERNON's flat in Half-Moon Street. The room is luxuriously and artistically furnished. The sound of a piano is heard in the adjoining room.

[LANE is arranging afternoon tea on the table, and after the music has ceased, ALGERNON enters.]

ALGERNON. Did you hear what I was playing, Lane?

LANE. I didn't think it polite to listen, sir.

ALGERNON. I'm sorry for that, for your sake. I don't play **accurately**—anyone can play accurately—but I play with wonderful expression. As far as the piano is concerned, sentiment is my **forte**. I keep science for Life.

LANE. Yes, sir.

ALGERNON. And, speaking of the science of Life, have you got the cucumber sandwiches cut for Lady Bracknell?

LANE. Yes, sir. *[Hands them on a **salver**.]*

ALGERNON. *[Inspects them, takes two, and sits down on the sofa.]* Oh! . . . by the way, Lane, I see from your book that on Thursday night, when Lord Shoreman and Mr. Worthing were dining with me, eight bottles of champagne are entered as having been consumed.

LANE. Yes, sir; eight bottles and a **pint**.

ALGERNON. Why is it that at a **bachelor**'s establishment the servants invariably drink the champagne? I ask **merely** for information.

_____

LANE. I attribute it to the superior quality of the wine, sir. I have often observed that in married households the champagne is rarely of a **first-rate** brand.

ALGERNON. Good heavens! Is marriage so **demoralising** as that?

LANE. I believe it *is* a very pleasant state, sir. I have had very little experience of it myself up to the present. I have only been married once. That was in consequence of a **misunderstanding** between myself and a young person.

ALGERNON. *[Languidly.]* I don't know that I am much interested in your family life, Lane.

LANE. No, sir; it is not a very interesting subject. I never think of it myself.

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ALGERNON. Very natural, I am sure. That will do, Lane, thank you.

LANE. Thank you, sir. *[LANE goes out.]*

ALGERNON. Lane's views on marriage seem somewhat **lax**. Really, if the **lower orders** don't set us a good example, what on earth is the use of them? They seem, as a class, to have absolutely no sense of moral responsibility.

[Enter LANE.]

LANE. Mr. Ernest Worthing.

[Enter JACK.]

[LANE goes out.]

_____

ALGERNON. How are you, my dear Ernest? What brings you up to town?

JACK. Oh, pleasure, pleasure! What else should bring one anywhere? Eating as usual, I see, Algy!

ALGERNON. *[Stiffly.]* I believe it is **customary** in good society to take some slight **refreshment** at five o'clock. Where have you been since last Thursday?

JACK. *[Sitting down on the sofa.]* In the country.

ALGERNON. **What on earth** do you do there?

JACK. *[Pulling off his gloves.]* When one is in town one amuses oneself. When one is in the country one amuses other people. It is excessively boring.

ALGERNON. And who are the people you amuse?

JACK. *[Airily.]* Oh, neighbours, neighbours.

ALGERNON. Got nice neighbours in your part of Shropshire?

_____

JACK. Perfectly horrid! Never speak to one of them.

ALGERNON. How immensely you must amuse them! *[Goes over and takes sandwich.]* By the way, Shropshire is your county, is it not?

JACK. Eh? Shropshire? Yes, of course. Hallo! Why all these cups? Why cucumber sandwiches? Why such **reckless** extravagance in one so young? Who is coming to tea?

ALGERNON. Oh! merely Aunt Augusta and Gwendolen.

JACK. How perfectly **delightful**!

ALGERNON. Yes, that is all very well; but **I am afraid** Aunt Augusta won't quite **approve of** your being here.

JACK. May I ask why?

ALGERNON. My dear fellow, the way you flirt with Gwendolen is perfectly **disgraceful**. It is almost as bad as the way Gwendolen flirts with you.

JACK. I am in love with Gwendolen. I have come up to town expressly to **propose to** her.

ALGERNON. I thought you had come up for pleasure? . . . I call that business.

JACK. How **utterly** unromantic you are!

ALGERNON. I really don't see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal. Why, one may be accepted. One usually is, I believe. Then the excitement is all over. The very essence of romance is **uncertainty**. If ever I get married, I'll certainly try to forget the fact.

JACK. I have no doubt about that, dear Algy. The Divorce Court was specially invented for people whose memories are so curiously constituted.

ALGERNON. Oh! **there is no use** speculating on that subject. Divorces are made in Heaven— *[JACK puts out his hand to take a sandwich. ALGERNON at once interferes.]* Please don't touch the cucumber sandwiches. They are ordered specially for Aunt Augusta. *[Takes one and eats it.]*

_____

JACK. Well, you have been eating them all the time.

ALGERNON. That is quite a different matter. She is my aunt. *[Takes plate from below.]* Have some bread and butter. The bread and butter is for Gwendolen. Gwendolen is **devoted to** bread and butter.

JACK. *[Advancing to table and **helping himself**.]* And very good bread and butter it is too.

ALGERNON. Well, my dear **fellow**, you need not eat as if you were going to eat it all. You behave as if you were married to her already. You are not married to her already, and I don't think you ever will be.

JACK. Why on earth do you say that?

ALGERNON. Well, in the first place girls never marry the men they flirt with. Girls don't think it right.

JACK. Oh, that is **nonsense**!

ALGERNON. It isn't. It is a great truth. It **accounts for** the extraordinary number of bachelors that one sees all over the place. In the second place, I don't give my consent.

JACK. Your consent!

ALGERNON. My dear fellow, Gwendolen is my first cousin. And before I allow you to marry her, you will have to **clear up** the whole question of Cecily. *[Rings bell.]*

JACK. Cecily! What on earth do you mean? What do you mean, Algy, by Cecily! I don't know any one of the name of Cecily.

[Enter LANE.]

ALGERNON. Bring me that cigarette case Mr. Worthing left in the smoking-room the last time he dined here.

LANE. Yes, sir. *[LANE goes out.]*

JACK. Do you mean to say you have had my cigarette case all this time? I wish to goodness you had let me know. I have been writing **frantic** letters to Scotland Yard about it. I was very nearly offering a large reward.

_____

ALGERNON. Well, I wish you would offer one. I **happen to be** more than usually **hard up**.

JACK. There is no good offering a large reward now that the thing is found.

[Enter LANE with the cigarette case on a salver. ALGERNON takes it at once. LANE goes out.]

ALGERNON. I think that is rather **mean** of you, Ernest, I must say. *[Opens case and examines it.]* However, it makes no matter, for, now that I look at the inscription inside, I find that the thing isn't yours after all.

JACK. Of course it's mine. *[Moving to him.]* You have seen me with it a hundred times, and you have no right to read what is written inside. It is a very ungentlemanly thing to read a private cigarette case.

ALGERNON. Oh! it is absurd to have a hard and fast rule about what one should read and what one shouldn't. More than half of modern culture depends on what one shouldn't read.

JACK. I am quite **aware of** the fact, and I don't propose to discuss modern culture. It isn't the sort of thing one should talk of in private. I simply want my cigarette case back.

ALGERNON. Yes; but this isn't your cigarette case. This cigarette case is a present from some one of the name of Cecily, and you said you didn't know any one of that name.

JACK. Well, if you want to know, Cecily happens to be my aunt.

_____

ALGERNON. Your aunt!

JACK. Yes. Charming old lady she is, too. Lives at Tunbridge Wells. Just give it back to me, Algy.

ALGERNON. *[**Retreating** to back of sofa.]* But why does she call herself little Cecily if she is your aunt and lives at Tunbridge Wells? *[Reading.]* 'From little Cecily with her **fondest** love.'

JACK. *[Moving to sofa and kneeling upon it.]* My dear fellow, what on earth is there in that? Some aunts are tall, some aunts are not tall. That is a matter that surely an aunt may **be allowed to** decide for herself. You seem to think that every aunt should be exactly like your aunt! That is absurd! **For Heaven's sake** give me back my cigarette case. *[Follows ALGERNON round the room.]*

ALGERNON. Yes. But why does your aunt call you her uncle? 'From little Cecily, with her fondest love to her dear Uncle Jack.' There is no objection, I admit, to an aunt being a small aunt, but why an aunt, no matter what her size may be, should call her own nephew her uncle, I can't quite **make out**. Besides, your name isn't Jack at all; it is Ernest.

_____

JACK. It isn't Ernest; it's Jack.

ALGERNON. You have always told me it was Ernest. I have introduced you to every one as Ernest. You answer to the name of Ernest. You look as if your name was Ernest. You are the most **earnest**-looking person I ever saw in my life. It is perfectly absurd your saying that your name isn't Ernest. It's on your cards. Here is one of them. *[Taking it from case.]* 'Mr. Ernest Worthing, B. 4, The Albany.' I'll keep this as a proof that your name is Ernest if ever you **attempt** to **deny** it to me, or to Gwendolen, or to any one else. *[Puts the card in his pocket.]*

JACK. Well, my name is Ernest in town and Jack in the country, and the cigarette case was given to me in the country.

ALGERNON. Yes, but that does not account for the fact that your small Aunt Cecily, who lives at Tunbridge Wells, calls you her dear uncle. Come, old boy, you **had much better** have the thing out at once.

JACK. My dear Algy, you talk exactly as if you were a dentist. It is very vulgar to talk like a dentist when one isn't a dentist. It produces a false impression.

ALGERNON. Well, that is exactly what dentists always do. Now, go on! Tell me the whole thing. I may mention that I have always suspected you of being a confirmed and secret Bunburyist; and I am quite sure of it now.

JACK. Bunburyist? What on earth do you mean by a Bunburyist?

ALGERNON. I'll reveal to you the meaning of that incomparable expression as soon as you are kind enough to inform me why you are Ernest in town and Jack in the country.

JACK. Well, **produce** my cigarette case first.

_____

ALGERNON. Here it is. *[Hands cigarette case.]* Now produce your explanation, and pray make it improbable. *[Sits on sofa.]*

JACK. My dear fellow, there is nothing improbable about my explanation at all. In fact it's perfectly ordinary. Old Mr. Thomas Cardew, who adopted me when I was a little boy, made me in his **will guardian** to his grand-daughter, Miss Cecily Cardew. Cecily, who addresses me as her uncle from motives of respect that you could not possibly appreciate, lives at my place in the country under the charge of her admirable governess, Miss Prism.

ALGERNON. Where is that place in the country, by the way?

JACK. That is nothing to you, dear boy. You are not going to be invited . . . I may tell you candidly that the place is not in Shropshire.

ALGERNON. I suspected that, my dear fellow! I have Bunburyed all over Shropshire on two separate occasions. Now, go on. Why are you Ernest in town and Jack in the country?

JACK. My dear Algy, I don't know whether you will be able to understand my real motives. You are hardly serious enough. When one is placed in the position of guardian, one has to adopt a very high moral tone on all subjects. It's one's duty to do so. And as a high moral tone can hardly be said to conduce very much to either one's health or one's happiness, in order to get up to town I have always **pretended** to have a younger brother of the name of Ernest, who lives

in the Albany, and gets into the most dreadful **scrapes**. That, my dear Algy, is the whole truth pure and simple.

_____

ALGERNON. The truth is rarely pure and never simple. Modern life would be very **tedious** if it were either, and modern literature a complete impossibility!

JACK. That wouldn't be at all a bad thing.

ALGERNON. Literary criticism is not your forte, my dear fellow. Don't try it. You should leave that to people who haven't been at a University. They do it so well in the daily papers. What you really are is a Bunburyist. I was quite right in saying you were a Bunburyist. You are one of the most advanced Bunburyists I know.

JACK. What on earth do you mean?

ALGERNON. You have invented a very useful younger brother called Ernest, in order that you may be able to come up to town as often as you like. I have invented an invaluable permanent invalid called Bunbury, in order that I may be able to go down into the country whenever I choose. Bunbury is perfectly invaluable. If it wasn't for Bunbury's extraordinary bad health, for instance, I wouldn't be able to dine with you at Willis's to-night, **for** I have been really engaged to Aunt Augusta for more than a week.

JACK. I haven't asked you to dine with me anywhere to-night.

ALGERNON. I know. You are absurdly careless about sending out invitations. It is very **foolish** of you. Nothing annoys people so much as not receiving invitations.

JACK. You had much better dine with your Aunt Augusta.

ALGERNON. I haven't the smallest intention of doing anything of the kind. To begin with, I dined there on Monday, and once a week is quite enough to dine with one's own relations. In the second place, whenever I do dine there I am always treated as a member of the family, and sent down with either no woman at all, or two. In the third place, I know perfectly well whom she will place me next to, to-night. She will place me next Mary Farquhar, who always flirts with her own husband across the dinner-table. That is not very pleasant. Indeed, it is not even decent . . . and that sort of thing is enormously on the increase. The amount of women in London who flirt with their own husbands is perfectly scandalous. It looks so bad. It is simply **washing one's clean linen in public**. Besides, now that I know you to be a confirmed Bunburyist I naturally want to talk to you about Bunburying. I want to tell you the rules.

_____

JACK. I'm not a Bunburyist at all. If Gwendolen accepts me, I am going to kill my brother, indeed I think I'll kill him in any case. Cecily is a little too much interested in him. It is rather a bore. So

I am going to **get rid of** Ernest. And I strongly advise you to do the same with Mr. . . . with your invalid friend who has the absurd name.

ALGERNON. Nothing will **induce** me to **part with** Bunbury, and if you ever get married, which seems to me extremely problematic, you will be very **glad** to know Bunbury. A man who marries without knowing Bunbury has a very tedious time of it.

JACK. That is nonsense. If I marry a charming girl like Gwendolen, and she is the only girl I ever saw in my life that I would marry, I certainly won't want to know Bunbury.

ALGERNON. Then your wife will. You don't seem to realise, that in married life three is company and two is none.

JACK. *[Sententiously.]* That, my dear young friend, is the theory that the corrupt French Drama has been **propounding** for the last fifty years.

ALGERNON. Yes; and that the happy English home has **proved** in half the time.

JACK. For heaven's sake, don't try to be cynical. It's perfectly easy to be cynical.

ALGERNON. My dear fellow, it isn't easy to be anything nowadays. There's such a lot of beastly competition about. *[The sound of an electric bell is heard.]* Ah! that must be Aunt Augusta. Only **relatives**, or **creditors**, ever ring in that Wagnerian manner. Now, if I get her out of the way for ten minutes, so that you can have an opportunity for proposing to Gwendolen, may I dine with you to-night at Willis's?

JACK. I suppose so, if you want to.

ALGERNON. Yes, but you must be serious about it. I hate people who are not serious about meals. It is so **shallow** of them.

GLOSSARY

to account for: to give an explanation for

accurately: properly

adjoining: contiguous, next door

I am afraid (that): similar 'I am sorry to say that'

airily: without giving much importance to something

allowed to: to have the permission to do sth

to approve of: to find something acceptable

to attempt: to try

aware of: to be conscious of

bachelor: an unmarried man

to cease: to stop

to clear up: to explain, to clarify

creditors: a person to whom money is owed

customary: habitual, usual

delightful: giving great pleasure or delight

demoralising: depressing

to deny: to say that something is not true or to refuse to say that something is true

disgraceful: dishonourable

devoted to: involving great care or attentions

earnest: serious, honest

what on earth: 'on earth' does not mean anything in this expression, it just adds emphasis to the question

fellow: a companion, a comrade

first-rate: with excellent quality

fond: adoring

foolish: absurd

for: in this context it means 'because'

forte: talent

frantic: desperate

furnished: usually referred to a house or room, which is equipped with necessary furniture, carpets, appliances, etc.

to get rid of: to eliminate, to throw away

glad: feeling joy or pleasure

guardian: somebody who takes care of another person who is too young to do it by his/herself

to happen to be: to be by chance, without apparent reason

hard up: in need of money

had (much) better: it would be wiser, you should do it

for Heaven's sake: expression used to show that you are annoyed or angry

to help oneself: to serve some food for oneself

to induce: to move someone by persuasion, to cause

lax: not strict or severe

lower orders: the lower classes

to make out: to understand

mean: malicious, having evil intentions

merely: simply, only, just

misunderstanding: a failure to understand

nonsense: words without sense

to part with: to separate from

a pint: a liquid and dry measure of capacity, approximately 0.6 litres. It is a common way in Britain to refer to a drink of beer.

to pretend: to feign, to make people believe sth which is not true

to produce: to exhibit

to propose to sb: to make an offer of marriage

to propound: to propose for discussion

to prove: to demonstrate as having a particular quality

reckless: without care

refreshment: food and drink, especially for a snack or light meal.

relatives: members of the family

to retreat: to fall back

salver: a tray, esp. one used for serving food or drinks.

scrapes: embarrassing or difficult situations

shallow: superficial

stiffly: rigidly and firmly

tedious: boring

uncertainty: confusion

utterly: totally, completely

there is no use: there is no point or reason in doing something

to wash one's linen in public: to reveal one's embarrassing secrets to strangers.

will: a legal document saying what will happen to one's possessions or property after one's death

Appendix XVII: Adaptation of Lessons 4 and 5 and materials employed

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Lesson 4: "Writing Back to America"

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Expected learning outcomes:

By the end of this lesson, students will be able to:

- Recognise the main topic, specific details and implications in a clip of a scene from the film *The Great Debaters* (2007) and demonstrate understanding by answering a set of open questions (Crit.IN.1.1. and Crit.IN.1.2.)
- Identify general, specific and implicit information in Langston Hughes' poem "I, Too" and demonstrate understanding by answering a set of open questions (Crit.IN.3.1. and Crit.IN.3.2.)
- Discuss in spontaneous short dialogues in groups of 4 or 5 how they would entitle Langston Hughes' poem, using an informal register (Crit.IN.2.1. and Crit.IN.2.2.)
- Rewrite Langston Hughes' poem while listening to its recitation, filling out gaps of information by resorting to previous linguistic knowledge (grammar, lexis and pronunciation) (Crit.IN.1.1. and Crit.IN.4.2.)

Personal aims:

- To integrate different skills so as to engage students in meaningful communicative situations
- To create a balance between linguistic, conceptual and procedural demands so that students can perform successfully
- To stimulate students cognitively, critically and creatively
- To increase students' motivation and involvement in the EFL classroom
- To increase students' interest in literature in general and in poetry in particular
- To enrich students' set of values (e.g. rejection of racial discrimination, respect for human rights, equality and acceptance)

Planned timing	Activities			Interaction pattern	Resources and materials
15'	*Daily Routine*[4]				
5'	Filling up questionnaires			SS	Printed version of questionnaire
10'	Pre-task		1. Students read the questions before the clip is played	SS	*PowerPoint* presentation
			2. Viewing of the clip	SS	Downloaded scene from *The Great Debaters* (2007)
			3. Check understanding with comprehension questions	T-Ss	*PowerPoint* presentation
11'	While-task		1. Dictogloss of Langston Hughes' poem "I, Too"	SS	
			2. Share answers in group	Ss-Ss	
			3. Comparing with original poem	SS	*PowerPoint* presentation
14'	Post-task		1. Language focus and literary awareness	T-Ss	*PowerPoint* presentation
			2. Discussion of figurative meaning	T-Ss	*PowerPoint* presentation
			3. Entitle the poem in groups and share with class	Ss-Ss and S-Ss	*PowerPoint* presentation

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[4] According to the AMCO method, each student is required to give an oral presentation termed Daily Routine at the beginning of the lesson in which they demonstrate their findings on topics suggested in advance and create engaging activities for their classmates to think critically, interact actively with them and use specific grammatical items.

Materials Lesson 4: *PowerPoint* **presentation**

WRITING BACK TO AMERICA

WHAT HAVE YOU UNDERSTOOD?

What is the poem about?
a) Health
b) Having good eating habits and becoming strong
c) Black people achieving equal rights in American society
d) The speaker's plans for the following day

Which date was the poem written on?

What joke does the professor make? Is he happy with this situation? Why?

I too, sing America

I am the darker brother.
_____
_____,
_____,
_____,
_____.

_____,
_____
_____.
_____
_____,
_____,
_____.

_____,
_____
_____
_____.

I, too, sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed—

I, too, am America.

Langston Hughes, 1925

If you were the poet,
what **title** would you choose for this poem?

Expected learning outcomes:

By the end of this lesson, students will be able to:

- Re-order in groups of 4 the mixed-up pieces of an excerpt of Oscar Wilde's play *The Importance of Being Earnest* so that it makes sense and explain why they order it that way, demonstrating that they understand how the text fits together (Crit.IN.2.1. and Crit.IN.2.2.)

- Understand the general information in the excerpt of Wilde's play and provide a brief oral summary of its content (Crit.IN.3.1., Crit.IN.2.1. and Crit.IN.2.2.)

- Consider and reflect upon the implications of language use in the dramatic fragment and demonstrate understanding by answering a set of open questions (Crit.IN.3.1. and Crit.IN.3.2.)

- Discern main generic differences between theatre and film after watching a clip of a scene from the film *The Importance of Being Earnest* (2002) (Crit.IN.1.2. and Crit.IN.3.2.)

- Make up original excuses in order to evade their duties and responsibilities (Crit.IN.2.1.)

Personal aims:

- To integrate different skills so as to engage students in meaningful communicative situations

- To create a balance between linguistic, conceptual and procedural demands so that students can perform successfully

- To stimulate students cognitively, critically and creatively

- To increase students' motivation and involvement in the EFL classroom

- To increase students' interest in literature in general and in drama in particular

- To enrich students' set of values (e.g. honesty, rejection of social discrimination, equality, respect)

Planned timing	Activities		Interaction pattern	Resources and materials
15'	*Daily Routine*			
2'	Stage Zero: Discussing the idiom 'let's make a drama out of this'		T-Ss	*PowerPoint* presentation
3'	Pre-task	Predict the content of the play by looking at the title *The Importance of Being Earnest*	S-Ss	*PowerPoint* presentation
20'	While-task	1. 'Scrambled story' with a fragment taken from *The Importance of Being Earnest* accompanied by a glossary	Ss-Ss	See Appendix XV
		2. Sharing with whole class and demonstrating that they understand how the text fits together	S-Ss	
		3. Summarising the fragment orally	S-Ss	
15'	Post-task	1. Language focus: register, use of adverbs	S-Ss	*PowerPoint* presentation and text
		2. Viewing of the clip	SS	Downloaded scene from *The Importance of Being Earnest* (2002)
		3. Literary awareness by comparing the differences between film and theatre	T-Ss and S-Ss	
		4. Related to the topic of the fragment, students have to make up funny excuses to evade their responsibilities	S-Ss	*PowerPoint* presentation
5'	Filling up questionnaires		SS	Printed version of questionnaire

Materials Lesson 5: *PowerPoint* **presentation**

LET'S MAKE A
DRAMA OUT OF THIS!

What does the title "The Importance of Being Earnest" suggest to you ?

re-order the fragment

SETTING
Algernon Moncrieff's Flat in Half-Moon Street, W., London

CHARACTERS
Jack Worthing, J.P., an English gentleman
Algernon Moncrieff, an English gentleman
Lane, the servant

What happens in the film that can NEVER happen in a play?

What excuses would you make up in order to evade your responsibilities?

Appendix XVIII: Teacher's checklist completed

TEACHER'S CHECKLIST

"Writing Back to America"					
Date: May 9, 2018 — Classroom: 4°C+D — Number of students: 17 studs.					
	1	2	3	4	5
Language was used in a meaningful context					✓
Students resorted to their previous knowledge to succeed in the performance of the activities				✓	
The balance between linguistic, conceptual and procedural demands enabled students to perform successfully				✓	
Students were able to follow the class and if they were not, they asked the teacher					✓
Students were stimulated cognitively, critically and creatively					✓
Students stayed focused during the three stages of the task				✓	
Students showed motivation and interest in the topic				✓	
The participation rate was high (e.g. volunteering, following the routine, participating in discussion, etc.)				✓	
Students were actively engaged in individual and in group tasks					✓
Students enriched their set of values				✓	
Students appreciated the text aesthetically				✓	

- Very good impression by the end of the classroom.
- Behaviour was excellent, all of the students were paying attention and doing what I asked.
- I think they liked the poem and the values it transmits.
- In spite of several technical problems and setbacks I manage to finish the lesson.
- Students raise their hands even in difficult questions (e.g. identify specific information from video without subtitles) and they perform successfully.
- Students that do not participate normally in class (as observed when mentor was giving the lesson) raised their hands and were involved in the classroom dynamics.

- By the end of the lesson, students broke into applause.

→ MENTOR tells me than when she asked Some students about the lesson, they told her that they found it 'difficult but very interesting'.

"Let's Make a Drama Out of This!"						
Date: May 10, 2018	Classroom: 4° C+D		Number of students: 16 studs.			
		1	2	3	4	5
Language was used in a meaningful context				✓		
Students resorted to their previous knowledge to succeed in the performance of the activities				✓		
The balance between linguistic, conceptual and procedural demands enabled students to perform successfully				✓		
Students were able to follow the class and if they were not, they asked the teacher			✓			
Students were stimulated cognitively, critically and creatively				✓		
Students stayed focused during the three stages of the task					✓	
Students showed motivation and interest in the topic				✓		
The participation rate was high (e.g. volunteering, following the routine, participating in discussion, etc.)			✓			
Students were actively engaged in individual and in group tasks				✓		
Students enriched their set of values				✓		
Students appreciated the text aesthetically				✓		

- Almost no volunteering, so I had to nominate students to answer the questions.
- My impression is that they didn't understand the text or they did not read it entirely because when I asked them to summarise it, they were only able to name the themes but they couldn't explain what the characters were talking about. So, when it came to watching the video on that scene I felt the need to explain in advance what they should've understood in the previous task.

- I thought they were not motivated because they did not participate as much as the previous day. However, this might have been because they felt that what I was asking was difficult or they were unaccustomed to it.

- Behaviour was excellent and even those who seemed to be uninterested were engaged in the tasks (especially when they were in group).

- In spite of several technical problems and setbacks (I start my lesson 20 minutes after I   am supposed to), I manage to control   the time and do everything I had planned.

- By the end of the lesson, students broke into applause.