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Seeing with Different Eyes: An Innovation Project Proposal on Global Migration Crisis and the Use of Multimodal Texts in 4th Year of ESO

Ver con ojos diferentes: una propuesta de proyecto de innovación sobre la crisis de migración global y el uso de textos multimodales en 4º curso de ESO

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ABSTRACT

This TFM innovation proposal was motivated by some needs identified in English as a Second Language group of 4º ESO in a multicultural school setting: they lacked adequate speaking practice and collaborative learning tasks, as well as authentic reading material. Hence, the present proposal seeks to incorporate the contemporary awareness-raising issue of global migration and asylum seeker crisis as the guiding principle for a project unit plan. Eventually, the final task involves the students' choice for the production of a graphic novel or an animation short video. The theoretical and methodological principles underpinning this unit are, in general, current CLT and Task-Based approaches, concentrating on the stages of Project-Based Learning in particular. The sequencing of activities follows a backward syllabus design and the Reader Response approach is mainly applied in the interaction and negotiation of meanings throughout the process. Reading and speaking practice relies on an intertextual dynamic between Kafka's "The Metamorphosis" —adapted into a graphic novel—Amanda Craig's short story "Metamorphosis 2", and the series of animation short videos "Seeking Refuge" by the BBC. In turn, the final tasks lead to the creation of alternative narrative versions which incorporate the use of ICTs.

Key words: global migration and asylum seeker crisis, innovation proposal, TBL, PBL, backward syllabus design, reader response approach, graphic novel, animation short videos, intertextuality, point of view, ICT.

La propuesta de innovación de este TFM surge a partir de algunas necesidades identificadas en la materia inglés en un grupo de 4º curso de ESO en un contexto escolar multicultural: insuficiente práctica oral o de tareas de aprendizaje cooperativo, así como ausencia de textos de lectura auténticos. En consecuencia, la presente propuesta busca incorporar un tema actual que apele a la toma de conciencia, como lo es la crisis global de migración y asilo político, como eje conductor de una unidad didáctica como proyecto. La tarea final presupondrá que los alumnos elijan entre la realización de una novela gráfica o un corto de animación. Los principios teóricos y metodológicos que sustentan esta unidad son los actuales enfoques comunicativos, el aprendizaje por tareas en general, y el aprendizaje por proyectos en particular. La secuenciación de actividades sigue el patrón de diseño curricular inverso y el enfoque centrado en el lector es ampliamente aplicado en la interacción y negociación de significados durante el proceso. Las prácticas de lectura y orales se apoyan en una dinámica de intertextualidad entre la "La Metamorfosis" de Kafka —adaptada como novela gráfica—, el cuento "Metamorfosis 2" de Amanda Craig y la serie de videos de

animación “Buscando Refugio” producidos por la BBC. A su vez, las tareas finales conducen a la creación de versiones narrativas alternativas que incorporan el uso de las TIC.

Palabras clave: crisis global de migración y asilo político, propuesta de innovación, aprendizaje por tareas, aprendizaje por proyectos, diseño curricular inverso, enfoque centrado en el lector, novela gráfica, cortos de animación, intertextualidad, punto de vista, TIC.

TABLE OF CONTENTS

INTRODUCTION 5

I. PROPOSAL AND JUSTIFICATION 7

Theoretical Considerations 9

Legal Provisions 18

II. CRITICAL ANALYSIS OF THE PROPOSAL 19

Contribution to the Development of Key Competences 22

Objectives and Contents 25

III. EVALUATION 26

Assessment Criteria and Tools 26

IV. CONCLUSION 27

V. WORKS CITED 30

VI. APPENDIX A 36

VII. APPENDICES B 65

VIII. APPENDICES C 141

INTRODUCTION

"We view things not only from different sides, but with different eyes"

Blaise Pascal, "Thoughts" (1910)

The proposal of this dissertation is to design a task-based project which entails the use of varied authentic L2 texts —such as a short story, a graphic novel and animated short videos— to deal with the topic of global immigration and the refugee crisis from a critical and creative perspective.

The necessity of such an undertaking was perceived while observing different classes in the teaching placement during the Practicum sessions, and also when working on the unit plans for some of the subjects of this Master. Three main necessities were perceived. To start with, the insufficient exposure of students to authentic and literary texts in the English lessons. Moreover, the inadequacy or even absence of oral discussion in class, all the more so when it comes to considering thorny world issues such as the migration and asylum crisis. In addition, cooperative learning dynamics which required the actual *doing* and performance of concrete tasks were practically non-existent in the classroom.

Hence, the unit plan has been designed to be implemented in 4th year of ESO of IES El Portillo. The group has shown a very good command of the second language (upper intermediate level). However, they are often reluctant to speak in class —probably due to the lack of opportunities to do so. They have quite a satisfactory performance as regards reading and listening, but are usually less confident when it comes to speaking and writing, especially if the activities provided are open and require some creative output. Accordingly, this project will seek to further enhance literacy skills, and to encourage critical thinking and oral discussion in order to stimulate creativity in the final project tasks.

In addition, the topic of immigration and its consequences is, clearly, a reality outside and inside the school context. Many students whose families immigrated to Spain and are currently at IES El Portillo have often experienced the estrangement and adjustment problems that living in a culturally and linguistically different country inexorably entails. The global refugee crisis can be a motivating topic since it could lead some students to look at the situation from different angles and thus better understand some of their classmates' quandary. Moreover, as global denizens of an ever-changing world which needs to give solutions to these often-neglected issues, learners should be given the chance to discuss, know how to adapt to and deal with these circumstances.

This unit plan will rely on theoretical assumptions and principles such as the Communicative Approach and Task Based Language Learning and, more specifically, Project Based Language Learning. Moreover, it will encourage the use of varied literacy formats from authentic English texts such as a short story, a graphic novel and animation short videos. The use of L2 will be tackled in a such a way that the second language could be experienced by learners as a means to an end; that is, as an instrument for discussion and doing things —with a clear focus on the development of key competences— rather than as an object of minute analysis for its own sake. Since new technologies are increasingly part of our contemporary reality, they will be incorporated —as the Spanish and Aragonese legal provisions clearly propound— as a cross-curricular content, especially in the production of the final project task. In addition, cooperative learning techniques and fluency will be given special prominence since they are clearly bound to prepare our learners to meet and cope with the new challenges of nowadays' global context. This is particularly true when considering the choice of topic, since the migration and asylum seekers global crisis may be said to be an "unputdownable" subject for any global citizen, let alone for critical and open discussion in a multicultural school environment.

Furthermore, this proposal will be guided by two methodological principles: backward planning and —as was mentioned previously— Project Based Learning. In other words, the starting point of our unit plan will be our students' detected needs by means of a diagnostic assessment, coupled with the success criteria and standards for fourth grade of ESO in alignment with the current educational legal provisions. Besides, different stages in the attainment of a final collaborative task will be followed —activation, discovery, deepening, planning, creation, publishing and assessment. At the same time, the activities in the unit plan will focus on the interrelated elements of project design. In other words, they will emphasize the development of linguistic competences and skills, will provide a challenging problem, constant enquiry, linguistic authenticity, and will give students voice and the possibility to choose, as well as the chance to reflect on and respond critically to polemic issues.

In addition, the reading of authentic English texts will mainly rely on the Reader Response theory, which pivots around the notion of the reader in his/her role of active decoder or (re)creator of the text in the interpretation process. The assumption of a Bakhtinian dialogic dynamic between text and reader will be hopefully exploited so that the learners can identify in them literary devices such as intertextuality, allusion and point of view and, at the same time, intervene, argue and create new texts out of the ones analysed. Special attention will be bestowed on new multimodal literacies such as the graphic novel and video animation shorts,

which involve a so-called hybrid artistic ensemble of image and text in a singularly cinematic manner.

As far as contents are concerned, this proposal will also seek to involve learners in activities which will foster an integration of skills —listening, reading, writing and speaking. It will value the use of English as an instrument of communication but also as a source of artistic awareness and production. It will also seek to practise communicative functions and notions as well as syntactic and discursive structures which entail interaction, the expression of personal opinions and a critical stance on the issues discussed. Last but not least, it will pursue the enhancement of vocabulary in formal and informal registers and the acquisition of a good command in pronunciation, as well as exposure to different accents of spoken English. The topic of global migration crisis will be the backbone of the unit plan, which will interlace different activities that will dovetail in the creation of a short graphic novel or the production of a short animation video.

The main objectives of this proposal will seek to provide our learners with enough opportunities of exposure to different authentic texts in English so that they can be able to understand general and specific information and use it either orally or in a written way to express their opinions and points of view, while also learning to support their arguments. The learners' autonomy and awareness of metacognition processes will also be an important variable in the unit plan which is, in turn, in tune with the peer assessment dynamics integrated in the process as far as possible. Among the most prominent specific objectives that this proposal will undertake, we could mention the development of an understanding and development of strategies to recognize and use some characteristic elements of the multimodal texts previously mentioned, and the appraisal of some literary devices, such as point of view, intertextuality and irony, which students will be encouraged to use in their final creation task.

I. PROPOSAL AND JUSTIFICATION

According to the latest figures published by UNHCR —the UN Refugee Agency— 68.5 million people are forcibly displaced worldwide. Out of this number 40 million are internally displaced citizens, 25.4 million are refugees —over half of whom are under the age of 18— and 3.1 million are asylums seekers. 57% of the refugees of the world come from three main countries: South Sudan (2.4 million), Afghanistan (2.6 million) and Syria (6.3 million). 85% of these people are being hosted in so-called developing countries, such as Turkey (3.5 million),

Uganda and Pakistan (1.4 million), Lebanon (1 million) and Iran (979,400 people). “There are also an estimated 10 million stateless people who have been denied a nationality and access to basic rights such as education, healthcare, employment and freedom of movement.” We are living in a global society where “nearly 1 person is forcibly displaced every two seconds as a result of conflict or persecution” (UNHCR, 2018). According to data provided by the European Parliament News website, in 2017 Germany was the European country with more asylum seeker applications (222,560), followed by Italy (128,850) and France (99,330). Spain received 31,120 applications. In the same year, there were 728,470 applications for international protection in the EU, the result of which was that protection was granted to more than 538,000 people. According to the American Immigration Council, the statistics show that in 2016 China was the country with more asylum grants provided (22%), followed by El Salvador (11%), Guatemala (10%), Honduras (7%) and Mexico (5%), among the most prominent.

Suffice it to say at this juncture that the choice of global migration and asylum crisis is a topic worth considering for any school syllabus, all the more so if more than half of the population of the school context in which the unit will be implemented has immigrant origins, as is the case of IES El Portillo. The class chosen for the implementation of this proposal is 4th year of ESO. The group has twenty-seven students, many of whom are of Latin American, Maghrebi African and Romanian origins. The multicultural environment of the school in general renders this issue highly meaningful for discussion and critical analysis, since the micro-context of El Portillo seems to mirror the global current tendencies: people are migrating for social, religious, economic, racial and war reasons. We witness how frontiers and walls are raised, as well as arguments against such massive flowing of people. Hence, opening a space for discussion in class could be a way of raising awareness about the topic, tackling the matter overtly, fostering a better understanding of it and, eventually, seeking responses and tentative solutions for this status quo. The class in question has a rather uniform linguistic competence level —from intermediate to upper-intermediate. The learners are usually very efficient when involved in grammar completion tasks and guided writing. Their level of reading comprehension has shown proficiency either in bottom-up and top-down comprehension techniques. Likewise, they seem to be comfortable with varied listening tasks —from textbook sources or videos. However, they are not very often involved in the latter type of activities. They are rarely encouraged to express their opinions in class, and debate is almost non-existent. On the whole, it has been observed that the group is seldom involved in collaborative tasks. The coursebook the students currently use is *Voices 4* by Catherine McBeth (Macmillan, 2009). The unit plan of the proposal will be included within Unit 5 of the book titled “Our Changing

World", since the contents, objectives and learning assessment criteria are much in tune with those of the coursebook.

Consequently, the present proposal will seek to involve this class in oral discussion and interaction, to expose them to a variety of authentic reading texts so that the group's dynamics could, hopefully, equip them with more exposure to real-life linguistic input. Moreover, the plan design will seek to device situations where the learners have to work in team collaboration in order to perform a final project task. The theoretical principles on which this proposal rests are the assumptions of CLT approach and Task Based learning, as well as Project Based learning tenets. The unit plan is devised following a backward syllabus design and will introduce and practise new literacy forms like the graphic novel. It will also include an authentic literary text —a short story— and use a variety of short animation videos to practise listening comprehension and get the students acquainted with different accents of English. Reader response techniques will be applied to comprehension tasks. An initial assessment will be carried out so as to evaluate the students' knowledge about the subject matter —global migration crisis— and text formats. This will be implemented by means of an online quiz. Formative and summative assessment will be performed formally and informally through observation charts. During the implementation of the lesson, practice of the four skills will be fostered with an emphasis on speaking. A final project will be evaluated taking into account linguistic competence and operational knowledge connected to the use of ICT, as well as the use of creative exploration and expression.

Theoretical Considerations

CLT can be understood as an approach which entails some elements. It has been widely assumed that the main goal of this approach is to teach *communicative competence*, that is, to teach how to use language for different purposes. It implies switching into formal and informal registers when needed, producing different types of texts whose main objective is communication, and fostering fluency, sometimes at the expense of accuracy. The role of learners and teachers is redefined since the emphasis on teacher-student interaction is shifted towards peer interaction and collaborative learning. Accordingly, students are expected to be more autonomous in the process of learning, and the teacher's role becomes that of guide or facilitator providing tools when communication is impaired. CLT activities share some common elements. They usually tend to give more pre-eminence to fluency over accuracy, they encourage meaningful practice where content is usually more important than form, and the tasks involved require some sort of information gap which usually prompts motivation to know and complete some sort of answer. By the same token, group activities are prioritized over

individual work in class, and the use of authentic-like situations is much sought after as well as the use of authentic material. It could be said that purpose, meaning, content, thinking skills, fluency skills and peer —as well as self-assessment— are at the core of this approach (Richards, 2006).

Task based instruction could be considered as an extension and adapted form of CLT which, together with Content based instruction, are referred to as *process-based* approaches. Ellis defines a task as "a workplan that requires leaners to process language pragmatically in order to achieve a certain outcome." (Ellis, 2003, p.16) This result is, in turn, evaluated in terms of content appropriateness, linguistic meaning and language use in resemblance with real-life like situations (cited in Kumaravadivelu, 2006, p. 60). As Kumaravadivelu claims, nowadays there is a shift from "communicative language teaching to task based teaching" (p.60). He also argues these are times of the "postmethod condition" (p. 67) in which pre-packaged recipes are no longer feasible, nor do they prove successful. Alternatively, he proposes a "macrostrategic framework", that is, "the capacity to generate varied and situation-specific ideas within a general framework that makes sense in terms of current pedagogical and theoretical knowledge" (p. 69). He also observes that there is another very prominent shift from "systemic discovery to critical discourse" (p. 70). In other words, language should be connected to the world, teaching should be much more than teaching language. Teaching is —he claims— "about creating the cultural forms and interested knowledge that give meaning to the lived experiences of teachers and learners" (p. 70).

Therefore, the current proposal could be defined as a hybrid design which embraces CLT, together with process-based instruction, more specifically task-based instruction. Particularly, this task-based model is further refined into a Project Based learning approach. The backbone of the unit plan is content based since the information or subject matter (global migration crisis) is at the core of the unit planning rather than the linguistic options involved in the grading of contents. Moreover, the coherence of the lessons is pre-eminently intertwined by the chosen topic. However, task completion is also a paramount ingredient in the unit syllabus design. In other words, students are required *to do* something by using language as a tool —either to interact and negotiate with their classmates how to do things or use the appropriate language choices in order to accomplish the final required project. As Richards (2006) mentions, leaners are involved in situations which entail sorting, comparing and contrasting, solving problems, sharing personal experience and opinions, and doing a creative task. In the same vein, following the phases that several researchers have proposed (Prabhu 1987, Skehan 1996, Willis 1996 and Lee 2000), this proposal seeks to establish a pattern of three stages in most lesson plans: a pre-task phase, a during task or learning task phase, and a post-task phase.

At the first stage, a motivation and information gap is mainly established, and the purpose of the main task is elicited. In the learning task phase, students are required to work out content and use language communicatively in order to negotiate some final production. At the learning stage, language scaffolding is usually provided and practised. Finally, a post-task stage is usually issued in order to encourage students to summarize the main points —linguistic, but mainly thematic. Most of the aforementioned authors seem to agree on a final phase called language focus or focusing on form, which would encourage students to further analyse the linguistic choices made or used in the preceding activities. In other words, some time is devoted at the end of the lessons to reviewing errors and noticing linguistic patterns. As was mentioned before, this stage is, in the present proposal, usually included in the leaning task. As Willis proposes, a task-based approach should provide "input, use, and reflection on input and use" (cited in Skehan, 1998, p.126).

Project Based Learning

It has been claimed that Project Based Learning is not a novel approach. However, its many benefits could be highlighted, as well as the close connection it bears with Task Based approach. Moss and Van Duzer (1998) define it as an approach which provides learners with extended problems to solve and a task or product to develop. Thomas points out that "[p]rojects are central, not peripheral to the curriculum" (2000, p.3-4); that they "are focused on questions or problems that 'drive' students to encounter (and struggle with) the central concepts and principals of the discipline"; that they "involve students in a constructive investigation"; that they are "student-driven" and that "projects are realistic, not school-like" (p. 3-4). In other words, when involving learners in PBL, several areas of learning are claimed to be tackled, such as content knowledge, students' motivation and interests, collaborative engagement, sustained problems and solving tasks, critical thinking, and shared assessment. Beckett (2002) observes that PBL usually involves long periods of instruction and research. Thus, projects usually foster the simultaneous acquisition of linguistic skills and content knowledge. Comprehensible output is generally bound to occur as both part of the negotiation and discovery process and as part of the final task product. One of the most relevant advantages of using PBL seems to lie in the fact that the situations students are involved in very much resemble real-life contexts in which they are supposed to discuss, negotiate and rely on others' competences, while using research and production tools which could be easily encountered outside the school. Two further arguments could be put forward in favour of using this approach. On the one hand, it could provide a rich context for students to deal with world issues —as is demonstrated in this proposal— and their needs and interests. On the other, it is claimed by some authors (Stepien, et al, 1993; Boaler, 1997; Penuel et al., 2000) that low

ability students can profit from such dynamics. By providing them with instances for autonomy and the possibility of choice, as well as peer support and collaboration, these students have more possibilities of being motivated and thus strengthening their self-esteem and having more chances of a better performance.

However, some caveats need to be made. Collaborative skills are not easily developed, and learners need time and exposure to such group work processes in order to learn the dynamics and negotiation of roles and responsibilities. In addition, according to Marx et al (1997), it is claimed that teachers find PBL challenging and time-consuming, and that sometimes the learners' progress appears to be difficult to assess and control. In addition, since the implementation of PBL may be a protracted task, many teachers usually find it difficult to synchronize it with the alleged requirements of the legal syllabi.

According to Larmer et al. (2015), the essential elements for learning in PBL include:

— *Key Knowledge, Understanding, and Success Skills*: the project usually pivots around contents, skills, critical thinking and problem-solving techniques, as well as working towards the development of autonomy and collaborative learning dynamics.

— *Challenging Problem or Question*: the tasks are designed having a meaningful problem as a guide.

— *Sustained Inquiry*: Students are encouraged to ask questions, do some research on their own, negotiate answers and discuss topics of interest by providing argumentation.

— *Authenticity*: the project seeks to devise real-like tasks in real-contexts and with rea-like tools.

— *Student Voice and Choice*: learners have some space for personal elections in the way they work and design the final task.

— *Reflection:* teacher and students are active participants in the process of learning and assessment.

— *Critique and Revision*: not only the teacher, but also the learners' classmates provide continuous feedback on the process.

— *Public Product*: the final task is meant to be displayed and has the function of communication.

When it comes to analysing the role of teachers, Larmer et al. consider the following practices:

— *Design and Plan*: the teacher should consider as a starting point of his/her syllabus the needs and interests of his/her learners. At the same time, the design of the project and its implementation is to be defined from beginning to end. Students can participate providing ideas.

— *Align to Standards*: They provide the guidance towards the acquisition of content knowledge, language skills, interaction patterns and metacognitive strategies.
— *Build the Culture*: the promotion of students' autonomy, collaborative interdependence and appraisal of standards of quality should be focused on explicitly and implicitly.
— *Manage Activities:* The organization of tasks, deadlines, research use and creative processes should be organized by teachers and students.
— *Scaffold Student Learning*: The teachers should provide students with a wide variety of activities, materials and tools of research, together with content knowledge and instruction processes.
— *Assess Student Learning*: Summative and formative assessment, as well as individual and peer feedback, should be implemented throughout the process.
— *Engage and Coach*: the teacher should be aware of the skill-building necessities which may arise during the process and redirect, scaffold and encourage the students towards the attainment of the final task.

The stages of Project Based Learning labelling vary according to the existing literature. However, these steps can be generally summarized as follows: teacher and students agree on a theme for the project. Even when the teachers are mainly responsible for the overall planning, the learners' contributions can fine-tune the discussion and support the process with their own findings. Secondly, students and teacher choose the final project outcome. A range of options are usually offered. The next step usually involves giving the project a structure. Consequently, information has to be gathered and negotiated; questions and discussion are essential elements at this phase. In the process, the teacher has to prepare the students for the linguistic demands that the proceedings and final project will demand. Afterwards, the project is presented or published and, eventually, it is assessed by teacher and peers alike (Stoller, 1997). These stages have been described in the present proposal with the terms Activation, Discovery, Deepening, Planning, Creation and Publish and Assessment (Gil, 2018). A more detailed description of what each phase entails will be included in the critical analysis of the present proposal.

Even when this unit plan puts the emphasis on the processes implicated in the different project tasks, and its content-based nature may lead to categorize it in terms of an input or process syllabus plan (Richards, 2010), the main focus of its design rests on the students' learning outcomes —in tune with the Spanish educational legal provisions. According to Richards, learning outcomes are "aims of a course in terms of smaller units of learning" which "provide the basis for the organization of teaching activities" and "describe learning in terms of observable behaviour and performance" (p. 21). The Common European Framework of

Reference approaches the backward syllabus design by introducing the concepts of standards and competences. “Standards are descriptions of the outcomes or targets students should be able to reach in different domains of the curriculum content, including language learning, and are generally specified in very general terms” (Richards, p. 25). These standards are usually described through observable and assessable learners’ performance, often termed as target or key competences. Hence, the present proposal is mainly shaped by the subject matter it deals with, but also by the processes engaged in the acquisition of linguistic skills measured as observable outcomes or ways of doing that students can effectively achieve.

Authentic Literary Texts

Another essential element of the proposal is the sometimes risky choice of authentic L2 texts for reading and listening (and/or watching). At this juncture, it is pertinent to point out that many of the authentic texts the students are supposed to work with have the support of images; such is the case of a graphic novel and five short animation videos. Authentic literary texts have been regularly considered more difficult to understand than edited texts in coursebooks. On the grounds that the structures behind the former are not organized in a progressive manner, they are customarily regarded as time-consuming. They are said to contain many unknown words and expressions and to be laden with implied meanings (Gómez Rodríguez, 2016). By the same token, bridged texts have been criticized on account of their lack of layout and organizational formats, which deprive them of the familiarity that authentic texts have. These texts are said to be habitually less interesting than real L2 passages, and their prevailing repetition of structures does not contribute to making them either motivating or more comprehensible (McKay, 1982). Conversely, the use of authentic material in class clearly provides students with an opportunity to be in contact with real-life texts and listening to different accents of English. This fact is clearly an asset if the school lessons need to provide learners with opportunities with real-life English. Moreover, according to McKay these texts tend to promote the acquisition of language usage and, more importantly, of language use; that is “the language that illustrates a particular register or dialect […] embedded within a social context” (McKay, p. 530).

Providing that the choice of literary texts is not too complex, they are usually more interesting and pose a challenge to students. Recent research has shown that learners tend to activate top-down comprehension techniques and many learning strategies such as: creating mental linkage, that is, relating “the new language to concepts in memory by means of visual imagery” (Gómez Rodríguez, 2016, p. 59); summarizing or highlighting (circling, underlining writing side notes); and translating and analysing/reasoning —trying to work out the meaning of new words

from context). Hence, the learners' autonomy seems to be enhanced, and with it the possibility of improving their critical stance. In addition, fictional texts are bound to create safer contexts for cultural discussion since the points of view are usually related to and within the fictional worlds. Long-established stances can be questioned, and taken-for-granted universals or cultural blind spots could be opened to contestation (Rosenblatt, 1978). Last but not least, imagination is engaged through the use of figurative language and, on the whole, linguistic competence is upgraded.

The Reader Response Approach

The advent of CLT marked the return of literary texts to the classrooms. According to Gilroy (1996), two reasons converged in favour of such a trend. On the one hand, the debate on the nature of literary language in the realm of literary criticism with the shift of attention from the writer to the text and from the text to the reader and context. Thus, the Reader Response Approach gained momentum. On the other, the communicative language teaching main tenets: co-operative learning, learner centredness, information gap, functional-notional-centred view of language and negotiation of meaning, with an emphasis on fluency, were much in tune with the reader response approach. Gilroy defines this theory as "concerned with the reader's contribution to a text" by "claiming that a text has no real existence until it is read" (p. 215). In other words, the reader is an active agent in the creation of meaning and, considering the previous emphasis on the author of the text and the text itself, the reader "acquires an equal role in the interpretive process" (Hirvela, 1996, p.128). This stance seems to rely on Bakhtin's concept of *heteroglossia* with which he claimed that meaning "does not reside in the word or in the soul of the speaker or in the soul of the listener, but in the effect of interaction between speaker and listener" (Bakhtin, 1929, p. 102). He claimed that "there are a multiplicity of voices, not just the one harmonious, unifying voice of the narrator/writer" (cited in Gilroy, 1996, p. 216).

According to Hirvela (1996), two components characterize the reader response theory: the incompleteness of the text until it is experienced through the reader's lens, and the text seen as a "story of reading", that is, as a process by means of which the reader re-creates meaning. The practical methodological implications of this approach presuppose activities in which the students have to explore the texts on their own with a minimal guidance of the teacher, but with textual evidence to prove their interpretations. The tasks involved presuppose much discussion, journal writing, role-playing and projects (Ali, 1992, p. 291). A space for free individual response should be encouraged, like entries on diaries and interaction with other possible reactions on the part of their class-mates. The teacher intervention should help

students to refine their responses, but should never impose a ready-made interpretation. Thus, the present proposal seeks to involve students in reader response activities, such as the personal written entries on the plot of the graphic novel "The Metamorphosis", its characters, and aesthetic considerations on *Padlet.* In turn, they are asked to interact with their classmates' views. The learners are also involved in discussions, role-play sessions and the creation of final projects which much depend on the intertextuality of the stories they have worked with. Hence, the literary texts are used as the point of departure with which they could re-create these readings.

Intertextuality and point of view are among the main literary devices learners are encouraged to reflect on, while being involved in the interpretation of the reading texts, especially for the creation of the final projects. When focusing on point of view in literary texts, Oster (1989) asserts:

> Short stories told from a single, limited point of view or through the eyes of one character make excellent vehicles for demonstrating the extent to which limited knowledge or an emotional stake in the events colors a character's vision. As students respond to stories and analyse their impressions, they see how their information was filtered through a point of view and limited by it; furthermore, they begin to see how their own experiences, cultures, or values affect their views. (p. 85)

When it comes to considering intertextuality, Pope (1995) remarks that "[t]he best way to understand how a text works, […], is to change it: to play around with it, to intervene in it in some way (large or small), and then to try to account for the exact effect of what you have done." (p.1). He suggests for example "the adaptation of a printed poem for oral delivery by three voices; or its re-working as part of a song, painting, poster, magazine advert or TV documentary" (p. 2). He advises teachers to encourage students to be prepared to experiment "with, against and across the grain"; that is, to challenge the dominant views by producing alternative or parallel texts.

Multimodal Texts

The so-called New Literacies —among which graphic novels have an unquestionable role to play— are also part of this unit plan proposal. The old question of what could be considered Literature remains even more blurred these days with the massive advent of multimodal texts. Versaci (2001) challenges what is considered literature and what is not, who decides on the merits of a given text, and which interests are at stake when elaborating a canon. They may be "artificial designations that historically have had much more to do with prejudice than merit" (p. 66). As a matter of fact, novels and films used to be considered popular forms of expression and, thus, inferior forms of art. In consonance with the new times, the dominance of the image

and the screen are also changing representations in many contexts. The narrative is no exception. Kress (2003) argues that multimodal texts are the postmodern materialization of "any instance of communication in any mode or in combination of modes" (p. 48). Moreover, the main issue these hybrid texts pose is that they do not seem to be considered a melting together of modes, but rather an interaction of modes in a Bakhtinian fashion. "Three postmodern qualities that picture books regularly exploit are the boundary breaking or direct authorial address and shifting of narrative levels, excess of detail, and paradoxically, an indeterminacy of text stemming from too little detail" (Lewis cited in McClay, 2000, p. 93). Consequently, it appears that new modes of literacy decoding and reading need to be implemented in the classrooms.

The indiscriminate umbrella term "comic" calls for more accurate definitions. Thus, according to Romero-Jódar (2006), comic strips are made up "by several coordinated pictures, usually humorous in tone, and based on a slapstick effect or sudden denouement, producing a final laughter/joke" (p. 99). In turn, a comic book is a serialized text employing iconical language in the narration which appears periodically and is usually longer than a comic strip. Conversely, a graphic novel can be defined as "book-length comic" that has a "beginning, middle, and end between two covers and attempt[s] to have the same effect as serious prose novels", with characters' grow, change and resolution and the chronotope of the adventure novel of everyday life (Weiner, 2005, vii).

When it comes to considering the use of the graphic novel in the English classroom as a pedagogical tool, several benefits could be highlighted. Many graphic versions of classical literary texts are thought to bridge the gap between narrations which are far away in time and space and, thus, difficult to read nowadays. Moreover, many graphic novels maintain the informal and colloquial register of comic strips which appears to be a valuable source of linguistic input that students do not find in other written texts. These illustrated novels merge the linear narrative of novels, the illustrations and moving images of cinematic language and the poetic mood, combined in a unique way so as to result in a new artistic genre (Smith, 2005). In addition, they offer a wide range of themes, some of which are ideal for class discussion with teenagers —such is the case of counter historical versions, social and humanitarian issues, single motherhood, AIDS, parent abuse and even facets of existence. The special design of panels —rectangles which contain the pictures and frame the narration time and movement— and illustrations in connection with text usually create and interplay —or collage— in the visual process, which is far less simple than one may be led to believe at first sight. McCloud (2006) explores the concept of *closure* defined as "the tendency we all have to take incomplete information and fill in the blanks", which is an essential part of graphic

novels' design —the space between panels called "gutters" in comic jargon (McCloud, 1994). Many authors (Smith, 2004; Fisher et al., 2007; Versaci, 2008) support the idea that these multimodality texts tend to illustrate literary devices such as point of view, allusion, flashbacks, mood and tone by using different illustration techniques, panelling designs, colours, word bubbles, font types and cinematic shots, movements and angles.

Legal Provisions

The legal context for the regulation of educational provisions is generally framed by the Ley Orgánica 8/2013 de 9 de diciembre, para la mejora de la calidad educativa (LOMCE). This national law is supplemented and completed by Orden ECD/489//2016, de 26 de mayo (BOA, 02/06/2016) which regulates the curriculum of compulsory secondary Education in Aragon. The following section contains an enumeration of the legal dispositions which align the present proposal within the Spanish Educational Legislation.

In Chapter I of "Disposiciones generales"[1] (p. 12643), article 4 c) regulates the development of strategies for problem-solving tasks. In article 4 d) there are legal dispositions on the development of communicative abilities through the encouragement of oral discussion, reading and writing. Article 4 f) regulates the use of EdTech and ICT in the learning process, while article 4, h), and i) regulate the priority given to cooperative learning dynamics and the development of creativity through innovation. The article 7 on Key Competences in Chapter II, under the title "Ordenación del currículo" (p.12644), section 4) specifies that oral and written output as well as reading are paramount for the development of key competences. In the same chapter, under the title "Principios metodológicos generales" (p.12650) —article 12, sections e), f) and g)— the legal provisions propose the encouragement of critical thinking, and the promotion of creative routines through open tasks in the process of learning by the implementation of projects. The same legal requirements are included in the Anexo I, "Orientaciones metodológicas para la etapa" (p.12664), and under the title "Primera Lengua Extranjera. Inglés" (p. 13124), where the emphasis on teaching through tasks and projects is again underlined. In the section "Orientaciones metodológicas" (p.13127), active, autonomous and critical learning is encouraged by means of applied knowledge and abilities. In Chapter III in the section "Primera Lengua Extranjera: Inglés," the assessment of the attainment of objectives and key competences are claimed to be measured by the evaluation standards and

[1] "General Dispositions," "Curriculum Orientations," "General methodological principles," "Stage methodological orientations," "First Foreign Language: English," "Methodological orientations." (My translation).

criteria. Moreover, it is claimed that assessment and evaluation are to be summative and formative. This section seems to support the backward-syllabus planning whereby the starting point is closely related to the observable results that the objectives initially propound.

Among other legal regulations which underpin the aforementioned orientations are: Orden ECD/65/2015, 21 de enero (BOE 29/01/2015) which defines the relations among contents, competences and evaluation criteria aligned with active methodologies. It also regulates the cross-curricular contents of respect for human rights. The Real Decreto 1105/2014, de 26 de diciembre, regulates the methodological orientations and the development of key competences, contents and evaluation criteria in the curriculum of ESO and Bachillerato and the Recomendación 2006/962/EC de 18 de diciembre de 2006 from the European Parliament and Council on key competences for long-life learning.

II. CRITICAL ANALYSIS OF THE PROPOSAL

The present unit plan starts by activating students' previous knowledge about the topic of global migration crisis and multimodal texts (especially in connection to the graphic novel). Thus, subject matter schemata are established mainly by seeking to define terms (such as migrant, asylum seeker, displaced people and the like). There is a first stage of diagnosis assessment at the very beginning of the unit plan, which is embedded in the lesson. A first stage of interaction is encouraged in pairs so that students can gradually practise their speaking skills. The discussion is straightforward and not very extended so that they do not feel uncomfortable if new ideas do not flow naturally and their linguistic output is limited. The backward design syllabus plan is evinced in the early exposure that learners have to the final outcomes of their project task. At the end of lesson one, they are led to explore where the process they have started with will eventually lead them.

Many of the extended readings or video watching activities will be given for homework — lessons 2, 3 and 5. In lesson 7—, a flipped classroom technique with tutorials is implemented so that students can learn some contents at home and discuss their doubts and practise the depicted procedures in class. Such choice is due to the fact that time in class is usually scarce and these texts can be explored and processed in more depth if some more time is given to students. Thereby, not only learners with difficulties can profit from such a procedure, but also fast-finishers can devote time to focusing on other aspects of the task, like analysing the aesthetic resources applied to the given texts, in linguistic as well as imagery terms.

The dynamics of speaking are progressively developed into longer periods of time allotted to the tasks, so that more members are involved in the discussions and oral skills can be improved by degrees. The Reader Response approach is applied when learners are asked to write their personal reactions and opinions about the graphic novel "The Metamorphosis" by Peter Kuper (2003) in lesson 3. On a *Padlet* dashboard, they are supposed to express —without any teacher guidance— their first individual interpretations of the text by focusing on topic, characterization and aesthetic variables. These reviews will be displayed and read in class (or previously at home) so learners have access to diverse possible answers to the novel. This habitually offers much food for thought and discussion, and opposite stances can be further contested and argued —providing that students always pinpoint the textual instance that exemplifies their interpretations. Some teacher direction is later provided —top-down and bottom-up understanding techniques— so as to focus on some possible important meaning issues —if they have not already been highlighted in the commentaries—, and also, on some linguistic features and scaffolding reinforcement for the oral discussion. It is worth mentioning that the graphic novel contains many informal and colloquial expressions which students rarely find in traditional textbook readings. Hence, the relevance of using authentic material in class becomes evident.

In general terms, "The Metamorphosis" deals with the effects that the social system exerts on a human being, so much so that he is dehumanized and turned into a vermin bug. Clearly, the topic at stake is the point of view of the so-called *victim* of social structures and practices. However, in the next lesson (lesson 4), the students are faced with another metamorphosis. "Metamorphosis 2" by Amanda Craig (2016), is a short story which shows the reversal process. In this text, the character narrates in first person her mutation into an insect. Time and again, the forces of the social system seem to be putting their pressure on individuals. This time the so-called western middle-class (embodying the *victimizers* point of view) is the one who is morphed into a heartless cockroach. The aim of sequencing these two stories together is to make students reflect on the fact that depending on where we live in, the story —or reality— could be interpreted in a diametrically opposed manner. Cultural assumptions or blind spots may induce people to believe that their view or their group's stance is the only one defendable. This combination of texts aims at illustrating the polysemic characteristics of this global situation, which has a deeply systemic conflict at its core. Sweeping conclusions and argumentations seem to never pave the way for understanding and tolerance. Another aspect to consider is that the plots of the stories are supposed to encourage divergent opinions, thus generating the need to use English as a real tool for communication in a hopefully meaningful problem-solving manner. In addition, once those argumentative issues are negotiated, students can focus on aesthetic considerations in relation to literary language

—awareness of allusion, intertextuality, point of view and irony— and on the metacognitive processes involved in their understanding of the texts.

The following unit phase will concentrate on a very crucial issue: the endangered life and infancy loss of many migrant children. By watching —listening and reading— five video animation shorts at home, “Seeking refugee” by the BBC (2018), students will be exposed to different stories narrated by their own protagonists and animated with different digital illustration techniques. What is worth remarking here is the moving —either shocking, melodramatic or ambiguous— effect of having children telling their own stories. Not only are the learners faced with real-life chronicles, but also with narrations told by their own protagonists in their real Pakistani, Eritrean, Afghan or Iranian-English accents. At this point, it is useful to highlight that, even when the stories are sad, the children contribute, with their usual straightforward view of life, to focusing on situations and interests which matter to young people. Furthermore, many of the videos seem to show a somehow biased vision of the arrival in England as the land of promise and the end of problems. Hence, point of view is reinforced again in the discussion in class. By the same token, differentiation is again taken into account by providing the students with the chance to only listen and watch the videos or listen and read with the activation of subtitles at their own pace. Additionally, learners will be encouraged to find counterarguments to the stories they have watched. Aside from the ICT competences they are urged to practice, they will be motivated to find opposite arguments which are, in their own judgement, sensible enough to contest the ones they have provided. Once again, the reflection on cultural assumptions and the constructedness of social ideas and representations are sought to be the successful outcome of this task.

By this time, discussions have expectedly become more complex, longer and multifarious. At this phase in the unit plan, all the stories will be considered and through round robin and round table sessions (lesson 6), students will negotiate aspects such as the best plot, the most interesting characters’ argumentations, and the point of view through which the story is told. The use of ICTs is again required to record their summarized opinions, and to explore online comic and video editors with a view to visualizing and negotiating the final project task. At this stage of the unit plan sequence, leaners will be engaged in format variables in connection to the production of a graphic novel or an animation short video. Accordingly, they will be proposed some samples of both genres, together with a rubric containing the elements worth concentrating on. Further discussion and negotiation will ensue in order to reach a group consensus on the final project idea. At this juncture, it is important to notice again that learners will be using English with a clear communicative purpose. They have to decide which project task each student feels comfortable with or capable of attaining. They should reach a

consensus on the final project storyboard and the variables they will give priority to, and should take into consideration their peers' advice and feedback in a carousel session. The possibility of choosing the project output gives learners the chance to reflect on their own abilities, learning processes and autonomy, which are paramount assessment standards to meet.

The final stage of creation entails the conjuring up of alternative worlds —either utopian or dystopian— the confluence of different characters and the choice of different points of view, and intertextual connections and allusions to the already known stories. The so-called victim and victimizer characters can talk to each other and the clear-cut depictions of the two become blurred on purpose. The use of online editors presupposes the handling of technical English for a real task, which could endow students with practical tools they could encounter outside the classroom. Eventually, publishing is considered the final phase in which students will show, and also assess, their own project and their peers'. The voting session entails using their subject matter skills to judge the aesthetic as well as the linguistic outcomes in a hopefully serious exercise of analysis and pondering.

Contribution to the Development of Key Competences

The following section will succinctly give a description of how each key competence is sought to be developed through the different activities in this unit proposal.

Communicative Linguistic Competence

In all the lessons students are exposed to situations in which the different linguistic skills (reading, listening, speaking and writing) are alternatively or collaboratively complemented and practised. In lesson 1 students are supposed to read and speak; in lesson 2 they practise listening, speaking and reading; in lesson 3 reading, listening and speaking; in lesson 4 speaking, reading and listening; in lesson 5 listening, speaking and writing; in lesson 6 speaking and writing; in lesson 7 speaking, reading and writing; in lesson 8 speaking and writing; in lesson 9 reading, speaking and writing; in lesson 10 speaking and writing; and in lesson 11 writing and speaking. As can be observed, the oral skills are given more pre-eminence since this was one of the main needs identified in the school course. However, reading authentic texts and listening and watching videos, as well as producing texts in written format, are also especially demanded for the final project. The practice of speaking is gradually developed in the unit design and scaffolding provided when discussions and personal opinions are requested.

Digital Competence

This competence is fostered through activities which require the use of Internet tools and the processing and selection of relevant information online. Thus, students are urged to use web apps such as *Kahoot, Genial.ly, Quizziz*, or *Padlet* among the most salient, and search for relevant data with which they could support their argumentations (lesson 5). They are gradually led to explore online comic and video editors for the final project, and to create blog entries for the final assessment of their tasks.

Social and Civic Competence

The choice of topic —global migration and asylum seeker crisis— is clearly aimed at raising learners' awareness of the dire world structural circumstances and the different angles from which this issue can be regarded. The open discussion in class seeks to encourage the critical thought necessary for the students to exercise their citizens' rights and to understand the predicament of massive populations, as well as to lead them to look for a possible solution of the problem. The cooperative learning dynamics —which are present in most lessons of the unit— also strive to let students know the growing need to learn to negotiate opinions and tasks in a world which increasingly demands team and partnership in many contexts.

Cultural Awareness and Expression Competence

Authentic literary texts are included for comprehension and discussion, that is, to enhance linguistic competence. However, aesthetic variables are highly regarded as part of the general appreciation of the graphic novel and the short story, together with the visual techniques in the animation shorts. Artistic awareness is encouraged and sought to be raised in literary linguistic terms. It is also boosted in connection to the appreciation of illustration and design choices, such as the interplay of text and pictures in the graphic novel "The Metamorphosis", the use of camera shots, movement and angles in the same novel, and the animation shorts "Seeking Refuge". The final project also involves students in the actual practice of these artistic techniques and in the recognition of them in their peers' productions. Last but not least, the use of intertextuality, point of view, allusion and other literary devices in the elaboration of the storyboard for the final project requires creativity and the concoction of imaginary worlds and characters.

Mathematical and Basic Scientific and Technological Competences

The use of online editors for the final project task encourages learners to get acquainted with a specific technology language and the handling of specific tools which require the development and use of such competences. For example, they apply this competence when choosing scene durations and transitions, characters' movements, text-speech dialogues, and the addition of musical and imagery backgrounds for the short video. By the same token, the design of a short graphic novel requires the managing of panel structures, character movements and expression, word balloon and font types, and inserting dialogues and text captions. In both end-of-project tasks, cinema language techniques should be applied through ICT controls as far as possible.

Learning to Learn Competence

Whenever students are engaged in reading, listening and writing activities, they are encouraged to reflect on the strategies used for their comprehension. In addition, they are involved in discussions in which they share their peers' own learning resources and processes. The formative as well as summative assessment instances rely on the development of learners' critical thinking skills. The final project task is meant to gradually develop the students' autonomy, problem-solving abilities, negotiation of opinions and decision-making capacity. Moreover, speaking sessions are meant to use the language instrumentally, in such a way that they can channel and organize their needs and guidance (scaffolding) in order to fully convey ideas. This implies an effort of metacognition of their own capabilities and shortcomings.

Sense of Initiative and Entrepreneurship Competence

This competence demands that the students should learn how to negotiate meanings and task responsibilities, how to interact within the team work and its members, and how to make decisions according to their abilities and the resources available. Many of the discussion activities are designed to foster the acquisition of such competences, especially the tasks which involve the creation of a storyboard collaboratively and the presentation of the final task, which should be implemented in such a way that the result is compelling and attractive to their target audience. These abilities are much sought after in contemporary enterprise contexts.

Objectives and Contents

The selection of objectives is in tune with the identified students' needs and following the backward-syllabus design aligned with the assessment criteria and standards of the Spanish and Aragonese educational legal framework (see Chart of Assessment Criteria, Standards, Objectives and Tools). As was mentioned previously, special emphasis has been placed on the development of linguistic competence through the integration of language skills —though seeking to give pre-eminence to speaking for the expression of personal ideas and negotiation of collaborative meaning. In other words, the general objective of oral expression and interaction is important (Obj.IN.2.), but also the ones that urge students to work collaboratively and autonomously (Obj.IN.6.), together with the objective that seeks to integrate the English language as a means to an end in the attainment of concrete tasks (Obj.IN.7.). Reading (Obj.IN.1.) is mainly included in tasks which demand comprehension skills, as well as those which require an aesthetic appreciation of the texts. Writing (Obj.IN.4.) is mainly required for the concretion of the final projects. In addition, listening (Obj.IN.1.) is part of the overall project process of discovery necessary for the understanding of the subject matter and the search for information for the sake of argumentation.

Likewise, the selection of contents follows the pattern of the project stages; that is, the process starts with the exposure to comprehensible input, the discussion and negotiation of meanings/points of view and the final output fostered by the end project. Simply put, the sequencing will follow the input, negotiation, action and assessment arrangement. The selection of contents is synchronized with the general and specific objectives (see Lesson Plan Appendix and Content Chart Appendix), together with the evaluation criteria and standards. In general terms, contents revolve around the integration of skills, the development of a critical attitude towards the topic of migration —in terms of vocabulary and sociocultural concerns. Aesthetic appraisal of literary texts is also an important feature of the lesson unit. Furthermore, mainly for speaking and writing purposes functional-notional elements –such as agreeing and disagreeing, hypothesizing, expressing personal views, comparing, and contrasting– could be mentioned. Moreover, syntactic and discursive structures will be introduced and practised at many moments in the process—among the most salient are the use of narrative tenses, dialogues, nominal clauses, conditional sentences and the use of modal verbs. As has been mentioned repeatedly, the criterion for this proposal overarching structure is the backward syllabus format.

And now a final word about the use of materials (see Lesson Plan Appendix). The handling of ICT in class is considered essential since it comes to be regarded as a cross-curricular

subject —in other words, the availability of at least a computer, tablet and/or mobile phone per two students, with Internet broadband if possible, is indispensable. The digital board with a projector and/or a teacher computer with internet connection and a (white)board are also necessary. The reading material could be provided in digital or paper formats, according to the possibilities of the students and the school context. Finally, for the storyboards designs post-its are required.

III. EVALUATION

Assessment Criteria and Tools

In accordance with the legal framework of the Spanish and Aragonese curricula, the assessment implemented throughout this project unit plan is both summative or global and formative or continuous. A chart has been designed in order to show how the different evaluation criteria and standards formulated for fourth year of ESO have been evinced in the chosen methodological approach as reflected in the different activities and, accordingly, aligned with the different key competences and the general learning objectives (see Assessment Criteria and Tools Appendix). Formal evaluation is usually graded by means of comprehension and/or production activities especially designed, which are handed to the students for the teacher's correction, grading and feedback. The process of informal assessment is implemented in every lesson and the teacher keeps a record page designed as follows:

Daily Informal Assessment Sheet			
Date:		**Lesson:**	
Activity	**Skill**	**Student**	**Observations**

It is worth mentioning that the process of assessment is carried out by both the teacher and peers. Consequently, the students are obtaining constant feedback at the many stages of the project unit. The final project task is graded as such. However, it does not carry the only weight of the mark. The following variables will be considered for overall grading:

Final project task: 30%

Speaking: 20%

Reading: 20%

Writing: 10%

Listening: 10%

Vocabulary: 5%

Positive attitude towards learning: 5%

The main activities which could be used for formal evaluation are: in lesson 1 the diagnosis test in *Quizziz* and the final *Kahoot* survey; in lesson 3 the *Padlet* commentaries, and the comprehension and vocabulary written exercises on the graphic novel; in lesson 5 the chart completion after watching the videos "Seeking Refuge", the tutorial videos assessed by means of a PPT questionnaire, the round robin session, and the final written one-minute paper; in lesson 6 the recording of characters' points of view on their phones or tablets and the talking chips discussion, and the assessment of graphic novel samples through a written rubric; in lessons 8, 9, 10 and 11 the formal evaluation of the storyboards and final project tasks. For informal instances of assessment, either implemented by the teacher or through classmates' feedback, see Assessment Criteria, Standards, Objectives and Tools Appendix.

IV. CONCLUSION

Overall, the present dissertation has proposed an innovation unit plan designed for a group in the last year of ESO in a school with a clearly multicultural background. Their needs could be summarized as inadequacy of oral practice and cooperative learning techniques, absence of authentic literary reading material and, in general, lack of contemporary social issues embedded in the syllabus design. For this reason, a project on global migrant crisis has been implemented, which results in the creative production of multimodal texts, such a as a graphic novel and a short animation video. The theoretical and methodological tenets underpinning the proposal are the CLT and TBL approaches, together with the Project Based learning stages. A backward syllabus design has been preferred for the sequencing of evaluation criteria and standards, contents and objectives. In turn, the Reader Response approach has been promoted in the design of comprehension and interaction activities.

Consequently, it can be argued that the present unit plan could be understood as a sequence containing three significant moments: a content phase, a form phase and an assessment one. During the first phase, the topic of global migration crisis is approached with a definition of essential terms and figures. In addition, functional-notional and grammatical-discursive scaffolding to start discussing the issue is duly supplied. At this phase, intertextuality and point of view are especially focalized with the purpose of establishing a dialogue between several authentic texts: a classical story, “The Metamorphosis” by Franz Kafka, adapted into a graphic novel by Peter Kuper; a short story, “Metamorphosis 2” by Amanda Craig; and several animation videos about migrant children called “Seeking Refuge” by the BBC. The classical novel and the contemporary short story combine their meanings, plots, sub-plots and characterization to examine in depth the idea of individuals morphing into animals —more specifically insects. The videos suggest, alternatively, the myriad of faceless numbers enduring the dehumanizing global state of affairs and attitudes which, many a time, choose not to tackle the question unreservedly. It is significant to underline that the two first texts concentrate on the alienated individual protagonist and their respective stances. The videos, on the other hand, pivot around stories of the most vulnerable group among the migrant and asylum seekers: children. This intertextuality —which students learn to identify and exemplify— is afterwards used in the creation of the final project. This task provides the students with the possibility of choice and enough creative tools to conjure up imagined and imbricated realities whose starting point are the aforementioned narrations. During this process differentiation is attended to by resorting to extensive readings at home and the watching of tutorials through flipped classroom techniques.

The second phase of this proposal entails a focus on form. The final project is the creation of a story materialized in a short graphic novel or a short animation video. In order to achieve those final products, learners are provided with samples to compare and contrast, with aesthetic variables they should concentrate on and with the standards to direct their narration into an exceeding result. The ICTs have a central role in the process of creation. The global migration crisis is still the guiding backbone of the proposal that, at this stage, pursues the acquaintance of learners with the know-how of the projects. At the end —but also throughout the whole discovery, deepening, planning and creation stages— assessment comes into the scene by means of the publication of the final product. However, by this time students have discussed, negotiated, and given as well as received feedback from their peers, from the teacher and from their own personal reflection on the varied learning instances. In other words, they have been repeatedly engaged in metacognition, critical thinking, and argumentative as well as aesthetic awareness of the dynamics implicated in the sequencing of tasks.

The use of multimodal texts, such as graphic novels, is an open possibility to be further explored and used in class, given the wide range of topics they usually tackle, from classical versions of non-contemporary texts in English, such as many Shakespearean plays, to contemporary teenagers' issues, such as teen parenthood, bullying and the like. These new text ensembles have proved to be a new artistic genre much in tune with pedagogical purposes and youngster's interests. Furthermore, they could undoubtedly be considered to be a bridge to initiate and connect students with authentic literary poetry, plays or novels in English. In addition, extensive reading of graphic novels could be promoted as an extracurricular Reading and Discussion Club. Alternatively, the further combination of movies, authentic literary texts and graphic novels can be combined to provide meaningful food for thought and discussion in class or extended writing activities, such as journals, diaries with pictures or movies with other animation techniques such as stop-motion. Another possibility which could stem from this proposal is the creation of a Cinema Club after school. Each proposal is a way of bringing the real world into the classroom or opening the school to the real world. In like manner, it is a way to envision better contexts of global understanding through critical thinking and art. As Kumaravadivelu points out, "we must uncompromisingly forge a connection between the word and the world, and also unrelentingly help our learners see and benefit from that connection" (2012, p. 2).

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VI. APPENDIX A

UNIT PLAN

Project Stages

Activation

Lesson 1

Specific objectives	At the end of this lesson, students will be able to: • Recall words and expressions related to the topic of migration and refugee crisis • Interpret and summarize information related to the unit topic from authentic L2 texts • Identify and define vocabulary related to migration and refugee crisis • Select and explain new facts on the unit topic • Identify the final project tasks of the unit
Success criteria	Students can • Identify vocabulary related to migration in a brainstorming activity • Read autonomously and outline the main ideas in authentic L2 texts • Define words and expressions in the context of a game

Teacher's guide	Description of activities	Teacher talk	Timing
Pre-Task	Students will be shown a picture (see appendix 1) and will brainstorm ideas, feelings and personal reactions connected to the topic. The picture montage shows a thumbs-up Donald Trump in front of barbed-wired wall and thousands of people behind whose faces are blurred.	"Please, have a look at this picture and tell me words or ideas that come to your mind. You don't need to think a lot, just tell me the first expression, word or feeling that the picture suggests to you. What, do you think, will be the topic of this unit? Tell me some facts or figures you know about the global migration issue."	10'

Learning Task	Activity 1 Students will be provided with a test using the website *Quizziz* so that they can answer a set of eleven questions in pairs related to the topic of global migration and refugee crisis (see appendix 1b). They will be asked to think and define some terms. In this way, they will be activating previous knowledge (schemata) on the topic or negotiating what they know with his/her shoulder partner.	"Now, let's see how much you know about this global issue. Please, in pairs, try to answer the questions or define the words in this quiz. If there's a difficult word or expression, discuss it with your partner or ask me. Remember you should use English all the time. If I hear any Spanish talk, I'll give you a Spanish chip. I hope no group can claim to have many Spanish chips at the end of the lesson! Don't hurry up. Remember this is not a contest. Each group should work at their own pace. In the end, we'll see which groups are more knowledgeable on this topic."	10'
Learning Task	Activity 2 The last item of the test is a webquest. They will explore one of two webpages provided by the teacher and reflect orally on some issues and figures connected to the topic. This activity will be implemented either in the computer room or by using a tablet per pair in the classroom.	"Now, you'll browse some information on the topic of migration and refugee crisis and share the most striking, interesting, shocking or relevant facts with the rest of the class".	10'
Post-Tasks	Activity 1 Students will work in pairs and will be provided with a wordcloud with *Wordart* (see appendix 2) and asked to define as accurately as they can each word. Many of these words have already been introduced in the quiz.	"Have a look at these words and try to remember the meanings. Can you tell a sentence in which you use the word to your shoulder partner?"	5'
	Activity 2	"Now, let's play Tic-tac-toe. You'll be playing in teams of four people. The game	5'

	The learners will be provided with a chart (see appendix 3) to play Tic-tac-toe in groups of four people.	is Tic-Tac-Toe. You're supposed to cross out three words in a row by defining them, either horizontally or vertically."	
	Challenge Briefs Students will read two posters on the classroom walls: one is a comic strip and the other a contest sign (see appendices 4). They will be explained that this unit plan is a project and that they will have to do something in the last stage of it. Students will have to choose between the creation of a graphic novel story or a short animation video.	"Now, you'll read these two posters on the walls. What'll be the challenge or project at the end of this unit? What tasks will you have to choose from as a final project of this unit?".	5'

Materials needed: Appendices 1, 1b, 2, 3 and 4. Digital board or projector, tablets or mobile phones with Internet connection. Whiteboard.	**Other resources**: Quiz https://quizizz.com/admin/quiz/5b30d3161d71d90019cdc2a6 Webquest sites: http://www.europarl.europa.eu/external/html/welcomingeurope/default_en.htm https://data2.unhcr.org/en/situations Wordcloud https://wordart.com/vn0dygcg9djr/word-art-6
Homework: Watch the video "What does it mean to be a refugee?" by Benedetta Berti and Evelien Borgman from *TED-Ed Lessons Worth Sharing* https://www.youtube.com/watch?v=25bwiSikRsI	**Notes on lesson**:

Do the activity in the section Think at https://ed.ted.com/lessons/what-does-it-mean-to-be-a-refugee-benedetta-berti-and-evelien-borgman/review_open#question-1	

Discovery

Lesson 2

Specific objectives	At the end of this lesson, students will be able to: • Interpret and summarize information related to the unit topic from the video for homework and the written commentaries in response to it. • Define vocabulary related to migration and refugee crisis • Justify their opinions on the topic of migration and open borders policy • Justify and defend their point of view in a discussion
Success criteria	Students can • Express the main ideas in a short animation video on migration • Read autonomously and outline the main ideas in authentic L2 texts • Explain orally their opinion on the topic

Teacher's guide	Description of activities	Teacher talk	Timing
Pre-Task	Students will be asked questions about the video for homework "What does it mean to be a refugee?". The teacher will write on the board the word "non-refoulment" and ask the students to define it according to what they have watched (and read since the YouTube version has subtitles). The teacher will also encourage the students to express orally what the most interesting,	"Let's recall some important definitions and facts about migration as you hopefully have seen in the video for homework. Can you remember approximately how many people have been forced to leave their homes to escape violence and war? What is the difference between refugees and internally displaced persons (IDP)? What's the difference between a refugee and an asylum seeker?	15'

	moving, enlightening part of the video has been.	Can you explain the main obstacles and challenges they may face along the way? Now, what does the word "non-refoulment" mean? Is this right usually respected and fully enforced? Why? Or Why not? What do you think about the video?"	
Learning Task	Students will be asked these questions to discuss in pairs: . In your view, are refugees being properly protected? . Should host countries keep their borders open for refugees at all times, or should they be allowed to set and enforce maximum quotas? Then, their conclusions will be shared with the whole class. The learners will be provided with some answers to these questions taken from *TED-Ed Lessons Worth Sharing* (see appendix 5). After that, they will be asked to find answer/s with which they mostly agree or disagree and give reasons for their choice. This discussion will be implemented with a Think, Pair, Share structure.	"Now, have a look at these questions (questions displayed on digital board or PPT). What do you think? Can you give me your opinion? Have a look at the board/handout, you'll find some useful expressions which may help you start your answers (see Appendix 5): Let's share your opinions, please. Now, you'll read some commentaries in response to these two questions you've discussed. Are they sensible, racist, far-fetched? Which answer do you agree/disagree with most? Why? If you come up with any difficult word, try to guess the meaning from the context. If you still don't understand, ask me."	25'
Post-Task	Students will express their views through a survey with the online app *Kahoot!* at https://play.kahoot.it/#/k/def115b3-2f4a-48dc-b70f-1aa7a7a4a1b8	"If you have your mobile phones, we'll go to *Kahoot!* Otherwise, you can have the tablets and do a survey in teams of two. We're going to express our view and feelings through an online survey."	10'

Materials needed:	**Other resources**:
Appendices 5 and 6.	Kahoot! Survey

Computers, tablets or mobile phones with Internet connection.	https://play.kahoot.it/#/k/def115b3-2f4a-48dc-b70f-1aa7a7a4a1b8
Homework: Reading of the graphic novel "The Metamorphosis" adapted from Franz Fafka's novel by Peter Kuper (see appendix 6). They will be asked to write two questions or commentaries on *Padlet* (see appendix 7)	**Notes on lesson**: The ideas for this lesson have been taken from *TEDed Lessons Worth Sharing* retrieved at https://ed.ted.com/editor/1084415

Discovery

Lesson 3

Specific objectives	At the end of this lesson, students will be able to: • Interpret and relate information from a video animation with the topic of the graphic novel "The Metamorphosis." • Justify their personal response to the graphic novel • Discuss and justify their opinions on the "The Metamorphosis" main themes. • Match lexical items with their synonyms. • Infer the meaning of colloquial expressions in context. • Identify and exemplify some aesthetic features from a graphic novel.
Success criteria	Students can • Listen to oral information from a video animation and establish relations with the graphic novel "The Metamorphosis." • Read an authentic L2 graphic novel. • Write short commentaries on their interpretation of the graphic novel on an online website. • Explain their opinion orally on the main ideas of the graphic novel. • Identify and exemplify orally some aesthetic features found in the graphic novel "The Metamorphosis."

Teacher's guide	Description of activities	Teacher talk	Timing
Pre-Task	The teacher will write on the blackboard "Franz Kafka". Students will be encouraged to provide any information they know about him. After that, they will be shown a short introductory animation made with the editor *Crazy Talk 8* in which a cartoon of Franz Kafka provides some information about his life and general characteristics of his literary production. After listening to the writer's introduction, learners will be asked to establish some similarities between Kafka's life and The Metamorphosis' main character Gregor Samsa.	"Do you know anything about Franz Kafka, the author of The Metamorphosis? As you have read in the introductory cover of the graphic novel, the writer of the story was a Czech writer called Franz Kafka. Peter Kuper is an American illustrator who has adapted the novella into a graphic novel. A graphic novel is like a comic book which has a longer narration and whose aesthetics is, in general terms, more creative or artistic in nature than the comic. Let's listen to Franz telling us something about his life and literary interests. Can you find any similarities between Franz Kafka and the main character in "The Metamorphosis", Gregor Samsa?"	10'
Learning Task	The teacher will show the classroom the questions and commentaries the students have written on the *Padlet* dashboard under the topics: theme, vocabulary and aesthetics concerning the graphic novel. Some general conclusions will be drawn orally by reading the students' reflections. S/he will also enquire about the comprehension techniques they have used for comprehension. *Top-down comprehension techniques* The teacher will provide the students with a handout (see appendix 8) so they can discuss some important ideas	"Let's see what ideas you've arrived at after reading the graphic novel at home. Can you tell me what techniques you've used to understand the novel?" "Now, you'll work in groups of four people and discuss, first with your shoulder partner, some ideas provided in this handout. After that, your group will decide who's going to be the Facilitator —the student who'll make	10' 15'

	suggested in the novel (if they have not been already discussed over previously with their *Padlet* commentaries). The learners will be asked to exchange ideas in groups of four (having in mind the heterogeneous linguistic level arrangement Middle Low/Low in a row and High /Middle High in another). First, the interaction will be carried out with their shoulder partner and then, distributing the roles of Facilitator, Coach, Recorder and Presenter so as to summarize each group's conclusions. *Bottom-up comprehension techniques* Students will work with some vocabulary and colloquial expressions provided in the handout (see appendix 8). They will have to work out the meaning of some colloquial expressions and find synonyms for some words which may pose some difficulty. *Aesthetic considerations* After discussing the text in terms of meaning and language, they will watch a PPT (see appendix 9) for them to focus on some aesthetic considerations —the use of panels, word bubbles, font style, sound effects, space allotted to pictures and captions (narration) and the use of camera angles— in	sure everyone's opinion has been heard— the Coach —who'll summarize your ideas— the Recorder —who'll write your ideas down— and the Presenter —who'll tell the ideas orally to the rest of the class." "We're going to keep on working in groups of four people. You can change roles if you want. In the handout I've given you, you'll find some vocabulary and colloquial expressions which may be difficult and/or new. Try to work out their meanings by discussing the options with the members of your group." "Finally, some aesthetic issues which are very important for you to have in mind when analysing a graphic novel. Try to discuss in your group what's the effect on the reader when the panels follow a traditional pattern (horizontal/right-vertical/down-left-horizontal/right) or a flowing pattern. What's the effect on the reader when different word bubble designs and font types are used? What does the use of sound effects add to the text and the illustrations? What do the different	15'

	connection to the graphic novel genre. After watching each section in the presentation, they will have to find in groups more examples of each feature in the graphic novel to show they have understood the technique or aesthetic graphic device and its possible meanings/effect on the reader. Their examples will be shared with the class.	camera-eye angles suggest from the narrator's perspective? Can you find more examples of panelling, word bubbles, captions and illustrations designs, bleeding, sound font and word bubble font design? Discus their possible intended effect on the reader in your group and share it with the class afterwards."	

Materials needed: Digital or paperback version of "The Metamophosis" by Peter Kuper (Kindle version) Appendices 8 and 9. Digital board and canon/projector. Whiteboard.	**Other resources**: Video animation *Crazy Talk 8 Editor*: Introduction to Kafka's life and oeuvre. (go to https://drive.google.com/drive/u/0/my-drive)
Homework:	**Notes on lesson**:

Discovery

Lesson 4

Specific objectives	At the end of this lesson, students will be able to: • Explain their ideas orally in response to some pictures • Formulate hypothetical ideas orally by considering the same pictures. • Interpret a short story and predict its plot orally. • Infer the meaning of vocabulary in context. • Compare and contrast "The Metamorphosis" and "Metamorphosis 2" orally. • Illustrate their understanding of some literary figures of speech by quoting examples from the short story "Metamorphosis 2".
Success criteria	Students can • Summarize their opinions on a topic orally using pictures as input.

	• Listen and read the authentic L2 short story "Metamorphosis 2." • Explain their opinion(s) orally hypothesizing about the plot of the short story. • Act out imaginary situations based on the argument of the short story. • Exemplify orally some figures of speech by quoting from the short story. • Justify orally their interpretation of the short story.

Teacher's guide	Description of activities	Teacher talk	Timing
Pre-Task	The teacher will show the students eight pictures to introduce a short story (see appendix 10). They will be asked to respond to what they see and discuss their opinions using the Think-Pair-Share structure. After that, they will be asked to suppose the lenses through which they see the same pictures are seen from the perspective of, say, an upper middle-class pro Brexit English citizen and compare the different possible changes in his/her point(s) of view. Scaffolding on how to express ideas and hypothesizing will be provided. Their opinions will be written on the board as whole-class conclusions.	"Have a look at these pictures. As you can see they show different images as if seen through binoculars. What's your personal response to these pictures? Now, let's suppose you're an upper-middle class pro-Brexit English citizen. Do you think his/her opinions will differ from yours? If so, why? And how? Remember we can use the expressions such as "s/he may/might/could think…", "If I were an English pro-Brexit citizen, I'd probably/possibly think…" to hypothesize your ideas. Let's listen to your conclusions and write them on the board."	10'
Learning Task	*Top-down comprehension techniques* The teacher will provide the students with a copy of the short story "Metamorphosis 2" by Amanda Craig from the book "A Country of Refuge" (see appendix 11). The teacher will ask the students whether they can	"We'll read a short story by the English writer Amanda Craig called 'Metamorphosis 2'. Do you have any idea what this story may be about? Why do you think it's called "Metamorphosis 2"? Can you quickly go through the story and tell me what topic or topics are included in it?	30'

	guess what the plot of the short story is and why it is entitled "Metamorphosis *2*". S/he will ask the students to skim through the text in order to predict some possible topics. *Bottom-up comprehension techniques* The text will be divided into three parts. The first part —up to line 64— will be read and listened to. Part 2 —from line 65 up to line135— will be read silently. And Part 3 —from line 136 up to the end— will be read and listened to again. The teacher will check the meaning of difficult vocabulary items and encourage the students to predict their meaning by referring to clues in the text. *Follow-up activity* After each part is read and listened to, learners will be given some time to discuss in groups of four people what they think will happen next in the story and role-play the predicted situation. Each group will work simultaneously and the teacher will walk around the classroom listening to the possible speculations, and/or problems of understanding which may arise. S/he will be assessing the students oral output. One or two groups which feel confident enough to act out in front of the class will be encouraged to do it.	You're going to listen and read the first part of it. Were your ideas right? Can you tell me the meaning of "duvet" (line 26), "power steering" (line 54)? Are there any other difficult words or expressions you need to check out? In groups of four people, you'll discuss what could happen next in the story and role-play this hypothetical situation. Can any group act it out in front of the class? Now you'll read silently the second part of the story up to line 135. Can you tell me the meaning of the words "hoover nozzle" (line 81-82), "it was all systems go" (line 32-33), "pulling his weight at last" (line 106)? Could you explain these words to your shoulder partner? Or find a term to define them in Spanish? Likewise, you'll speculate what could happen to Katie F and act out a dialogue. Can any group show us what your situation will be like? Finally, you'll listen to and read the rest of the story".	

Post-Task	The teacher will write on the board the words "allusion", "intertextuality", "point of view" and "irony". S/he will encourage the students to define these concepts. S/he will explain the terms further. The learners will play a game in which the class will be divided in two teams. From the very beginning, the teacher will emphasize the game will focus on the accuracy of the answer and not on the speed with which learners respond. The students will have to find similarities and differences between "The Metamorphosis" by Kafka/Kuper and "Metamorphosis 2" by Amanda Craig. The benches will be rotated so that half the class is in front of the other half. By taking turns, the students will be first pinpointing orally similarities between the two stories —in a table-tennis-like manner, if possible with a ball to give voice to the student/group who has it. And then, they will proceed in the same way with the differences. The winner will be the group with more findings which can be exemplified/quoted from the short story. The same game will be played in order to respond to the questions: "How many stages can you find in Katie F's metamorphosis? Can you mention and explain them?" (suggested answers:	"Can you tell me what these words suggest to you? Can you define them? Allusion is an indirect reference to a person, place or situation which the reader will notice without fully explaining it. In the case of this story, there are many allusions to "The Metamorphosis" of Kafka. For example, the fact that Katie F wakes up feeling different. The term "intertextuality" is also used to refer to a literary text in dialogue with another, or, in other words, when you take some ideas from a literary text and create a new one out of it or using some ideas from it. As you can see there is plenty of intertextuality in the short story by Amanda Craig with Kafka's. By point of view, we refer to whose perspective the narrator of the story is telling the story —in this particular case, it is Katie F's, an English upper-middle class woman. By irony, we usually refer to using language that normally means the opposite, typically causing a humorous or emphatic effect. An example from the short story would be when Katie F says: 'How revolting they were!' when referring to human beings —while she's been turned into a cockroach. So now, we're going play a game. The class will be divided into two teams and each group will have to pass (and catch) a ball as if playing ping-pong. You'll have to find similarities between "The Metamorphosis" and "Metamorphosis 2". Now you'll have to find differences between them. The winner will be the group which can find	15'

	Katie F is a big cockroach at home, at daughters' school, in the car, at the TV interview on the phone, Katie F getting smaller quitting as a mother, going to filthy areas of the city where asylum seekers live, Katie F getting cold and looking for hotter places on a lorry, going through the Mediterranean Sea and finally reaching the northern coast of Africa). Finally, students will be asked to discuss in groups of four about Katie F's point of view —since the story is written in the first person. They will be asked some questions to reflect on the narrator's opinions and stance. In this way, learners will be further encouraged to focus on the irony in the story and, also, on the criticism the writer makes of certain fixed arguments often used against migration policies.	more answers. This is not a question of speed but accuracy in the answers. So take your time to think about your responses. Now, we'll go on playing the same game. This time you'll have to answer the questions: "How many stages can you find in Katie F's metamorphosis, can you mention and explain them? You can take your time to discuss them first in pairs" Finally, discuss in groups of four what's Katie F's opinion on: — Fat people — What you need to be successful in life — Refugees — English people and humans in general — Hot places/places at war Can you discuss the irony in this sentence 'What a wonderful place this was!' (lines 190, 191). Can you find any other instances of irony in the story? What's the irony in the story per se? What is the writer criticizing in an oblique/indirect way?"	

Materials needed: Short story "Metamorphosis 2" by Amanda Craig, "A country of Refuge" (2016). Appendices 10 and 11. Digital board and/or projector. Whiteboard.	**Other resources**:
Homework: Students will go to a Genial.ly page where they will watch five videos at home (see appendix 12):	**Notes on lesson**:

https://view.genial.ly/5b671b5fa07a5a0edfad6963/seeking-understanding Students will watch the videos at their own pace, watching them again if they need to. They will be provided with a chart to think about similarities and differences between the stories (see appendix 12).	

Discovery

Lesson 5

Specific objectives	At the end of this lesson, students will be able to: • Appraise and justify orally information put forward in five videos on migration • Compare and contrast orally the main ideas about each story in the previously-mentioned videos. • Select and summarize orally the main arguments usually used against immigration policies. • Outline their own point of view on the discussed topic.
Success criteria	Students can • Express their personal opinions orally after having watched five videos • Reach an agreement on the homework task commentaries and defend their opinions orally • Put forward commonly-acknowledged arguments against migration policies orally • Search on the Internet for information to support this against-migration stance. • Write a short paragraph summarizing their opinions on the topic.

Teacher's guide	Description of activities	Teacher talk	Timing
Pre-Task	The teacher will start the lesson by asking the students whether they found the homework stories —called "Seeking refuge" by BBC— interesting,	"Can you tell me what's your general opinion on the video stories you had to watch for homework? Did you find them interesting, moving, comprehensible, repetitive, biased and/or melodramatic?	5'

	enlightening, boring, biased and/or melodramatic. Students will be encouraged to express their opinions individually to the rest of the class. They will also be asked to hypothesize why all the videos are stories about children. The idea behind the proposal is to raise an awareness of the dire situation of infancy in many world contexts and the urgent need to change this in order to pave the way for a better future for everyone. Students will also be asked what comprehension techniques they used to understand the videos.	Why do you think I've proposed watching videos about asylum seekers or migrant children? Can you tell me what techniques you've used to understand the videos?"	
Learning Task	Students will be asked to exchange the ideas they have noted down in the chart given for homework (appendix 12) in groups of four people (following the Middle Low/Low facing and High /Middle High arrangement). They will read and discuss their personal commentaries using the previously introduced expressions for agreeing and disagreeing. By means of a Round Robin session, each group will have to choose the most realistic story or the one they feel depicts the most realistic/moving situation and provide reasons for their choice.	"You'll work in groups of four people in a Round Robin session. You'll have to exchange your ideas with the other classmates —using the language for agreeing and disagreeing we have already introduced— and reach an agreement on the most realistic and/or moving story out of the five you have watched. Once you've come up with a story we'll discuss the other groups' choice with the whole class."	15'

Learning Task	Using the Think, Pair, Share structure, students will reflect on and discuss the reasons why European and/American government policies are usually reluctant to open frontiers to immigration and/or asylum seekers. They will share their conclusions with the class. In pairs, students will search on *Youtube* short videos (no more than 4 minutes) which put forward arguments against immigration or asylum seekers, building walls, fences or restricting open doors policies. Suggested video: "Build the Wall" by PragerU.com https://www.youtube.com/watch?v=_nLPsFeSw4Y Each pair will summarize their view(s) by improvising a roleplay which could show and explain the arguments they have come across.	"First individually and then sharing our ideas with our shoulder partner, you'll try to think about the arguments usually used by government immigration policies to restrict —or ban— the opening of borders to immigration. Do you remember the ones put forward by Katie F? Let's write a list of your ideas on the board. Now, you'll work in pairs again, you'll search on *Youtube* for some short videos no more than four minutes long in which some arguments to restrict immigration or asylum seekers are put forward. Be careful, try to sieve information, the arguments you find should be as far as possible ideas which have a reasonable argumentation to back them up. I suggest you watch the video "Build the Wall" by PragerU as an example first. Once you've found some counterarguments for open immigration policies, you will act out your findings and share your ideas with the rest of the class."	30'
Post-Task	The students will be given one minute to write down their individual conclusions in written form by taking into consideration all the arguments and ideas put forward in the lesson (one-minute-paper technique). They will do this on a *Padlet* dashboard so that he rest of the class can read the other classmates conclusions	"Now you'll have one minute to write your own opinion(s) on this topic. Please, consider the arguments already discussed in previous lessons as well. You'll share your opinions on the *Padlet* dashboard I'll provide by using your phone or computer. We're going to consider your conclusions and see whether ideas in the class are similar or differ."	5'

	https://padlet.com/eugeniaprofesorado/6p9jef0bnjho (see appendix 13).		

Materials needed:	**Other resources**:
BBC videos "Seeking Refuge" (2017) retrieved from https://www.ardmediathek.de/tv/Planet-Schule/Seeking-Refuge-Zuflucht-gesucht/SWR-Fernsehen/Video?bcastId=8758252&documentId=31300440 Appendices 12 and 13. Computers, tablets or mobile phones with Internet connexion. Digital board, projector. Whiteboard.	Suggested video: "Build the Wall" by PragerU.com https://www.youtube.com/watch?v=_nLPsFeSw4Y
Homework:	**Notes on lesson**:

Deepening

Lesson 6

Specific objectives	At the end of this lesson, students will be able to: • Appraise and agree on a story they have worked with orally • List the characters on a chosen story orally • Imagine a character's point of view in a written way • Explain an argumentation orally • Appraise features in a good graphic novel orally • Appraise features in a good animation video orally
Success criteria	Students can • Discuss and agree on a given topic by reaching a group consensus • Write a short excerpt expressing a characters' point of view • Record a video giving reasons for or against the issue of immigration • Discuss what variables are important in a good graphic novel • Discuss what variables are important in a good animation video

Teacher's guide	Description of activities	Teacher talk	Timing
Content raising awareness Task	Students will be asked to consider the stories they have read or watched so far. They will have a Round Robin session of four people —ideally with classmates they have not worked with previously— and choose one out of the short story "Metamorphosis 2" or the short animation videos from "Seeking refuge" to work with. They will make a list of the different characters depicted in the chosen story. For example, in "Metamorphosis 2", they could refer to Katie F's daughters, Katie F's Kosovan maid, the mothers at her daughters' school, the journalist who interviews Katie F on the phone about the immigrant crisis, one of the immigrants who lives in a crowded flat in London, one of the immigrants who crossed the Mediterranean on a dinghy, etc. By means of a Round Table session, they will write simultaneously as if they were this character. They will be encouraged to express his/her feelings, reactions towards the main character of the story, context where they are living and possible questions from his/her perspective. When they have finished, they will share their views with the rest of the group concentrating on the different perspectives or similar responses of their classmates. The teacher will ask the	"Do you remember the short story 'Metamorphosis 2' and the different short animation videos we've been discussing in previous lessons? Now then, you'll have to decide on one you've specially liked (or disliked, upset you, intrigued you, disappointed you) in groups of four people in a round robin session. You'll have about two minutes to agree on a story. Then, you'll have to list the characters who appear in that story except the main one. You'll be given approximately three minutes to make the list. Once you've agreed on that, you'll name a character from your list and through a Round Table session, each member of the group will simultaneously write as if he/she were this character. You'll have five minutes to write and five minutes to discuss your writings.	25'

	students to hand in the writing for assessment. Each group will have to reach a consensus decision on each character they have worked with and record —with their mobile phones or tablets— at least two characters' stances. The different groups' positions will be shown on the digital board to the rest of the class. Thus, learners could reflect on the fact that interpretation of reality may have a myriad of possible perspectives (or conversely a uniformed one) depending on who, where and why is considering a certain issue.	After that, you'll have to decide on a position with which the whole group feels identified (you can summarize the opinions discussed or come up with a mixed-up version). You'll record this opinion either as a dialogue between two people or as if you were this character speaking. At least two characters' opinions will be recorded. Now let's watch your videos on the digital board and see how many different positions each character can have."	
Form awareness raising Task	Students will be provided with three samples of graphic novels and a rubric to assess each one individually (see appendix 14). By means of the cooperative learning structure Talking Chips, they will discuss their views in groups of five. Keeping the same arrangement and technique, the learners will compare "Juliane's story" from the BBC series "Seeking refuge" and "Mustafa goes for a walk" from the UNICEF series "Unfairy Tales" (2016) —retrieved at https://www.youtube.com/watch?v=2mfkYtZkPVQ. The teacher will remind the students why children's stories are given priority over other narrations. By means of a *Genial.ly* interactive presentation, students will watch the two videos and discuss the questions attached to the two pages of the presentation at	"Ok, now we're going to concentrate on three sample pages taken form graphic novels. You'll have to discuss the different aspects referred to in a chart I'll give you in teams of five people. You'll use the Talking Chips technique. Remember, everybody in your group should have as much chips from your chosen colour as opinions you have proposed. If you don't remember any of the variables in the rubric, ask your classmates or me. Using the same dynamics, you'll go to the *Genial.ly* presentation called "Making refuge kids visible". You'll watch the videos and answer the questions embedded in the links. In the end, which of the two video animations is the most effective and well-made in terms of video edition?"	25'

	https://editor.genial.ly/Editor/Index/5b7464a264e36e08300feb61#page-5b7467dd101a7202ac2dd6db (see appendix 15).		

Materials needed: Appendices 14 and 15. Computer, tablets or mobile phones with Internet connection. Digital board and/or projector. Whiteboard.	**Other resources**: "Mustafa goes for a walk" from the UNICEF series "Unfairy Tales" (2016) —retrieved at https://www.youtube.com/watch?v=2mfkYtZkPVQ
Homework: Flipped classroom technique: Students will watch at home two tutorials and think about these two questions: 1. What could be the possible effect of each camera shot, movement and angle? 2. Why is it important to start the process of creation (graphic novel or short animation video) with a storyboard? — On camera shots and angles: https://www.youtube.com/watch?v=ICcE72RwEyc — How to make storyboards: https://www.youtube.com/watch?v=NcCAzs2kCFw	**Notes on lesson**:

Planning

Lesson 7

Specific objectives	At the end of this lesson, students will be able to: • Identify camera shots, movements and angles orally • Create a storyboard • Design a short comic strip using an online editor

Success criteria	Students can • Identify and name different camera shots, movements and angles and explain their intended effect • Use the information provided by tutorials in order to create a short storyboard narration • Create a comic strip by using online editors

Teacher's guide	Description of activities	Teacher talk	Timing
Pre-task	The teacher will start the lesson by focusing on the importance of the video tutorials the students had to watch at home. S/he will enquire about why it is important to have a storyboard and some knowledge about camera shots, movement and angles. S/he will show the students some shots taken from "Rachel's Story" animation video and encourage them to label the camera shots and angles and their possible intended dramatic effect (see appendix 16 PPT). The teacher will provide the students with a handout with which further remind them of the different camera shots, movement and angles (see appendix 16)	"Have you enjoyed the video tutorials you had to watch at home? Why do you think it's important to know something about storyboards and camera shots, movements and angles? Has camera position a dramatic effect? Why? Why not? Ok, let's check how much you've learned by watching the tutorials. I'll show you some camera shots and angles and you'll tell me how they're called and which effect they are meant to achieve on the viewer/reader. I'll give you some additional graphics in case you don't exactly remember the names."	10'
Learning task	Students will be encouraged to think of a very simple storyboard for a graphic novel —trying to use as much as they can the different camera shots and angles they have been learning about. At this stage it is important to stress that the narrative of graphic novels has much in common with	"Now, working in groups of three people, you'll think of a very simple storyboard to create a comic strip. Try to bear in mind not only what you've learned about camera shots and angles, but also what you already know about panelling, word balloons, font types and the necessary connection	15'

	cinema language. The learners will work in groups of three and will use post-its to create a short narration paying close attention to panelling, word balloons, sound effects and illustration/text captions ensemble. The teacher will be walking around giving help and feedback on the creation process and scaffolding if any language problem arises. After having created a short storyboard, they will go to the computer room or use tablets and go to online comic editors such as *Pixton* or *ToonDoo* so they can get acquainted with how they work. The teacher will give an introduction to the different elements the students need to handle by showing them on the digital board. Afterwards, learners will have some time to get used to the website tools and to try to put into practice everything they have learned so far so as to produce the short comic strip of their storyboard.	between illustration and text in the narrative of graphic novels. You'll use post-its to create your storyboards. Any doubt you have, I'll be walking around. Once you've finished your story, you'll go to the online editors *Pixton, Toondoo* or any other you may happen to know and try to bring your storyboard to life by using them first, I'll show you some of the most important tools the page has. So, now you can start experimenting and creating your story"	20'
Post-task	Students will show their comics to the rest of the class. At this stage students may react to their classmates' stories by giving feedback. However, a rubric will be given in an oncoming lesson so that students can focus on and assess in a more formal way their classmates' performance.	"Now, let's see the stories you've come up with."	5'

Materials needed:	**Other resources**:
Computer, tablets or mobile phones with Internet connection. Appendices 16 PPT and 16. Post-its Digital board and/or projector. Whiteboard.	Online comic editors *ToonDoo* and *Pixton*.
Homework:	**Notes on lesson**:

Planning

Lesson 8

Specific objectives	At the end of this lesson, students will be able to: • Create a short animation video by using online editors • Choose the final project task • Plan the final project task story orally and in a written way
Success criteria	Students can • Use online video editors to create a short animation video • Choose the format of the final project task • Plan the idea in a written paragraph or storyboard

Teacher's guide	Description of activities	Teacher talk	Timing
Learning task	Students will turn the storyboard narration they have worked with into an animation video using the comic editor. They could also create a sequel to this story — provided they previously design another storyboard. They will work in pairs and will use the online movie editors *Moovly* or *VYond*. The teacher will give a brief introduction about the different elements they can use for video editing by showing	"Now that you've worked with the comic editor and turned your story into a comic, you'll use a video editor online, you can go to *Moovly* or *VYond* editors and start producing your own animation short. You can use the same story you've worked with or write a sequel to this one. If you do, remember that new storyboards needs to be designed first so the edition process runs smoothly afterwards. I'll give you a short	30'

	them on the digital board (see appendix 17). Afterwards, students will be given some time to get acquainted with the editor and create a short video. Once they've finished their animation short, they will show it to the rest of the class.	introduction of the different tools you can handle in the production of your short video. Now, have a go and enjoy your movies!"	
Post-task	Once students have handled both tools for the final project task, they will be asked to think individually which of the two final tasks —the creation of a short graphic novel or a short video animation— they feel more comfortable with or are good at. Each learner will write on a card given by the teacher GN (graphic novel) or VAS (Video Animation Short). There will be different colour cards. So, using the technique Stand Up, Hand Up, Pair up, learners will find other two classmates who they will work with. The teacher will encourage the different groups to focus on the topic of world migration and asylum seekers crisis. At the same time, s/he will urge them to use intertextuality between the different stories they have been working so far, posing a different point of view in their final projects. Simply put, they will be prompted to produce original stories in which the different characters of the stories they have read or watched can meet, a new plot in which a secondary character gives his/her version of the situation or to recreate a counterfactual new world context. The different groups	"Ok, now you know many strategies and have some tools at your disposal with which you can give shape to your final project: either a short graphic novel or a short animation video. Think which task will be more interesting/motivating/easier/enjoyable for you and write on a card I'll give you GN for Graphic Novel or VAS for Video Animation Short. Once you've decided, let's find our other two partners by using the Stand Up, Hand Up, Pair Up technique. Now that you've met your team classmates, you'll have to decide what your project will be about. I'm only asking for a brief draft. Remember we're going to use intertextuality as Amanda Craig used in "Metamorphosis 2". So, bear in mind all the stories you've worked with so far and try to create a new story out of them by devising different contexts, choosing a minor character's perspective, setting a world context which could be either utopian or dystopian using the stories as a starting point. Write a brief paragraph of your story or design a sketchy storyboard of it.	15' 10'

	will write a paragraph or storyboard of their final project idea.		

Materials needed: Computer, tablets or mobile phones with Internet connection. Appendix 17 Post-its Digital board and/or projector. Whiteboard.	**Other resources**: Online video editors *VYond* and *Moovly*.
Homework:	**Notes on lesson**:

Creation

Lesson 9

Specific objectives	At the end of this lesson, students will be able to: • Plan a storyboard for the final project in written format • Appraise their classmates' stories in written way • Analyse the assessment criteria for the final project task • Create the final story using online editors
Success criteria	Students can • Write a complete storyboard for the final project • Write short commentaries on their classmates' final project storyboards • Read and identify the different variables for the assessment of the project • Make a video short or a short graphic novel

Teacher's guide	Description of activities	Teacher talk	Timing
First Stage	The teacher will start the lesson by giving the students a rubric of the variables s/he	"Ok, we're almost ready to start our projects. First, you'll have a rubric in which I list what aspects are important	25'

	will assess in the final project task, solving any doubts students may have on the project evaluation (see appendix 18). Afterwards, the students will be given time to turn the sketchy summary of their story into a full-fledged storyboard using post-its in groups of three (already formed in the previous lesson). Once they have finished, a carousel session will be implemented. The stories will be displayed in different places of the classroom and in clockwise movement the different groups will walk around the classroom reading the stories and —sticking different colour and size post-its with commentaries— giving feedback to their peers. The teacher will also provide each group with feedback, suggestions for improvements and/or stressing positive/interesting/creative aspects in the stories.	to have a good quality project. Remember that these skills and competences we're learning in class could be very useful when working outside school. I'm not referring only to the use of ICTs but also to know how to work collaboratively. So, if you have any doubts in relation to the assessment variables of the final project, please ask me! Now, you're going to further polish the story sketches you started last class. I'd like to see very imaginative and intertextual storyboards! As I can see you've already finished your storyboards, you'll stick them on your desk so that all the groups in the class can walk clockwise in a carousel session adding comments to your storyboards to improve or enjoyed them. I'll also give my feedback to each story."	
Second Stage	At the stage, students will start their project by using the online editors of their choice. The teacher will provide any information and or feedback during the process. S/he will explain that the graphic novel should have at least three pages and the animation video short at least one minute.	"Time has come for you to start hands-on your computers/tablets and give shape to your graphic novels and animation short videos. The graphic novels should have and extension of at least three pages and the animation short videos should be at least one-minute long. I'll be around if you need me. Enjoy!"	25'

Materials needed: Computer, tablets or mobile phones with Internet connection. Appendix 18. Post-its Digital board and/or projector. Whiteboard.	**Other resources**: Online video editors *VYond* and *Moovly* for animation shorts and *ToonDoo* or *Pixton* for graphic novels.
Homework:	**Notes on lesson**:

Creation

Lesson 10

Specific objectives	At the end of this lesson, students will be able to: • Create the final project story using online editors • Improve their final tasks by developing them, paying attention to the relevant feedback the teacher provides orally.
Success criteria	Students can • Make a video short or a short graphic novel by applying the techniques previously provided.

Teacher's guide	Description of activities	Teacher talk	Timing
	Students will continue working towards finishing the product. The teacher keeps on monitoring, giving feedback and offering help.	"Keep working! If you need anything, I'll be around."	50'

Materials needed: Computer, tablets or mobile phones with Internet connection. Digital board and/or projector. Whiteboard.	**Other resources**: Online video editors *VYond* and *Moovly* for animation shorts and *ToonDoo* or *Pixton* for graphic novels.
Homework:	**Notes on lesson**:

Publish and Assessment

Lesson 11

Specific objectives	At the end of this lesson, students will be able to: • Make use of the blog the teacher has created in order to upload and share their final products with their classmates. • Evaluate the different final products created by other groups orally • Recommend possible improvements to their peers' projects orally
Success criteria	Students can • Upload their projects as a blog entry. • Assess their peers' projects by using an assessment rubric. • Justify their suggestions for improvement to their classmates' projects.

Teacher's guide	Description of activities	Teacher talk	Timing
	Students will publish their final projects on a blog the teacher has created at http://eugeprofe.blogspot.com/2018/08/crossed-lives.html (see appendix 19). They will be urged to leave their comments on their peers' graphic novels or animation	"Now that your projects are a reality and you've worked so hard to do them, you'll publish them on a blog. I'd like you to leave a comment on your peers' projects so that we can consider their strengths and aspects that could be improved. Can you vote which graphic	50'

	shorts and vote for the best graphic novel and animation video on the blog by giving a justification for their choice. After reading the commentaries and voting, the teacher will ask the class whether they have enjoyed the experience of working on a project and whether they think the dynamics of working in teams has allowed them to improve especially their speaking and writing skills (see appendix 19). As a final surprise, the teacher will tell the class that their graphic novels will be displayed on a noticeboard on a school room and a TV set will be arranged in the same place for everyone to watch the animation short videos. This could be a way of involving the whole school community —parents will be invited to see their creations too— by making them aware of the topic of world migration crisis, and also, of the different artistic ways in which this topic could be tackled with and expressed.	novel and animation short is the most interesting in terms of narration, devices used, characterization and originality? Finally, I'd like you to assess your own process of learning and working on a project. It's a very brief self-evaluation chart you'll have to answer individually. We'll set up an English Corner in one of the school corridors or rooms so that your creations will be displayed to the rest of the school —and your parents will be invited as well. Remember Superman's words in the challenge brief: 'Only our active involvement can change this situation. And time flies…'"	

Materials needed: Computer, tablets or mobile phones with Internet connection. Digital board and/or projector. Appendices 19 and 20. Whiteboard.	**Other resources**: Blogger at http://eugeprofe.blogspot.com/2018/08/crossed-lives.html
Homework:	**Notes on lesson**:

VII. APPENDICES B

Appendix 1

Global Migration crisis on *Quizziz*

Test your knowledge

1. A **migrant** is a…

a) a person who seeks safety from serious harm in a foreign country and awaits a decision on the application for refugee status under relevant international laws.

b) a person who has resided in a foreign country for more than one year irrespective of the causes, voluntary or involuntary, and the means, regular or irregular, used to migrate.

c) a person who owing to fear of being persecuted for reasons of race, religion, nationality or political opinion is outside his/her country because s/he is unable to be granted protection in his/her country.

2. An **asylum seeker** is…

a) a person who seeks safety from serious harm in a foreign country and awaits a decision on the application for refugee status under relevant international laws.

b) a person who has resided in a foreign country for more than one year irrespective of the causes, voluntary or involuntary, and the means, regular or irregular, used to migrate.

c) a person who owing to fear of being persecuted for reasons of race, religion, nationality or political opinion is outside his/her country because s/he is unable to be granted protection in his/her country.

3. A **refugee** is a…

a) a person who seeks safety from serious harm in a foreign country and awaits a decision on the application for refugee status under relevant international laws.

b) a person who has resided in a foreign country for more than one year irrespective of the causes, voluntary or involuntary, and the means, regular or irregular, used to migrate.

c) a person who owing to fear of being persecuted for reasons of race, religion, nationality or political opinion is outside his/her country because s/he is unable to be granted protection in his/her country

4. A **displaced** person is someone…

a) who has been forced to flee or leave their homes or places of habitual residence as a result of armed conflict, internal strife, and habitual violations of human rights, as well as natural or man-made disasters and has not crossed an internationally recognised state border

b) who has been forced to flee or leave their homes or places of habitual residence as a result of armed conflict, internal strife, and habitual violations of human rights, as well as natural or man-made disasters and who has crossed an internationally recognised state border

c) a person who has resided in a foreign country for more than one year irrespective of the causes, voluntary or involuntary, and the means, regular or irregular, used to migrate.

5. Which countries arrive in Europe in higher numbers (data from January 2018, European parliament website)

a) Syria, Afghanistan, Eritrea

b) Syria, Iraq and Tunisia

c) Syria, Afghanistan and Algeria

6. Which European countries have received most asylum applications in the year 2017?

a) Germany, Italy and France

b) Germany, Italy and Greece

c) Germany, Italy and Sweden

7. Which country in the world has the highest number Syrian asylum seekers (more than 3 million people)?

a) Germany

b) Turkey

c) Lebanon

8. According to the Eurobarometer survey conducted in 2018,

a) 68 % of the European population want to do more about the migration crisis

b) 49 % of the European population want to do more about the migration crisis

c) 73% of the European population want to do more about the migration crisis

9. According to UNHCR (United Nations High Commission for Refugees), the main reason for migration is:

a) fleeing war and persecution

b) seeking better quality of life

c) seeking religious practice freedom

10. The most populated route of migrant entrance through the Mediterranean Sea to Europe is…

a) From north Africa into Italy

b) From north Africa into Spain

c) From Turkey to Greece

11. which countries (according to Reuters webpage) allow the highest stipend to asylum seekers (about 300 euros per month)?

a) Belgium, Denmark and Finland

b) Germany, France and Finland

c) Czech Republic, Greece and Germany

WEBQUEST

12. Browse these pages and find two interesting facts that have not been mentioned

http://www.europarl.europa.eu/external/html/welcomingeurope/default_en.htm

https://data2.unhcr.org/en/situations

Fact 1:

……

……

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Fact 2:

……

……

……

……

Appendix 2

Word Cloud on Refugee Crisis

Appendix 3

TIC-TAC-TOE

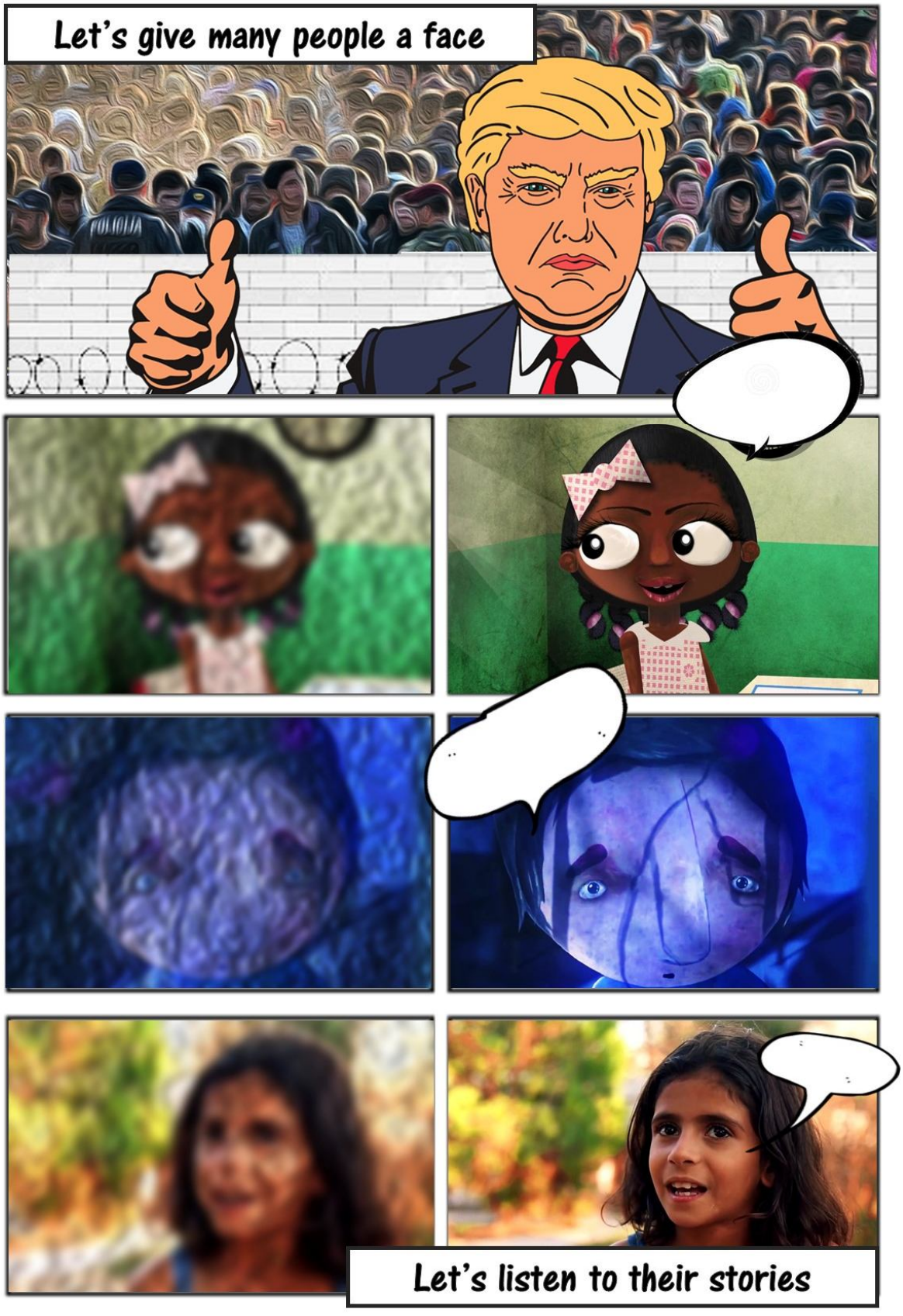
stipend	**flee**	**refugee**
asylum seeker	**migrant**	**displaced**
UNHCR	**influx**	**repatriate**

Appendix 4

Challenge Brief a

We need your help, PLEASE!
Script writers are urgently called into action for our new graphic novel about the global migration and refugee crisis. A new short movie about the same topic'll be on prime time, too.
Only our active involvement can change this situation.
Time flies...!
This is our chance to think and help...

Challenge Brief b



Short film and graphic novel writers
are asked to submit their scripts by
April 18th 2018
!
ZIING..

Appendix 5

Video Discussion: What does it mean to be a refugee?
(adapted from TEDed Lessons Worth Sharing)

A) Individually, think about these issues:

- Refugees have the right to be protected in their host countries. In your view, are refugees being properly protected?

- Refugees also have the right to escape war and seek shelter and safety in a host country but, in practice, enforcing that right is not always easy. Should host countries keep their borders open for refugees at all times, or should they be allowed to set and enforce maximum quotas?

Some useful expressions you can use to start speaking:

- "In my view…", "From my point of view…", "In my opinion…"
- "To my mind…", "I reckon…", "I feel…", "If you ask me…", "To be honest (with you)...", "As far as I'm concerned…"
- "By this I mean…", "Here I'm referring to…", "To be more precise…", "That is to say…"
- "Of course, many people think…." / "Some people argue…", (more formal) "It is sometimes argued…", "Admittedly…", "While…"

B) Can you share your opinion with a classmate? Discuss for about 3 minutes each question.

C) Read these answers to the previous questions. Which idea(s) do you agree/disagree with most? Why? These answers are authentic commentaries and may contain some grammar, and/or punctuation mistakes.

Stephanie Mendez

Tough Question with all that is happening currently. Refugees do have the right to escape their country in order to escape war or violence because they are being affected and their daily life is affecting them. What I am not sure about is the host country keeping their borders open for refugees AT ALL TIMES, they should let a certain number of refugees into the country because we really don't know what the refugees are like and in a way the host country is exposing their citizens because we don't know what some refugees are capable of.

Mary Coogan

I do not think it is possible to have borders open indiscriminately at all times for refugees without some processes in place. Unfortunately, in the world today, it seems that some individuals may pose as refugees in order to commit acts of terrorism.

AJ DeLong

People aren't refugees because they 'aren't comfortable' in their own country. I can't stand anyone running for election this year. Does this mean I can become a refugee somewhere next year? NO, that's stupid.

I think other countries would want their own members to a) stay in their country and be happy, but if forced to flee b) be treated well. Which means, which you are not getting, is that they want to treat anyone coming into their country well, too, and that means a management of resources. If a country can only provide proper medical care to X number of people, and 10x that comes in, those 'uncomfortable people' will not get proper medical care! So now the host country is stuck treating people unfairly, not because they're racist but because they just literally can't wave a wand and magic up more doctors and nurses.

Leslie Farooq

Fortunately, this is not my decision to make. While I agree that everyone should have the right to safety and freedom from prosecution due to war and conflict, I do not necessarily agree that more peaceful countries should be forced to keep their borders open at all times. All or nothing approaches are problematic, so a happy medium is best, and I guess that means allowing potential host countries to set and enforce maximum quotas. Who would be the governing body to control and enforce any other option? "Absolute power corrupts absolutely," and as long as countries are fighting in a way that makes their own people feel the need to flee to find safety elsewhere, it is ridiculous to think we could ever get to a point where all countries would happily do what some umbrella policy group says.

Joanne Fuchs

This is difficult to answer. Many countries have limited resources and large numbers of refugees put a strain on services. This requires international organizations to coordinate where refugees can go. In a world plagued by terrorism, it is important to screen refugees. The quota part still bothers me. It reminds me of the immigration quotas we used to have, many of which were racist.

Chandigarh, India

In my opinion humanity wins when we help someone who is in distress. So open borders for refugees is a big yes but no compromise on national security. What is important here is that if it is a few refugees, the problem can be managed easily, but mass migrations are a great strain on resources and sometimes unmanageable. This can be handled by being proactive and avoiding conflict at all costs, using diplomacy and international pressure, humanitarian help to affected areas and promoting ground level democracy. A world that looks at its denizens evenly, recognising their right to a life of dignity and striving to engage all the nations to ensure basic human rights will truly be a world at peace with itself.

Kelly Morrissey, Canada

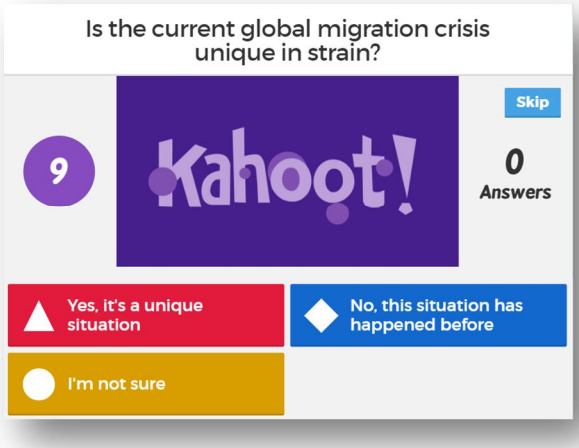
I answer this as someone who teaches ESL to refugees and immigrants in a Canadian city that has recently welcomed a large number of refugees and is ready to welcome more. I do believe that each country should share in the responsibility so that no one country or group of countries is put under too much strain. I also think that we need an approach that is as preventive as it is curative. The citizens of imperialist countries (whose governments are seeding violence, intervening and unseating rulers in order to install governments friendlier to their agendas, making arms deals with oppressive regimes) have a duty to educate themselves, to follow the money, to vote out warmongers. We have to start connecting the dots.

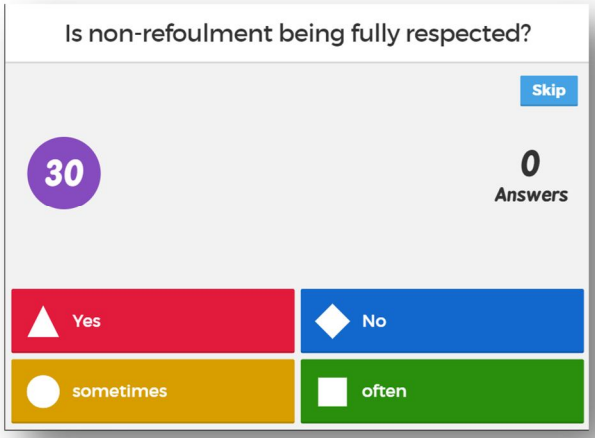
Hajir Abd, United States

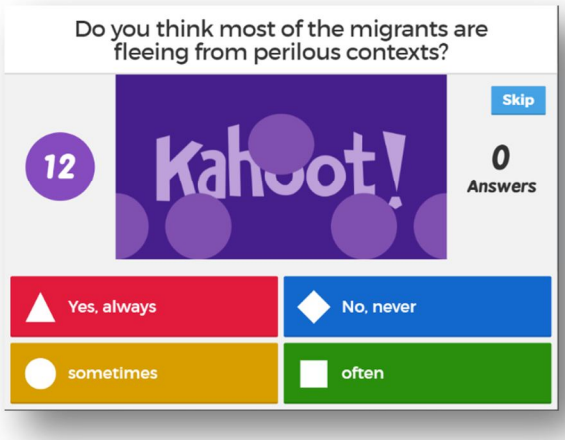
If the border for refugees ever closes, I'm glad I was accepted in sooner. But really, no matter how you look at it, closing the border is just an excuse to discriminate, in my opinion, and it just hurts knowing that there are people who are hurt and homeless, and that we refuse to share our home to people who have nothing. We shouldn't be reduced to being an isolated country just because we worry about getting hurt. These people have been hurt so much that they don't want to see it happen to someone again.

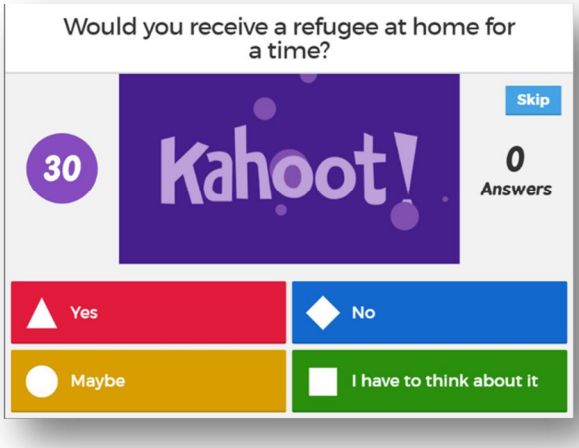
Appendix 6

Examples of Kahoot! Survey questions.

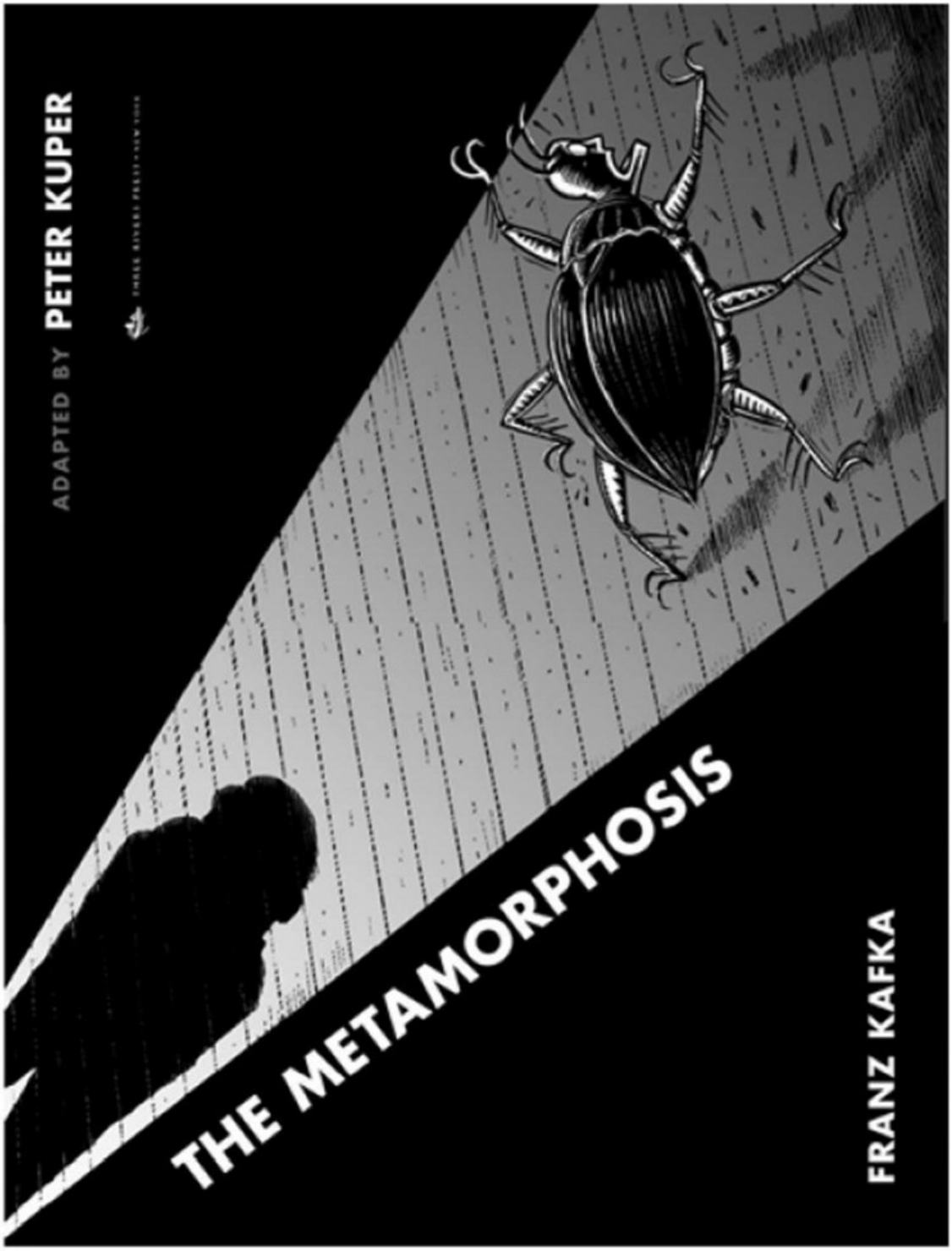


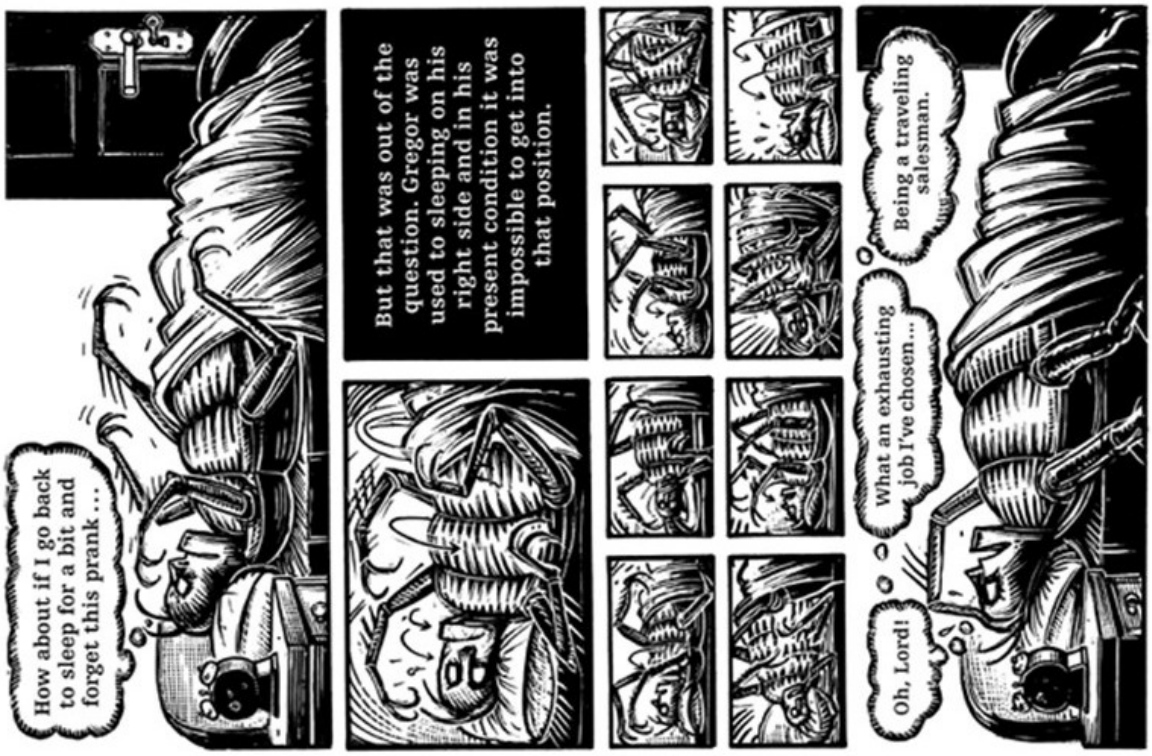


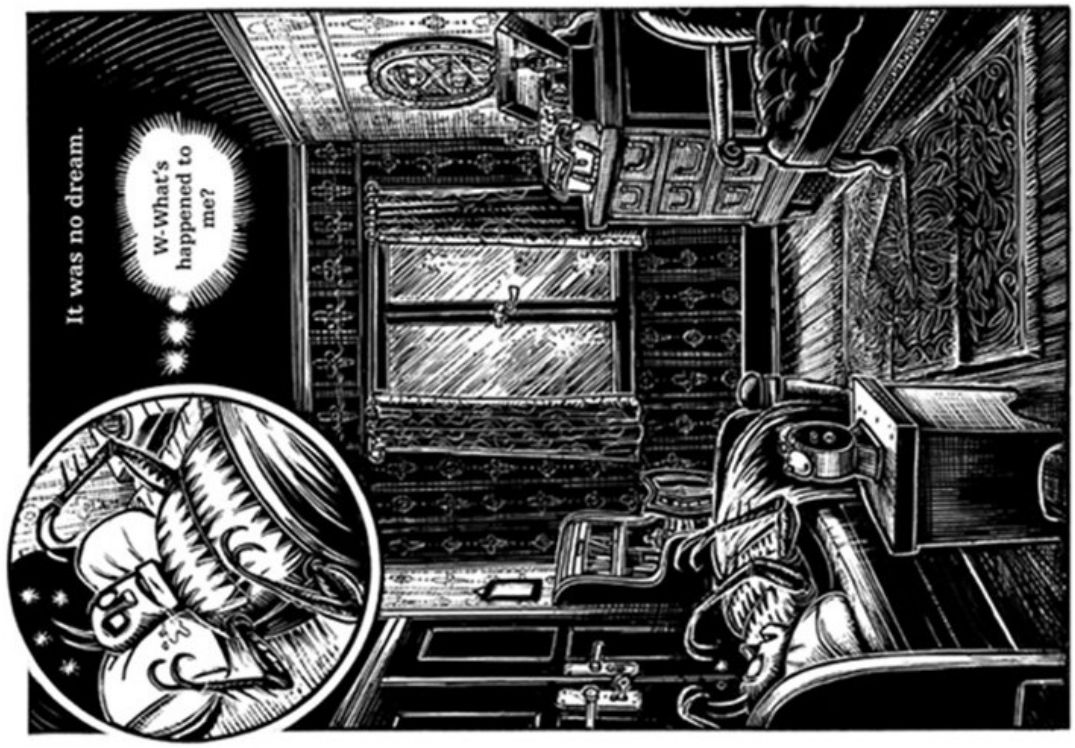


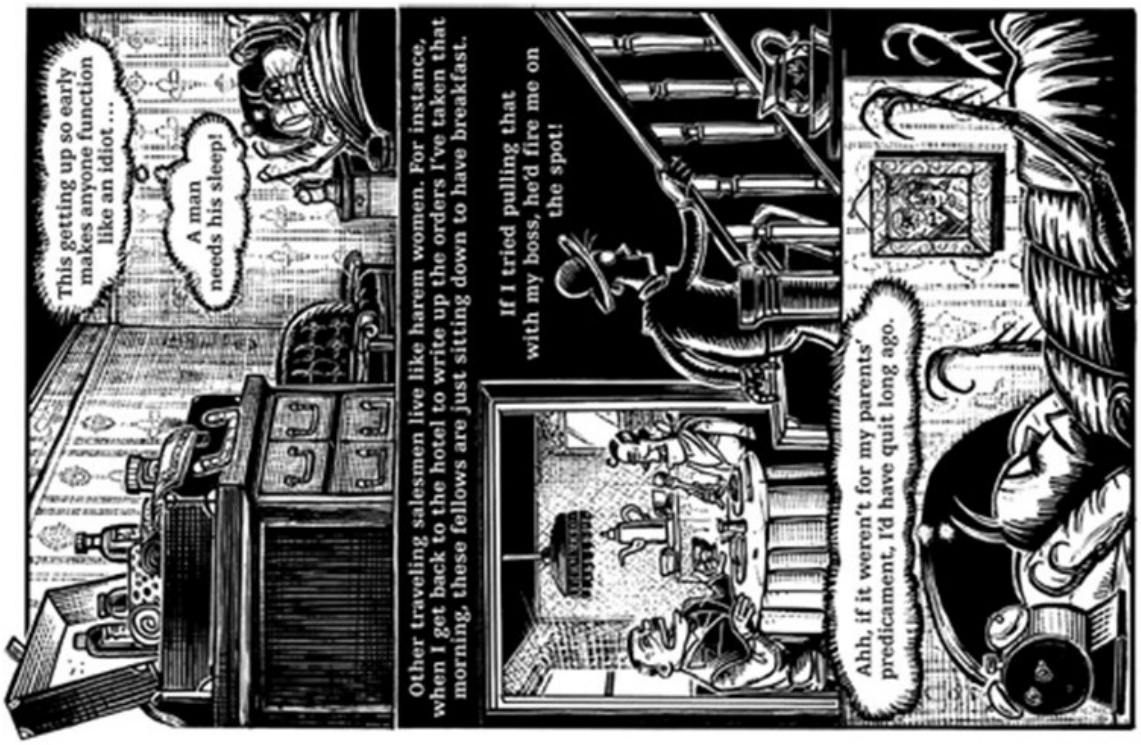


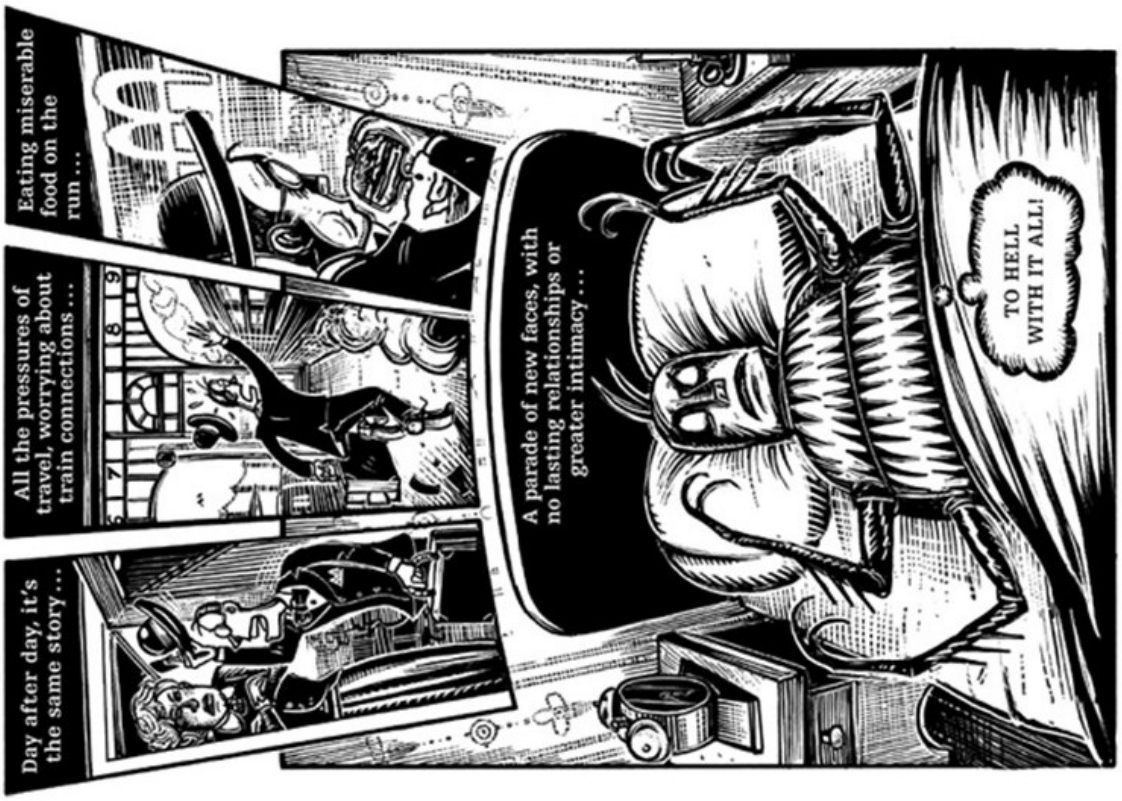
Appendix 6
***The Metamophosis* by Peter Kuper (2003) Crown Publishers** (some sample pages)

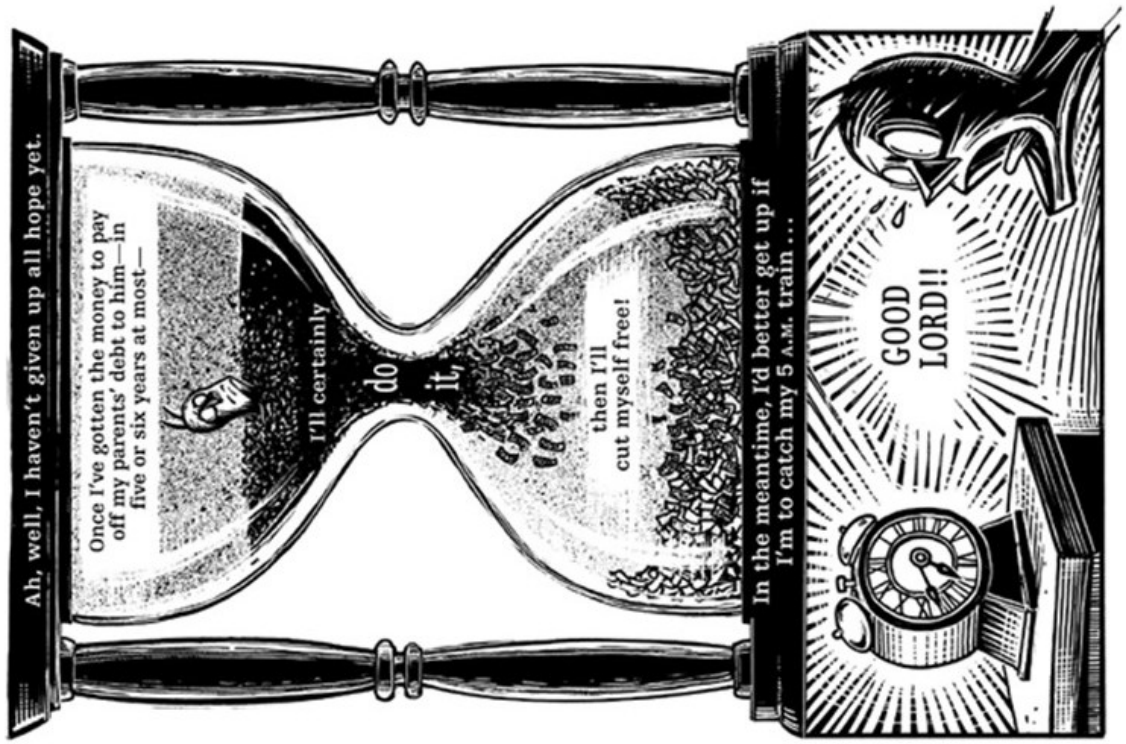


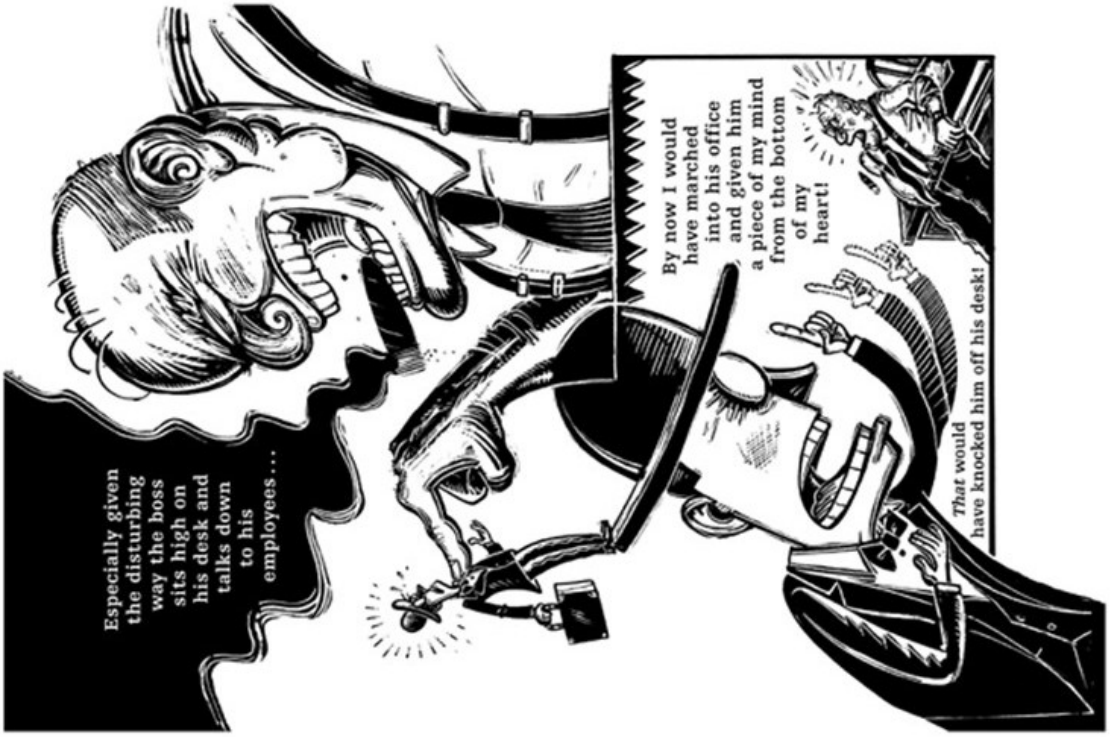

Oh, Lord!
What an exhausting job I've chosen...
Being a traveling salesman.
But that was out of the question. Gregor was used to sleeping on his right side and in his present condition it was impossible to get into that position.
How about if I go back to sleep for a bit and forget this prank ...


It was no dream.
W-What's happened to me?

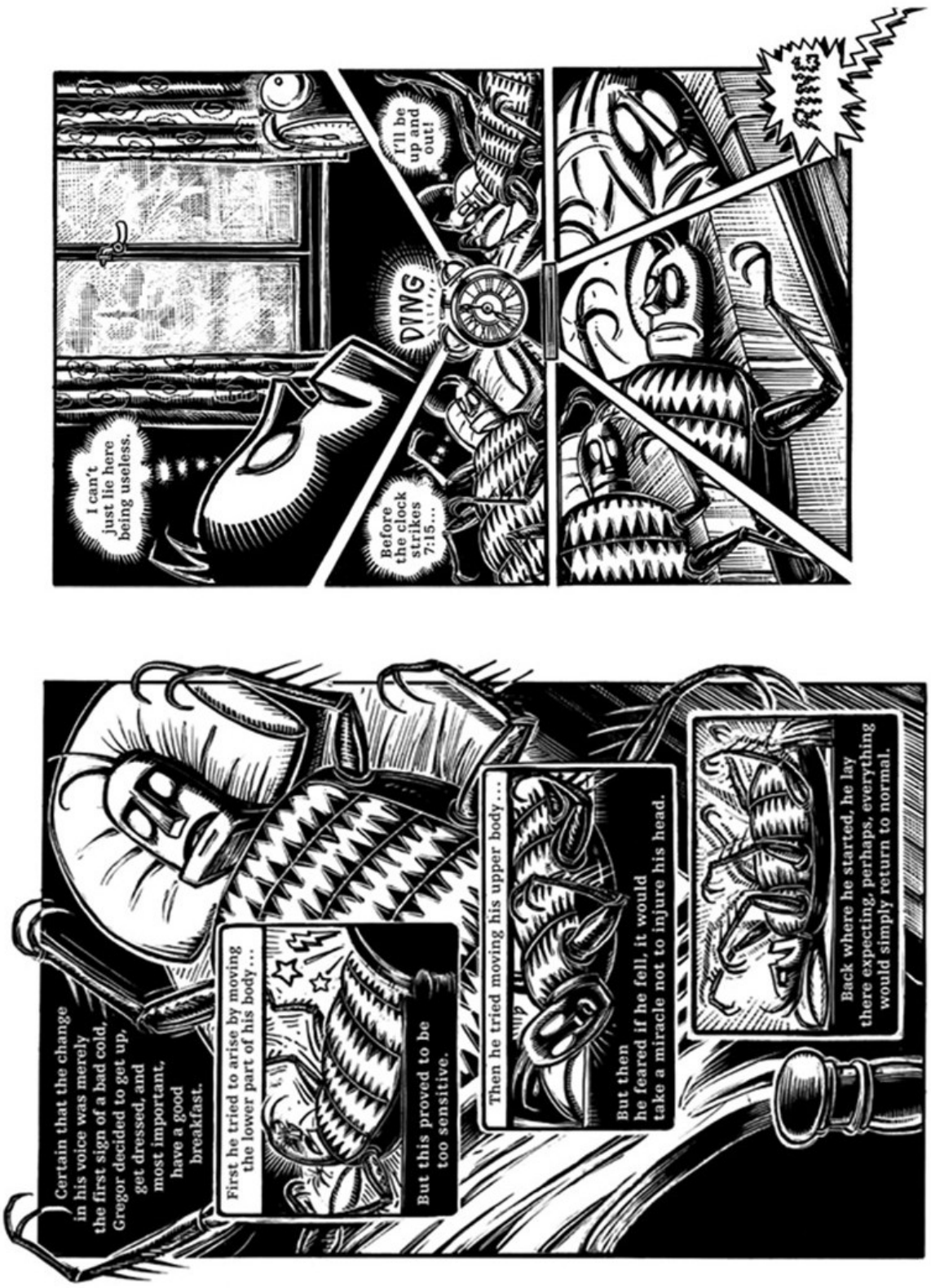

This getting up so early makes anyone function like an idiot...
A man needs his sleep!
Other traveling salesmen live like harem women. For instance, when I get back to the hotel to write up the orders I've taken that morning, these fellows are just sitting down to have breakfast.
If I tried pulling that with my boss, he'd fire me on the spot!
Ahh, if it weren't for my parents' predicament, I'd have quit long ago.

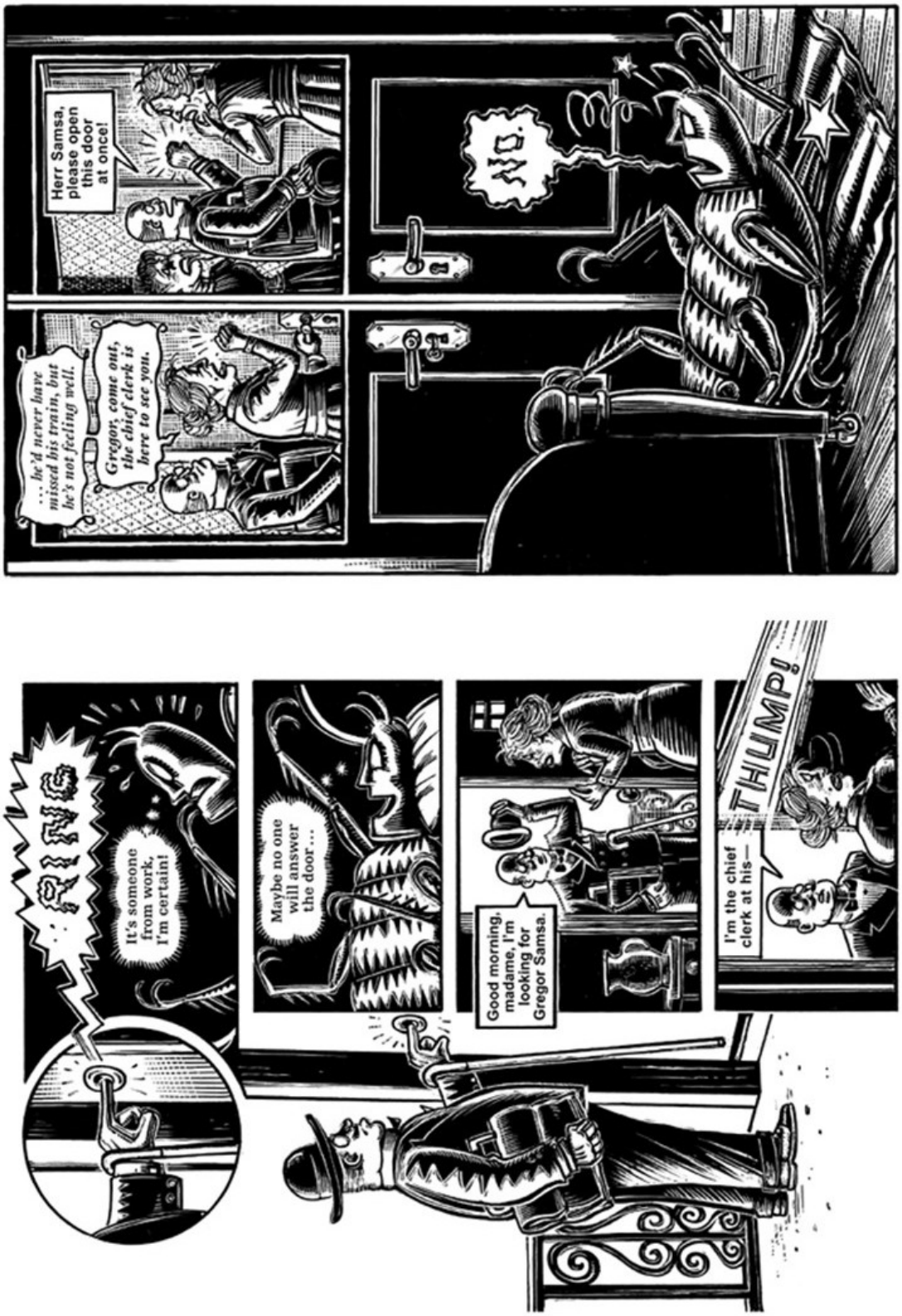

Day after day, it's the same story...
All the pressures of travel, worrying about train connections...
Eating miserable food on the run...
A parade of new faces, with no lasting relationships or greater intimacy...
TO HELL WITH IT ALL!

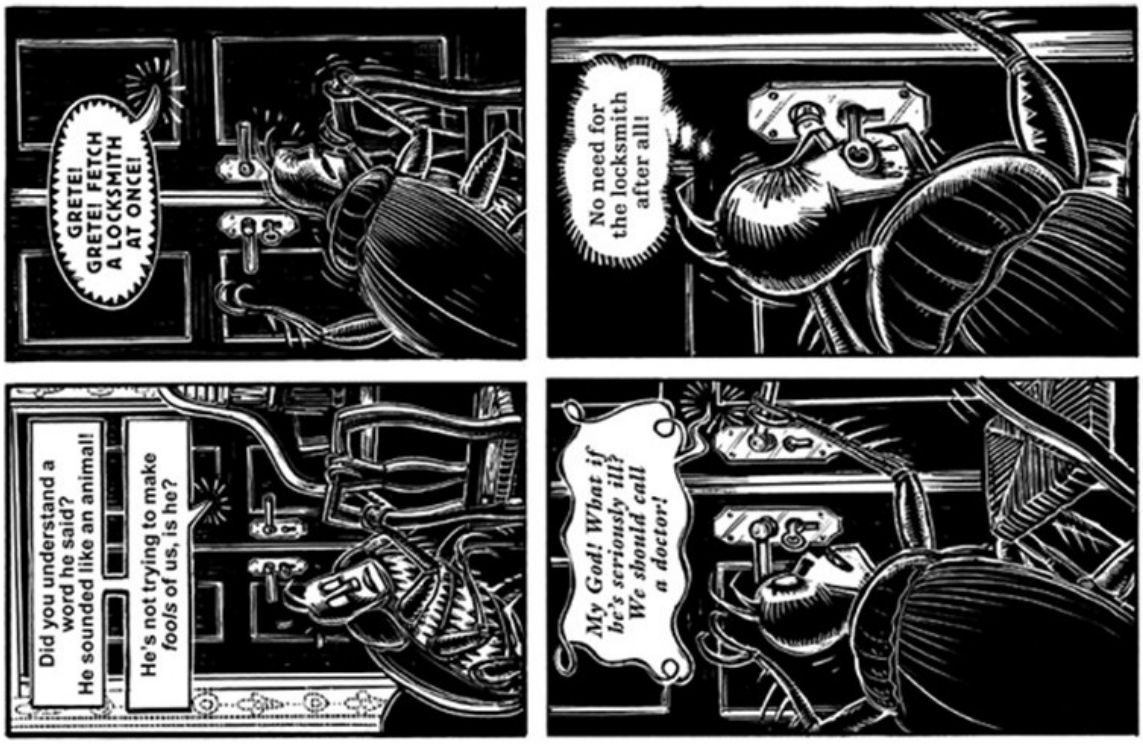

Ah, well, I haven't given up all hope yet.
Once I've gotten the money to pay off my parents' debt to him—in five or six years at most—
I'll certainly do it,
then I'll cut myself free!
In the meantime, I'd better get up if I'm to catch my 5 A.M. train...
GOOD LORD!!

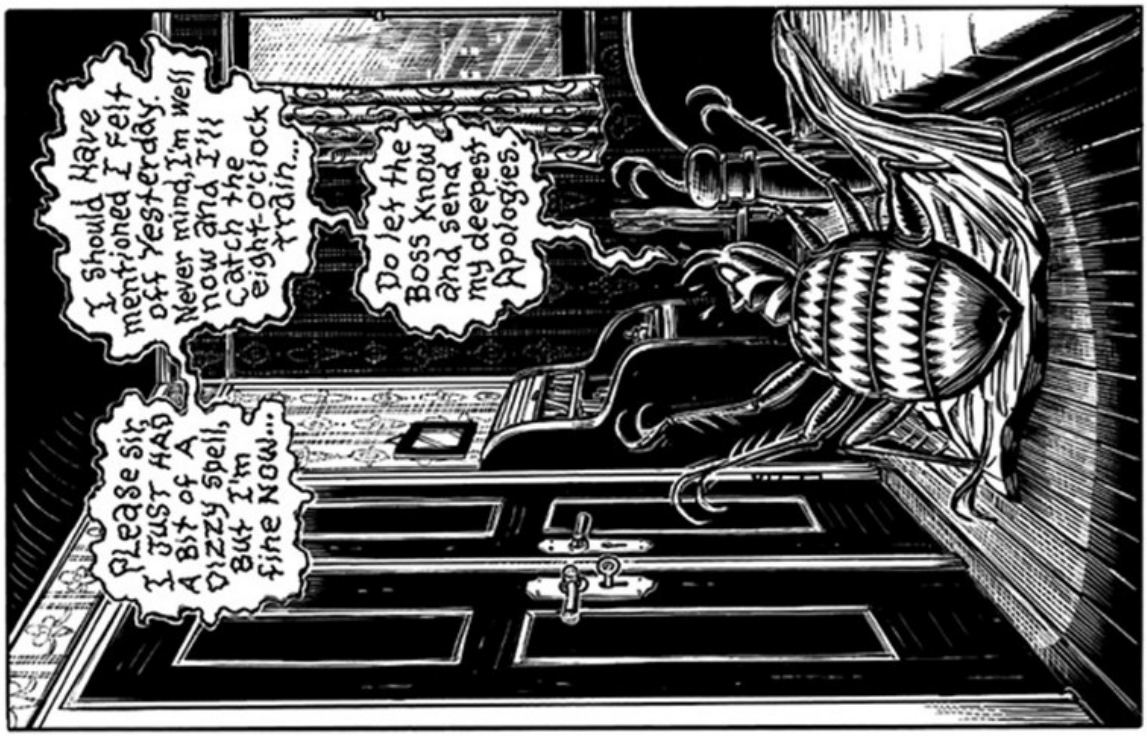

Especially given the disturbing way the boss sits high on his desk and talks down to his employees...
By now I would have marched into his office and given him a piece of my mind from the bottom of my heart!
That would have knocked him off his desk!

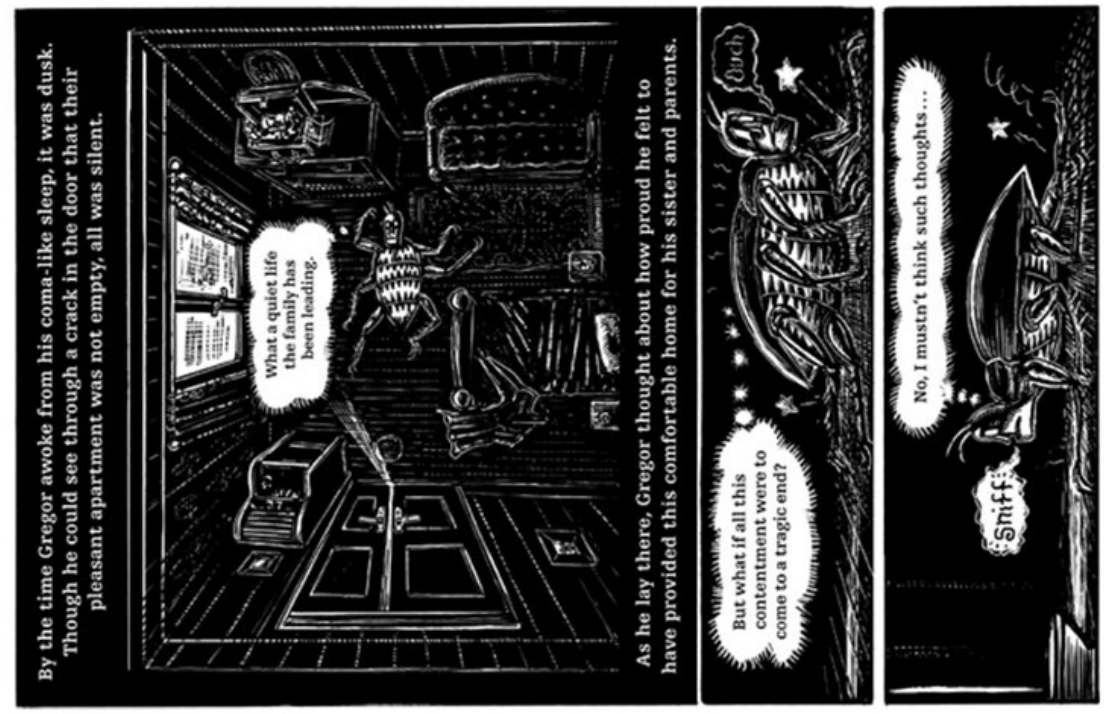
What if he were to call in sick?
But that would be quite awkward and suspicious,
since Gregor had not been ill even once in the last five years on the job.
The boss would no doubt show up with a health-insurance doctor, and use his diagnosis to dismiss all excuses and blame Gregor's parents for their son's laziness!
GREGOR?
Could it be that somehow the alarm hadn't gone off?
It was correctly set, that you could see.
Then it must have gone off!
Could he have slept peacefully through an ear-splitting ringing that made furniture shake?
So what should he do now?
The next train left at seven o'clock.
To catch that, he'd have to run like mad,
and he wasn't feeling particularly fresh...

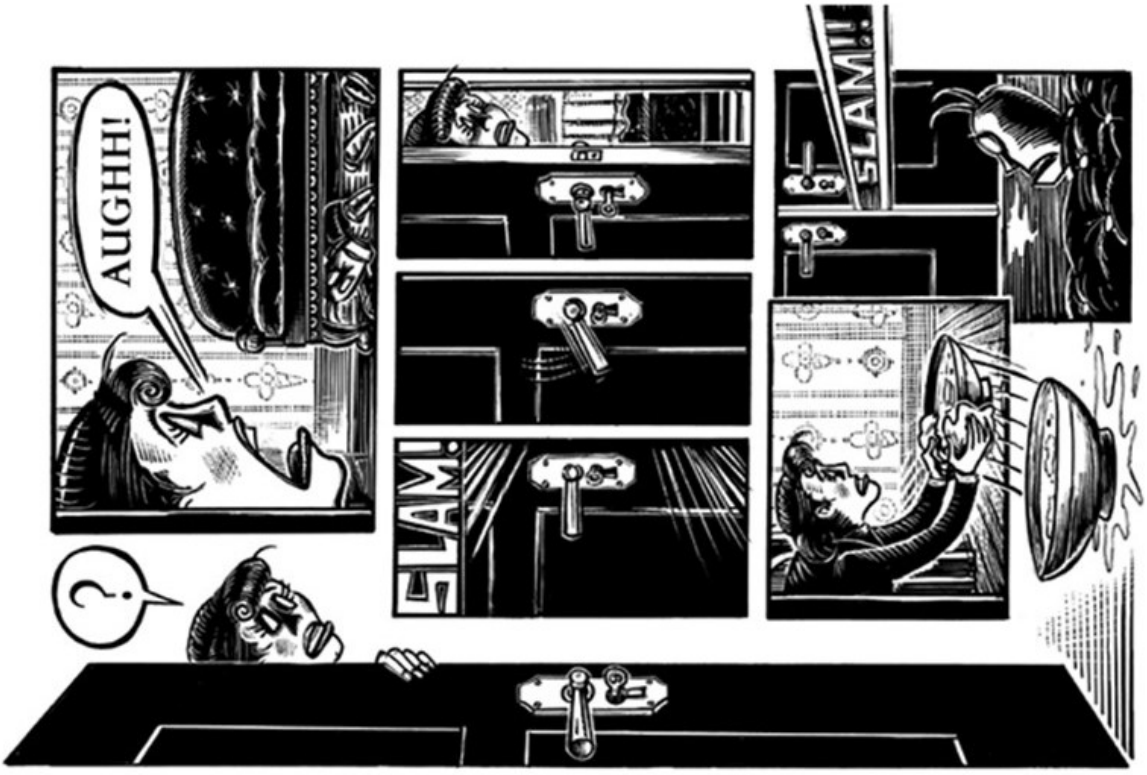

I can't just lie here being useless.
Before the clock strikes 7:15...
DING
I'll be up and out!
RING!
Certain that the change in his voice was merely the first sign of a bad cold, Gregor decided to get up, get dressed, and most important, have a good breakfast.
First he tried to arise by moving the lower part of his body...
But this proved to be too sensitive.
Then he tried moving his upper body...
But then he feared if he fell, it would take a miracle not to injure his head.
Back where he started, he lay there expecting, perhaps, everything would simply return to normal.

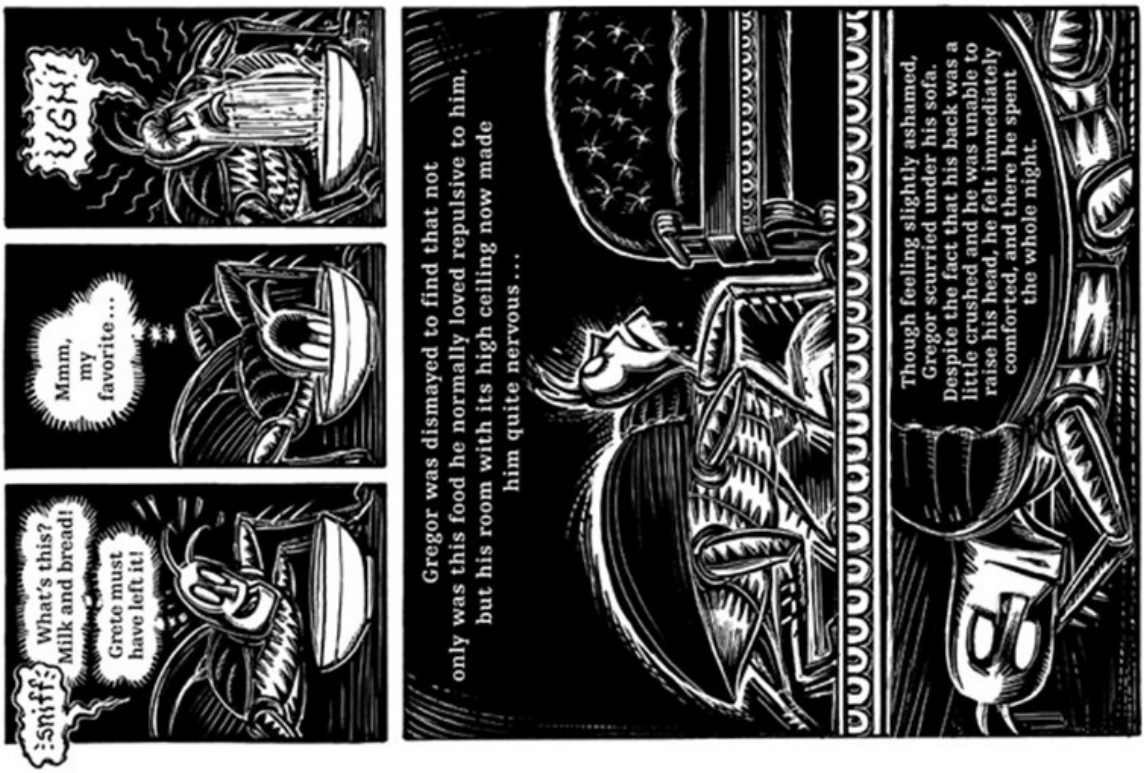

Herr Samsa, please open this door at once!
...he'd never have missed his train, but he's not feeling well.
Gregor, come out, the chief clerk is here to see you.
It's someone from work, I'm certain!
Maybe no one will answer the door...
Good morning, madame, I'm looking for Gregor Samsa.
I'm the chief clerk at his—
THUMP!


My God! What if he's seriously ill? We should call a doctor!
No need for the locksmith after all!
Did you understand a word he said? He sounded like an animal!
He's not trying to make fools of us, is he?
GRETE! GRETE! FETCH A LOCKSMITH AT ONCE!

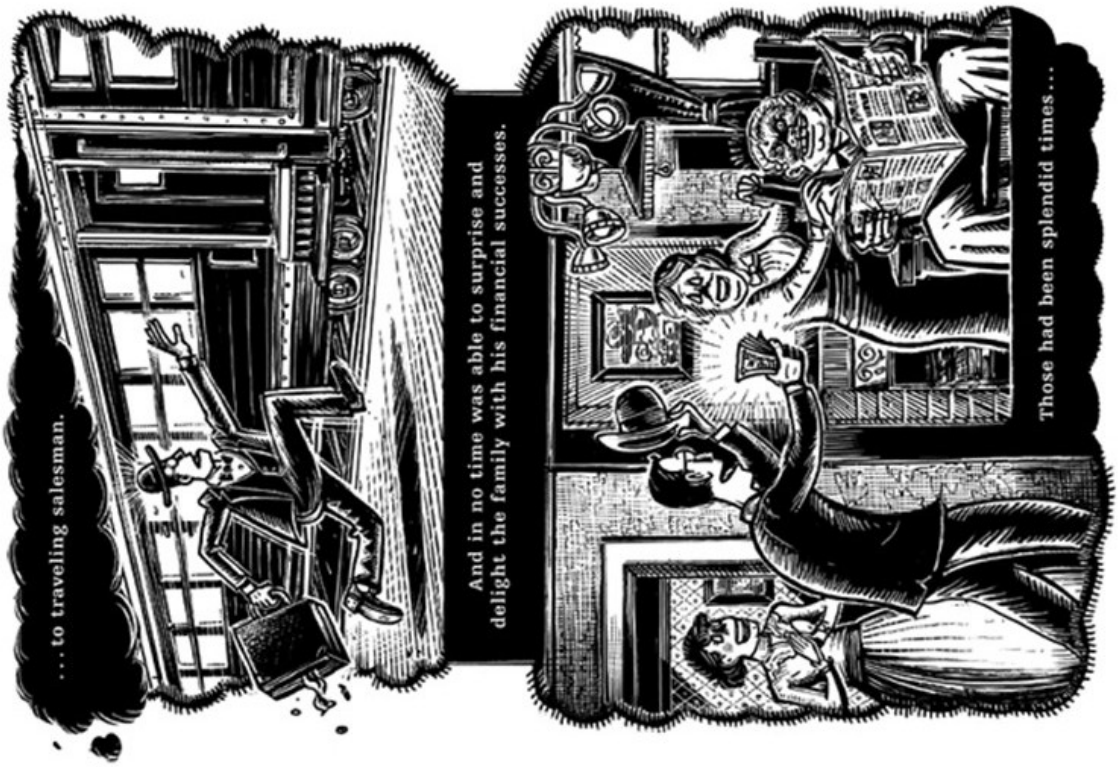

I should have mentioned I felt off yesterday. Never mind, I'm well now and I'll catch the eight-o'clock train...
Please sir, I just had a bit of a dizzy spell, but I'm fine now...
Do let the Boss know and send my deepest Apologies.

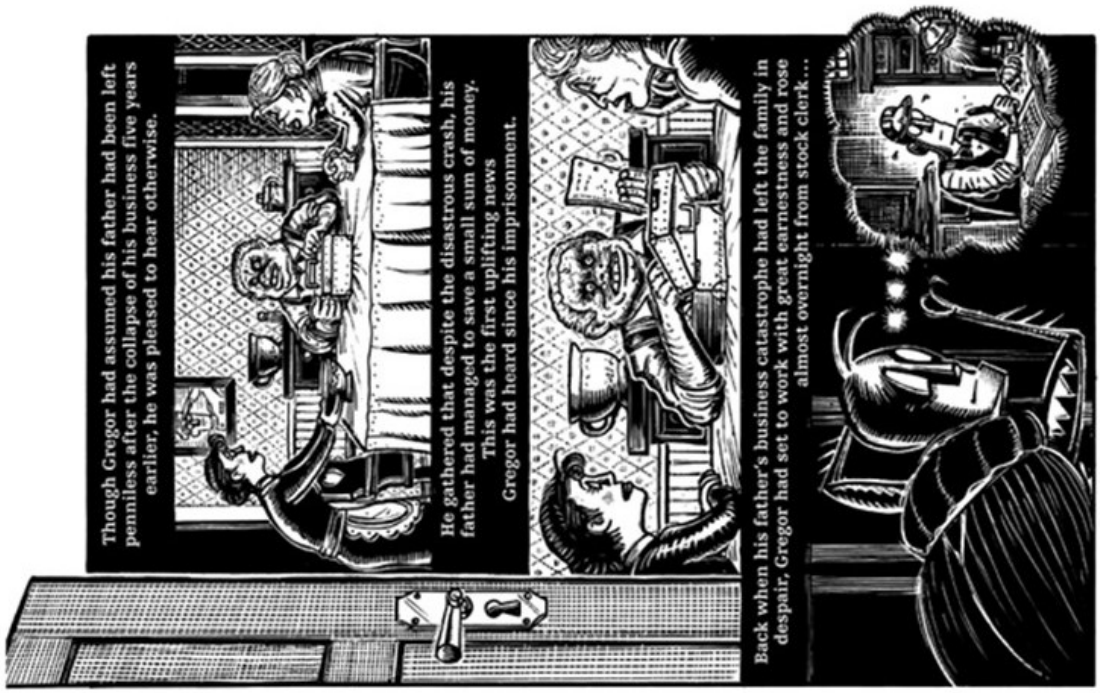

By the time Gregor awoke from his coma-like sleep, it was dusk. Though he could see through a crack in the door that their pleasant apartment was not empty, all was silent.
What a quiet life the family has been leading.
As he lay there, Gregor thought about how proud he felt to have provided this comfortable home for his sister and parents.
But what if all this contentment were to come to a tragic end?
Ouch
Sniff
No, I mustn't think such thoughts...

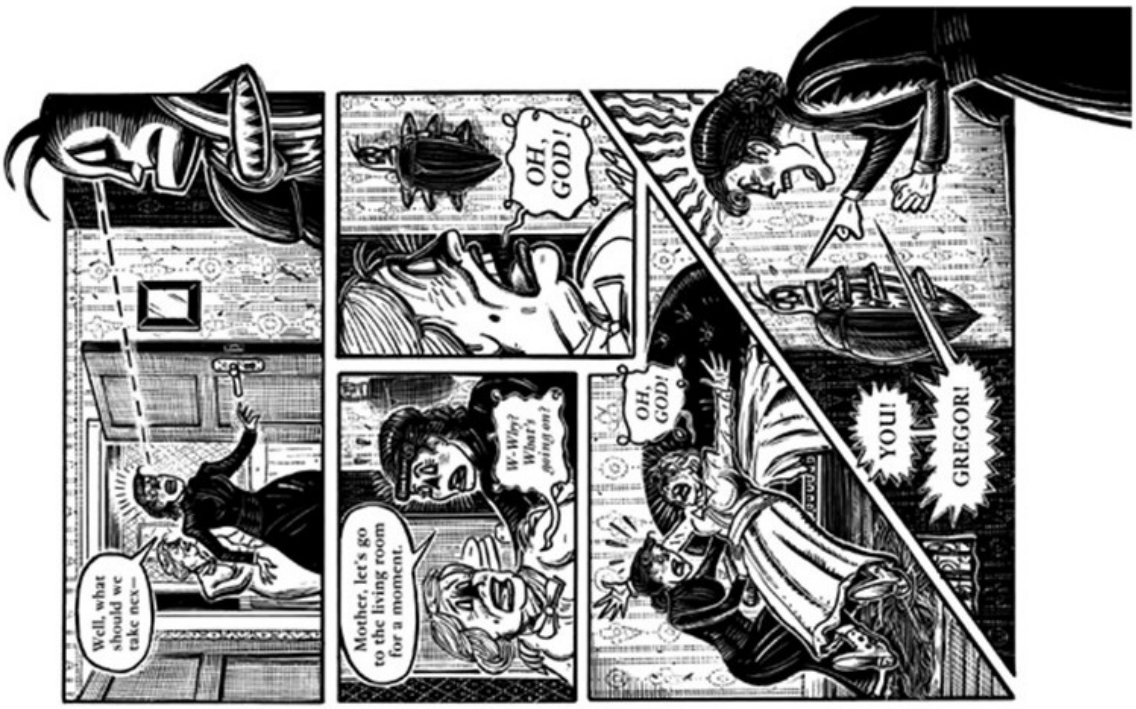

?
AUGHH!
SLAM!
SLAM!!

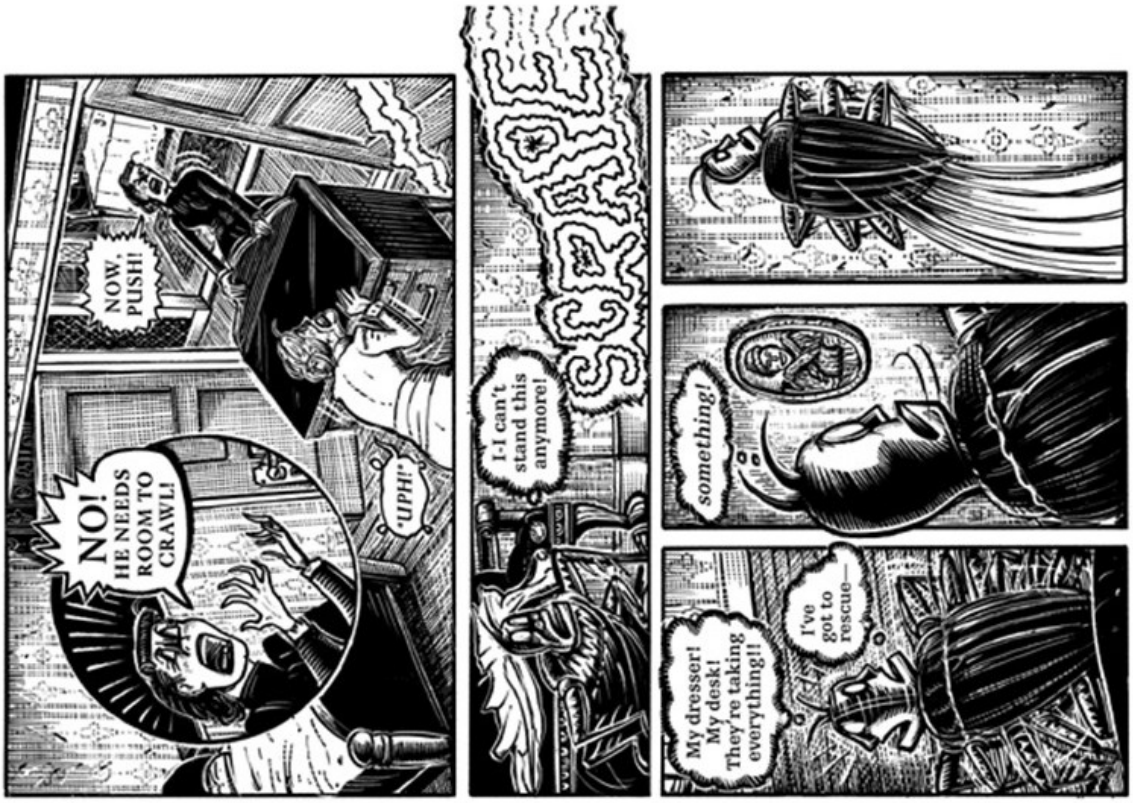

:sniff:
What's this? Milk and bread!
Grete must have left it!
Mmm, my favorite...
UGH!
Gregor was dismayed to find that not only was this food he normally loved repulsive to him, but his room with its high ceiling now made him quite nervous...
Though feeling slightly ashamed, Gregor scurried under his sofa. Despite the fact that his back was a little crushed and he was unable to raise his head, he felt immediately comforted, and there he spent the whole night.

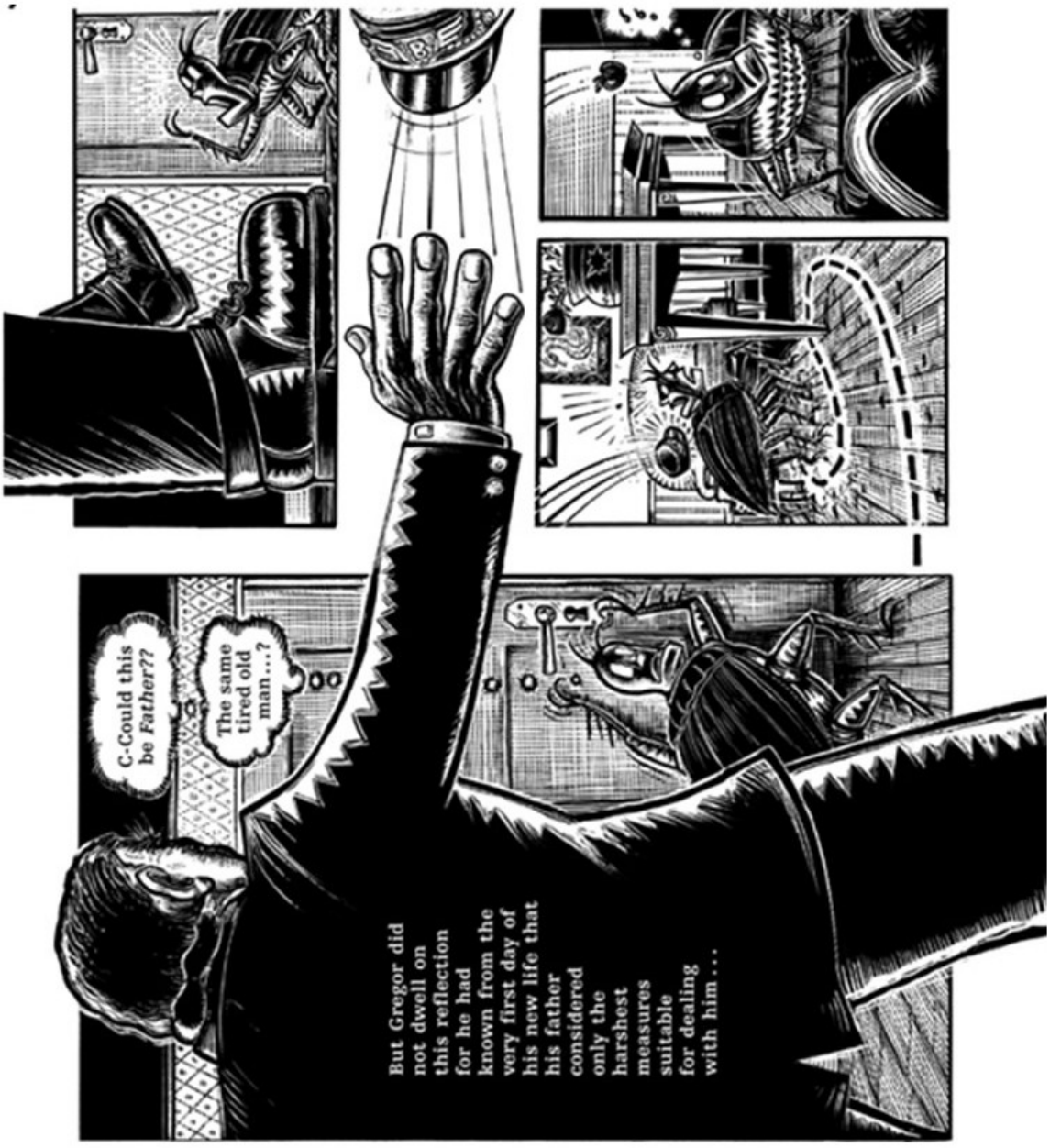
Since he could not be understood, it never occurred to the family that Gregor would understand them if spoken to directly, so he had to be satisfied with getting what news he could by overhearing their conversations...
Ahh... Gregor liked what I left today.
SLAM
Father, would you like a beer?
No.
Urgh
And thus, Grete would feed Gregor twice a day.
ROTTEN VEGETABLES
STALE BUTTERED BREAD WITH SALT
WITHOUT SALT
DECAYING CHICKEN BONES
MOLDY CHEESE
??
Sniff
OLD NUTS AND RAISINS
water
SLAM!
CLICK
Sniff!
CLICK
CREAK
CRAKE
FLOP!


. . . to traveling salesman.
And in no time was able to surprise and delight the family with his financial successes.
Those had been splendid times. . .


Though Gregor had assumed his father had been left penniless after the collapse of his business five years earlier, he was pleased to hear otherwise.
He gathered that despite the disastrous crash, his father had managed to save a small sum of money.
This was the first uplifting news Gregor had heard since his imprisonment.
Back when his father's business catastrophe had left the family in despair, Gregor had set to work with great earnestness and rose almost overnight from stock clerk. . .


Well, what should we take nex—
Mother, let's go to the living room for a moment.
W-Why? What's going on?
OH, GOD!
OH, GOD!
YOU!
GREGOR!

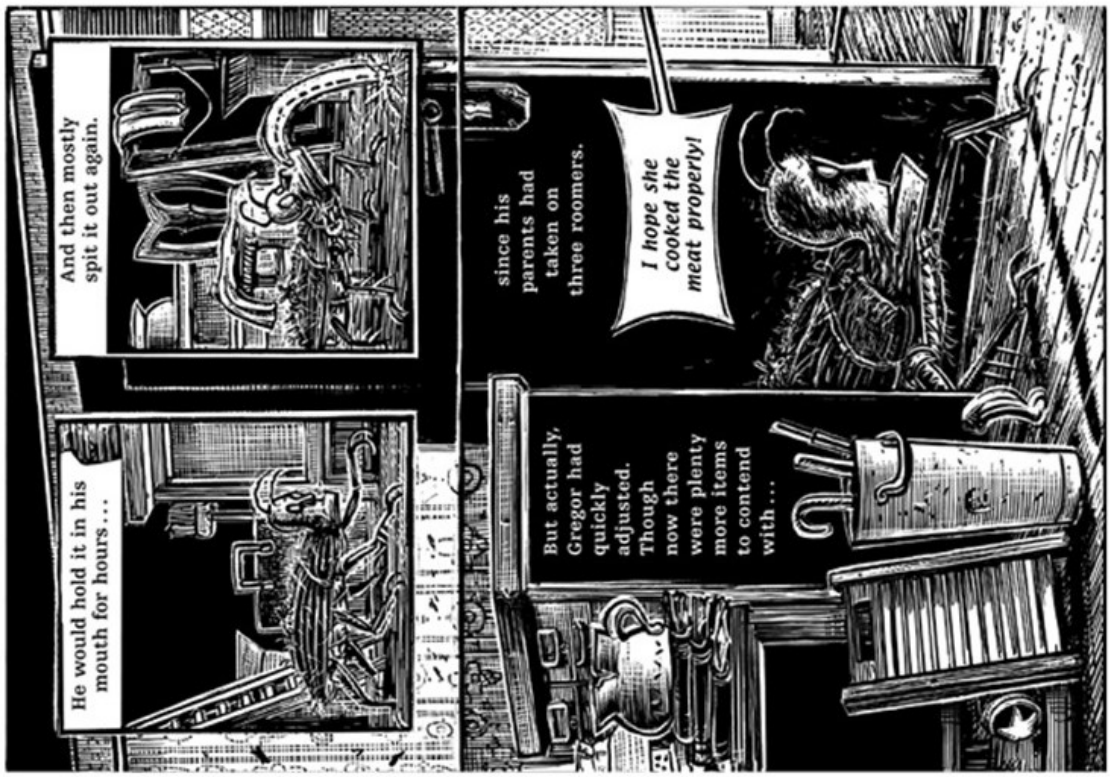

NO! HE NEEDS ROOM TO CRAWL!
"UPH!"
NOW, PUSH!
I-I can't stand this anymore!
My dresser! My desk! They're taking everything!!
I've got to rescue—
something!


But Gregor did not dwell on this reflection for he had known from the very first day of his new life that his father considered only the harshest measures suitable for dealing with him...
C-Could this be Father??
The same tired old man...?

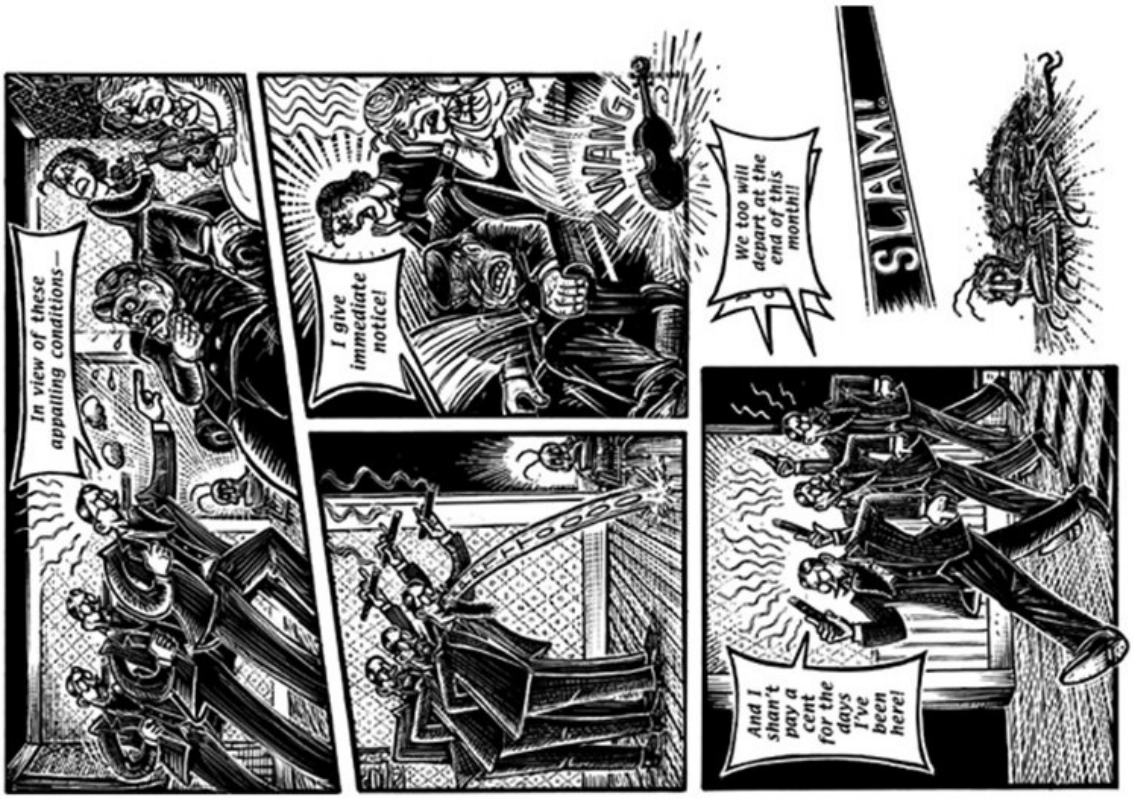
A month had passed, yet Gregor's wound still seriously afflicted him. He could barely crawl across his room, moving like some old invalid.
This seemed to remind even his father that despite Gregor's pathetic condition, he was still a member of the family and ought not to be treated as an enemy.
Family duty required all of them to swallow their disgust and put up with him.
simply put up with him.
With this consideration, each day at dusk the door was opened to allow Gregor to listen in on the family's conversations...
Father?
Shh—he's asleep.
III

I wish Father would remove his bank uniform after work...
It's filthy!
BONG! BONG!
Time once again...
Come along, dear...
Wha- Who!!
It's bedtime, Father.
Enough! I'm fine.
So this is the peace of my old age!
What a life this is.

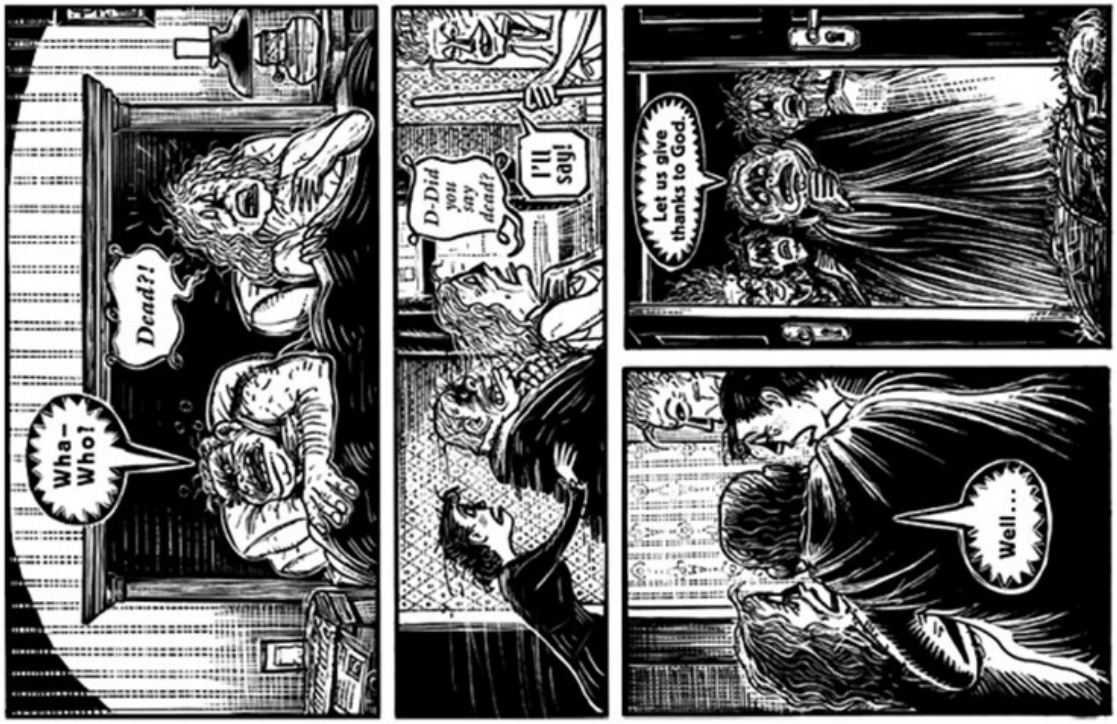
Besides the father's bank messenger job, Grete had work as a salesgirl and his mother stitched women's lingerie for a local store. So who in this overworked and exhausted family had time to worry about Gregor any more than was absolutely necessary?
Grete, close that door.
Yet, most of the days and nights Gregor hardly slept, haunted by concerns for the household...
Perhaps the next time they open the door, I'll take charge of the family's affairs again.
But other times Gregor was enraged at the wretched treatment he was receiving...
Look at this— filth everywhere!
Grete calls this cleaning?!

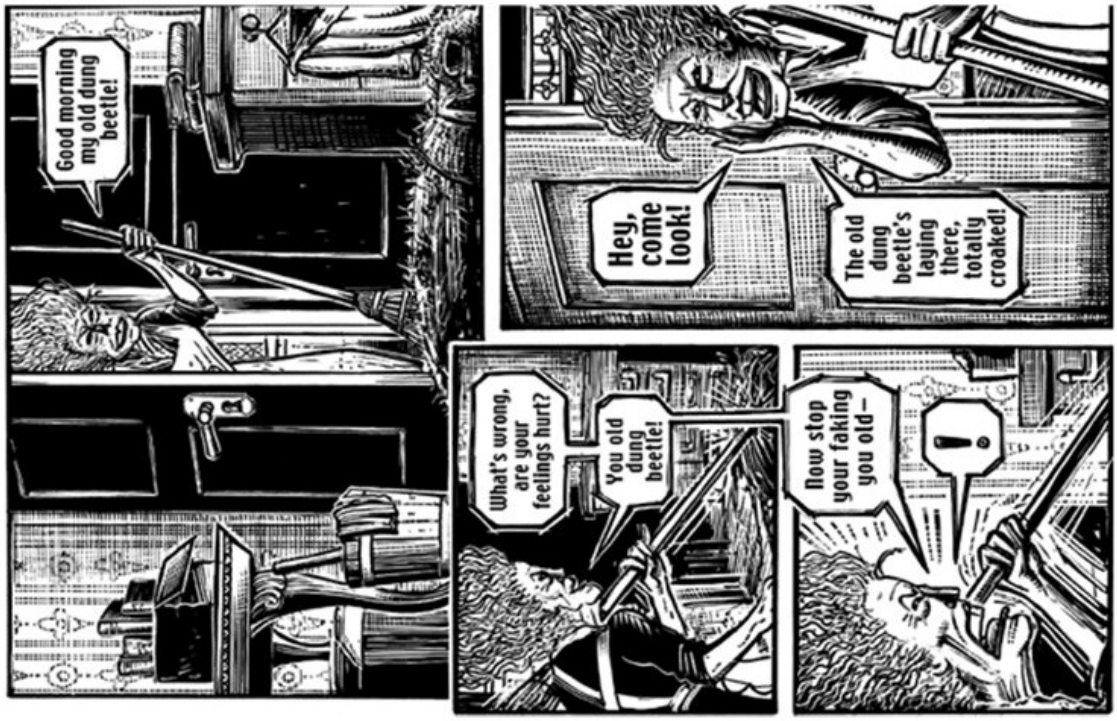

By now Gregor barely ate...
When he happened to pass his food, he would occasionally take a bite, but only for entertainment.
At first he thought he had lost his appetite due to distress over the state of his room...
The family had gotten into the habit of storing things there that they had no space for elsewhere...
He would hold it in his mouth for hours...
And then mostly spit it out again.
But actually, Gregor had quickly adjusted. Though now there were plenty more items to contend with...
since his parents had taken on three roomers.
I hope she cooked the meat properly!

SLAM!
My dear parents!
Things can't go on like this!
We've done everything humanly possible to care for *it* and put up with *it!*
Cough, cough!
S-She's 100% right!
We must get rid of the notion that this—this *monster* is Gregor.
If he could understand us...
If this were Gregor, he'd have realized human beings couldn't live with such a *creature* and would have left voluntarily!
But this *animal* persecutes us, drives our roomers away—
The *only* solution is to get rid of him!
EEEK— He's at it again!!!


In view of these appalling conditions—
I give immediate notice!
WANG!
We too will depart at the end of this month!!
SLAM!
And I shan't pay a cent for the days I've been here!

his head sank to the floor...
BONG BONG
Then without his consent...

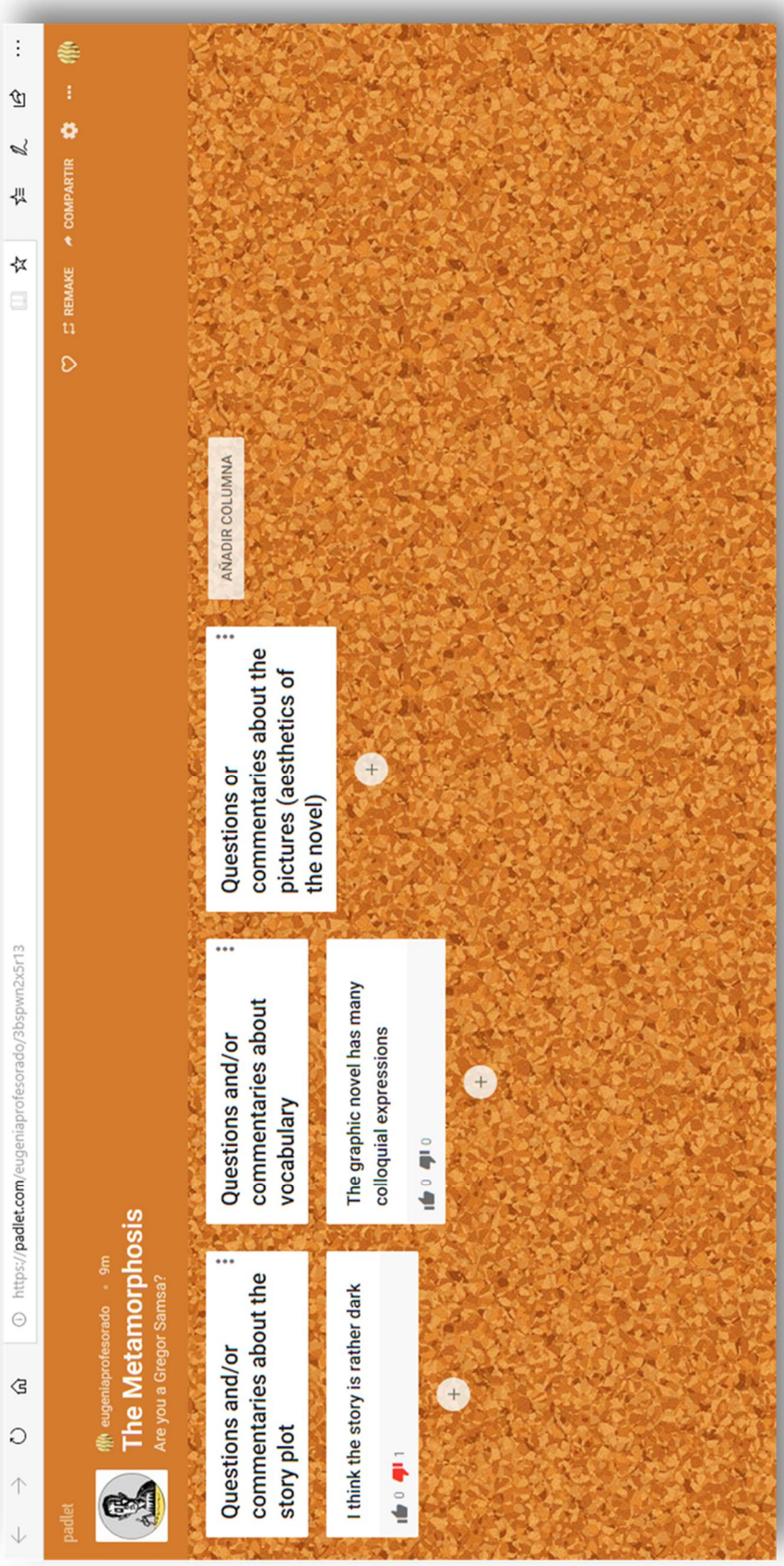

Let us give thanks to God
Well...
D-Did you say dead?
I'll say!
Wha– Who!
Dead?!

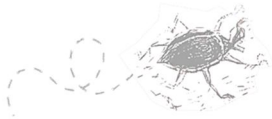

Hey, come look!
The old dung beetle's laying there, totally croaked!
What's wrong, are your feelings hurt?
You old dung beetle!
Now stop your faking you old–
Good morning my old dung beetle!

...then we'll move to a better-situated apartment and...
Almost simultaneously it dawned on Mr. and Mrs. Samsa that, in spite of all the recent sorrows, Grete had blossomed into a beautiful and voluptuous girl...
And it was like a confirmation of their new dreams and good intentions when, at the journey's end, Grete was the first to rise and stretched her young body.

Appendix 7

Padlet dashboard design





Appendix 8

The Metamorphosis by Franz Kafka adapted by Peter Kuper (Adapted from Study Guide for *The Metamorphosis*. MacGraw-Hill, New York)

Discussion guide

Human	Insect

1- In what aspects was Gregor an insect and in what aspects was he human?

2- ***Dehumanization:***

In your opinion what has caused Gregor to change into a vermin bug?

3- ***Metamorphosis/Change:***

What are the changes in Gregor's family?

Grete	
Gregor's mother	
Gregor's father	

4- The story is told from the point of view of Gregor.

Can you think, write and act out some ideas from the point of view of some other characters?

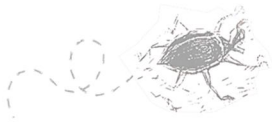
The maid

Gregor's boss

Gregor's father

Gregor's mother

Grete, Gregor's sister



5- ***Symbolism***:

What do these things represent in the story?

a- The picture of the lady in fur

b- The apples that hit on Gregor's back

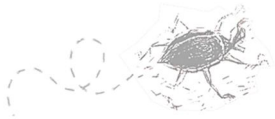
c- The three tenants

6- Why did the sister refer to Gregor as ***"it"*** or ***"this monster"*** in the end?

7- Why did Gregor die? Justify your decision

8- What strategies have you used to understand the novel?

9- While reading the story, did other possible endings crossed your mind?



Vocabulary and colloquial expressions

Part I

Colloquial expressions and idioms: try to work out the meaning(s) of these expressions by looking at the pictures or the previous and oncoming words.

"If I *tried pulling this* with my boss, he'd fire me on the spot!" (page 11)

"By now, I would have marched into his office and *given him a piece of my mind* from the bottom of my heart" (page 12)

"What if he were to *call in sick*?" (page 15)

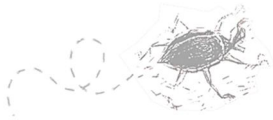
"Please sir, I just had a bit of a *dizzy spell*, but I'm fine now…" (page 23)

"I should have mentioned I *felt off* yesterday" (page 23)

"I know I'm in a *tight spot*, but I'll work my way out…" (page 26)

Match these words from the graphic novel with a synonym

"How about if I go back to sleep for a bit and forget this *prank*?" (page 9)	sidestepped, walked away
"If it weren't for my parents' *predicament*, I'd quit long ago." (page 11)	practical joke
"Gregor was shocked to hear his own voice, […] with a horrible *twittering squeak* that *garbled* every word." (page 16)	metalworker
"The change in Gregor's voice must have been muffled by the wooden door because his mother was reassured and *shuffled off*." (page 17).	difficult situation
"Grete! Fetch a *locksmith* at once." (page 24)	threaten, endanger
"Gregor knew if the manager left in this mood, it would seriously *jeopardize* his job." (page 26)	yelp, shout/ distorted, confused



Part II

Try to work out the meaning(s) of these expressions by looking at the pictures or the previous and oncoming words.

"What's he *carrying on* about this time?" (page 38)

"Gregor's *broken loose*!" (page 47)

"Spare Gregor, I beg you*, spare* him!" (page 49)

Match these words from the graphic novel with a synonym

"Gregor was *dismayed* to find that not only was this food he normally loved repulsive to him" (page 32)	dry and old
"*Mouldy* cheese" (page 34)	consider, think about
"*Staled* buttered bread" (page 34)	shocked, horrified
"But Gregor did not *dwell on* this reflection…" (page 48)	smelly, putrid

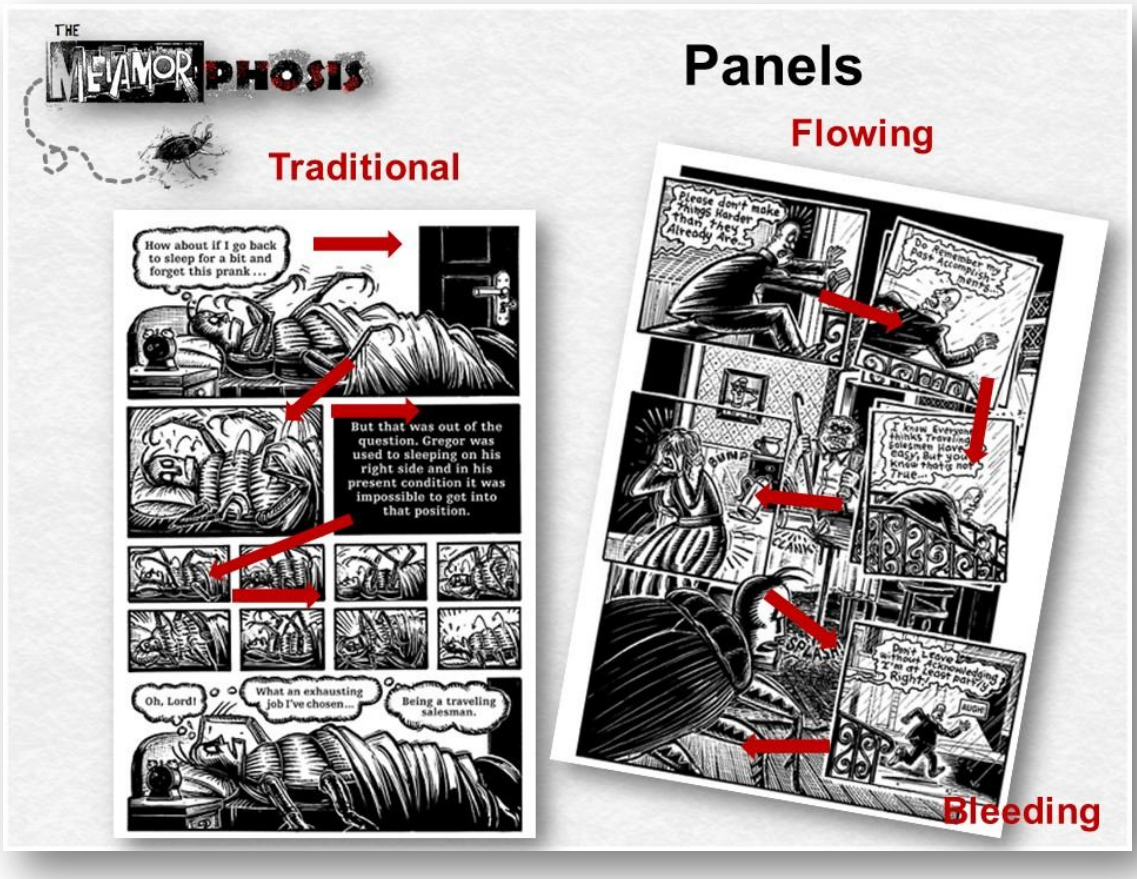
Part III

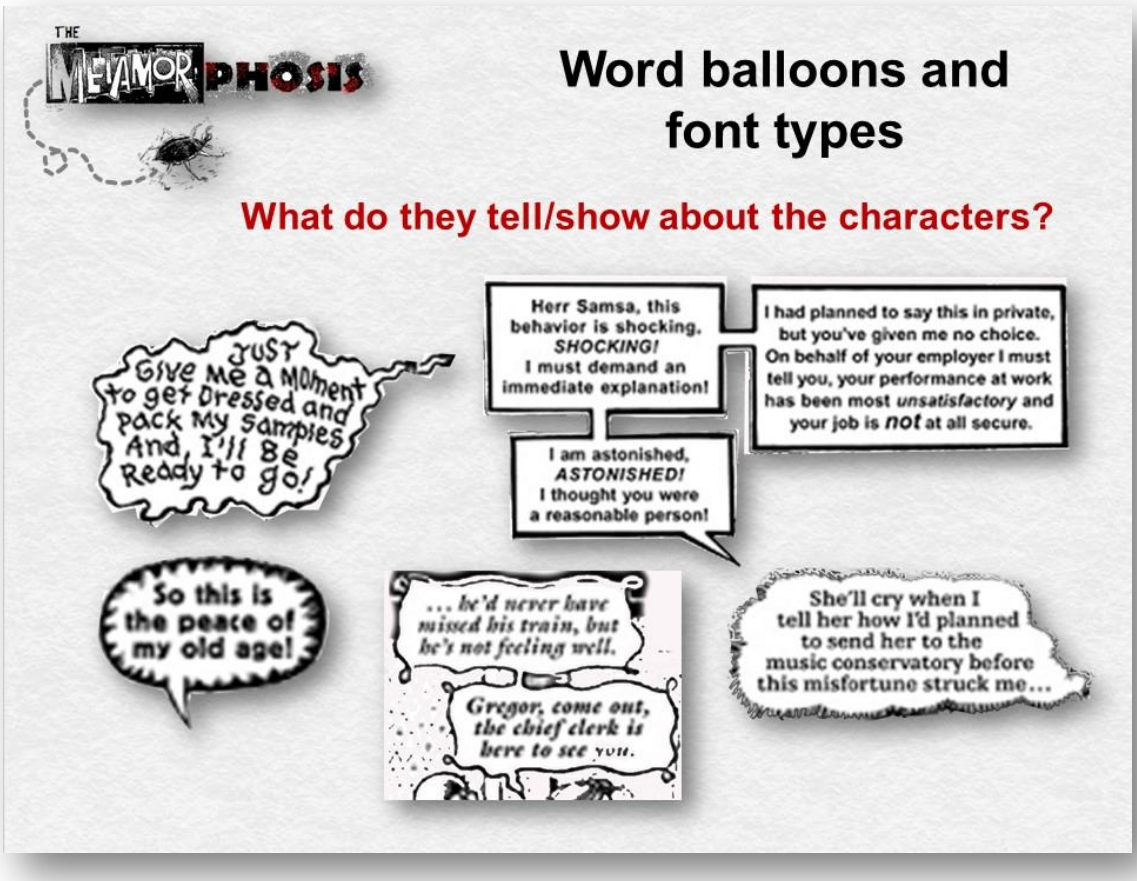
Match these words from the graphic novel with a synonym

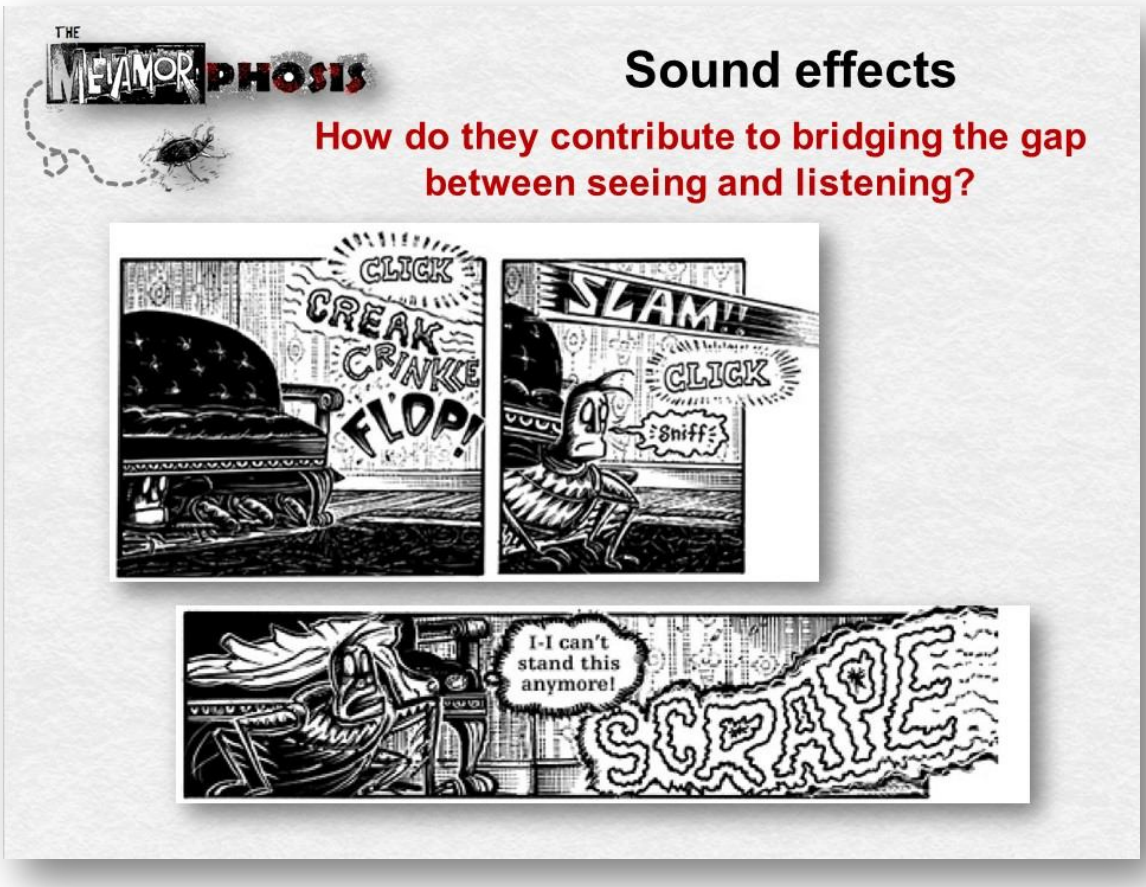
"Family duty required all of them to swallow their disgust and *put up with* him" (page 52)	dirt, muck
"Look at this —*filth* everywhere!" (page 54)	tolerate, endure,
"…those *scrawny* little legs" (page 69)	dead (informal)
"The old dung beetle's laying there, totally *croaked!*" (page 71)	skinny, bony

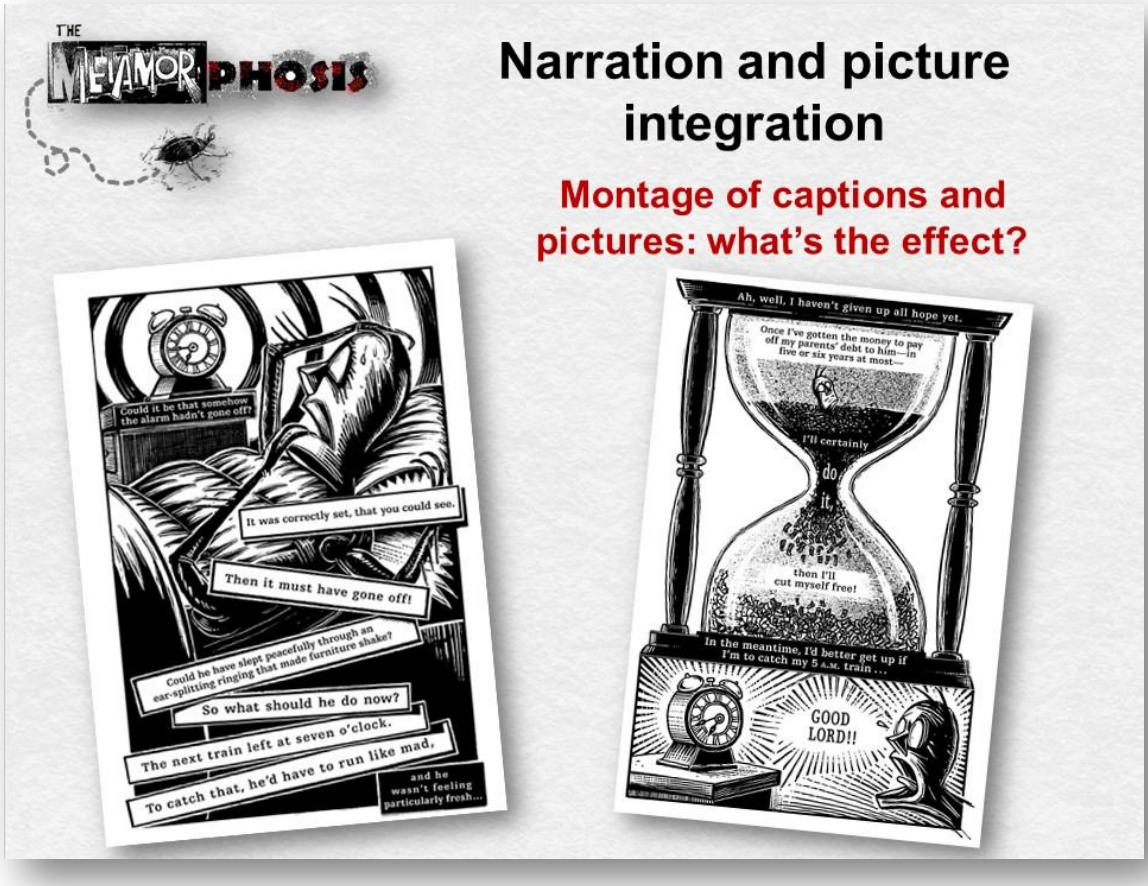
Appendix 9

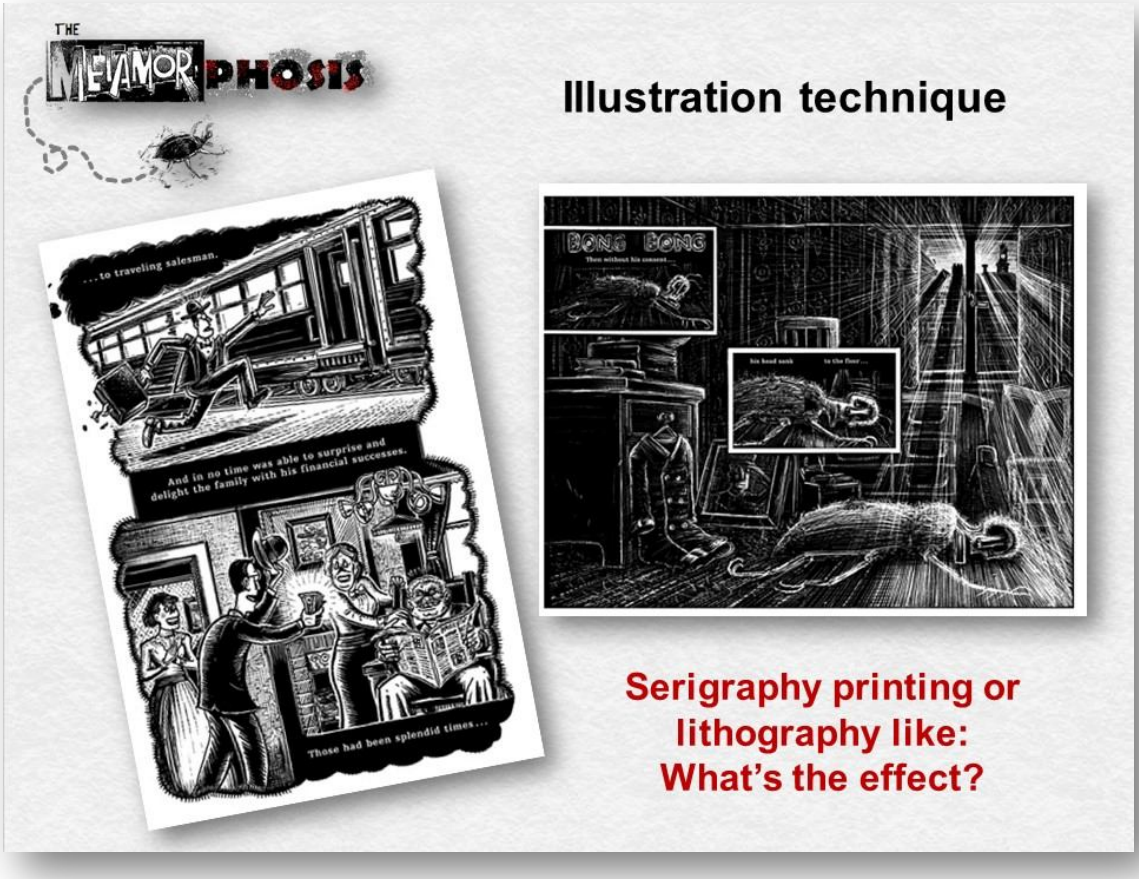
PPT Slides on Graphic Novel's Elements

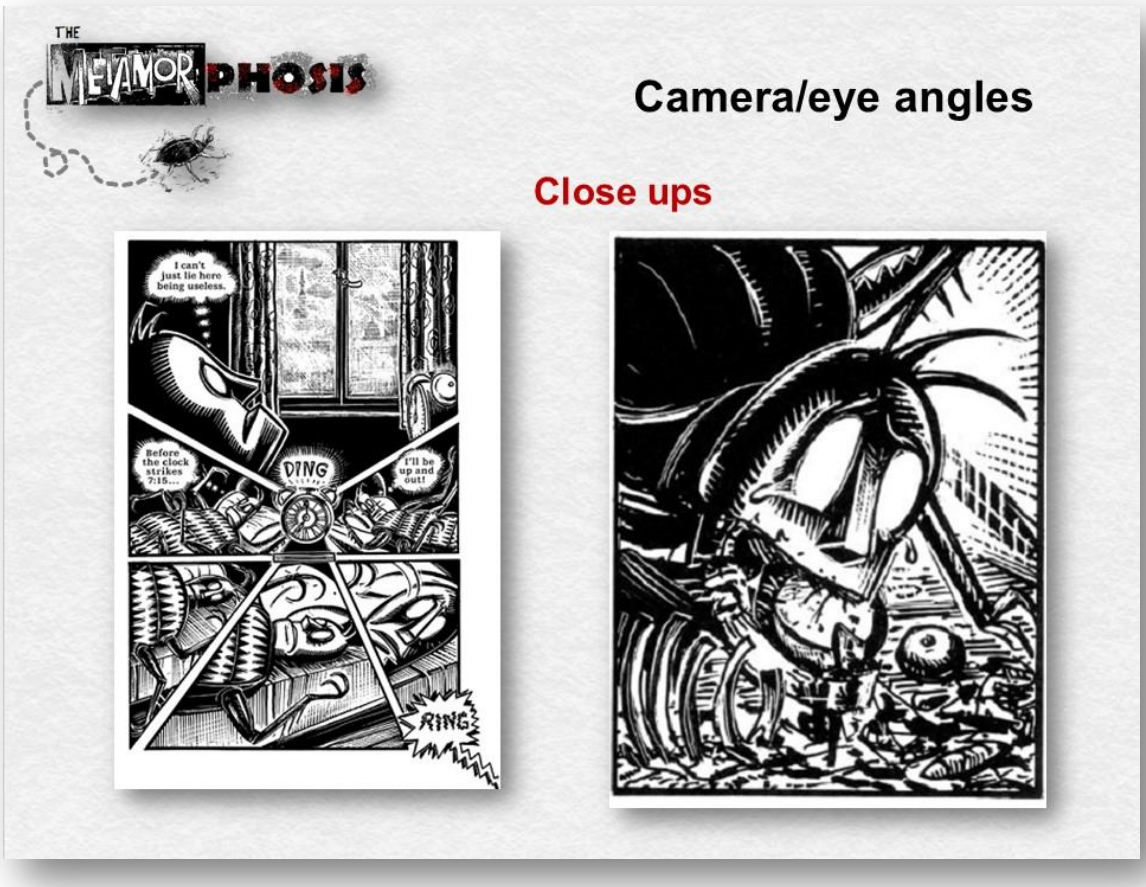

THE METAMORPHOSIS
Panels
Traditional
Flowing
How about if I go back to sleep for a bit and forget this prank...
But that was out of the question. Gregor was used to sleeping on his right side and in his present condition it was impossible to get into that position.
Oh, Lord!
What an exhausting job I've chosen...
Being a traveling salesman.
Bleeding

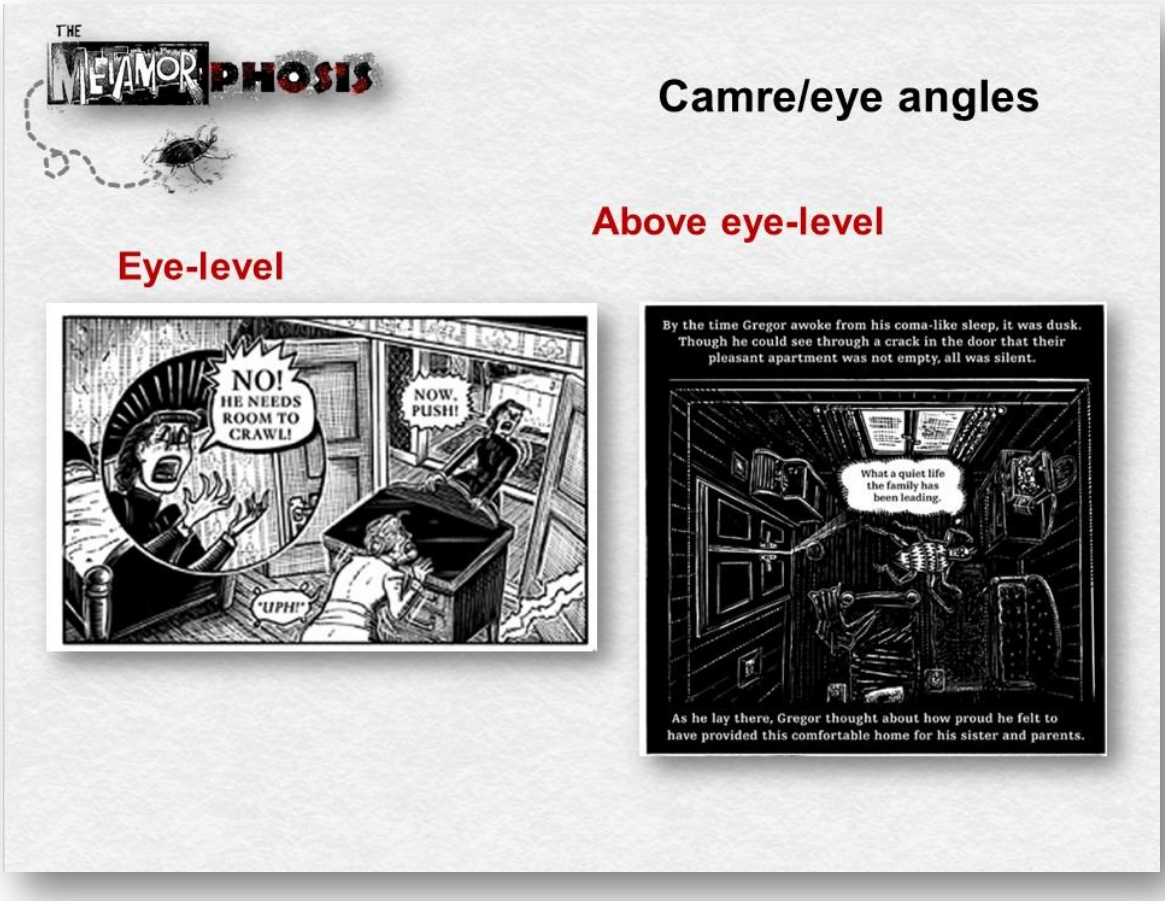

THE METAMORPHOSIS
Word balloons and font types
What do they tell/show about the characters?
JUST Give Me a Moment to get Dressed and Pack My Samples And, I'll Be Ready to go!
Herr Samsa, this behavior is shocking. SHOCKING! I must demand an immediate explanation!
I had planned to say this in private, but you've given me no choice. On behalf of your employer I must tell you, your performance at work has been most unsatisfactory and your job is not at all secure.
I am astonished, ASTONISHED! I thought you were a reasonable person!
So this is the peace of my old age!
... he'd never have missed his train, but he's not feeling well.
Gregor, come out, the chief clerk is here to see you.
She'll cry when I tell her how I'd planned to send her to the music conservatory before this misfortune struck me...

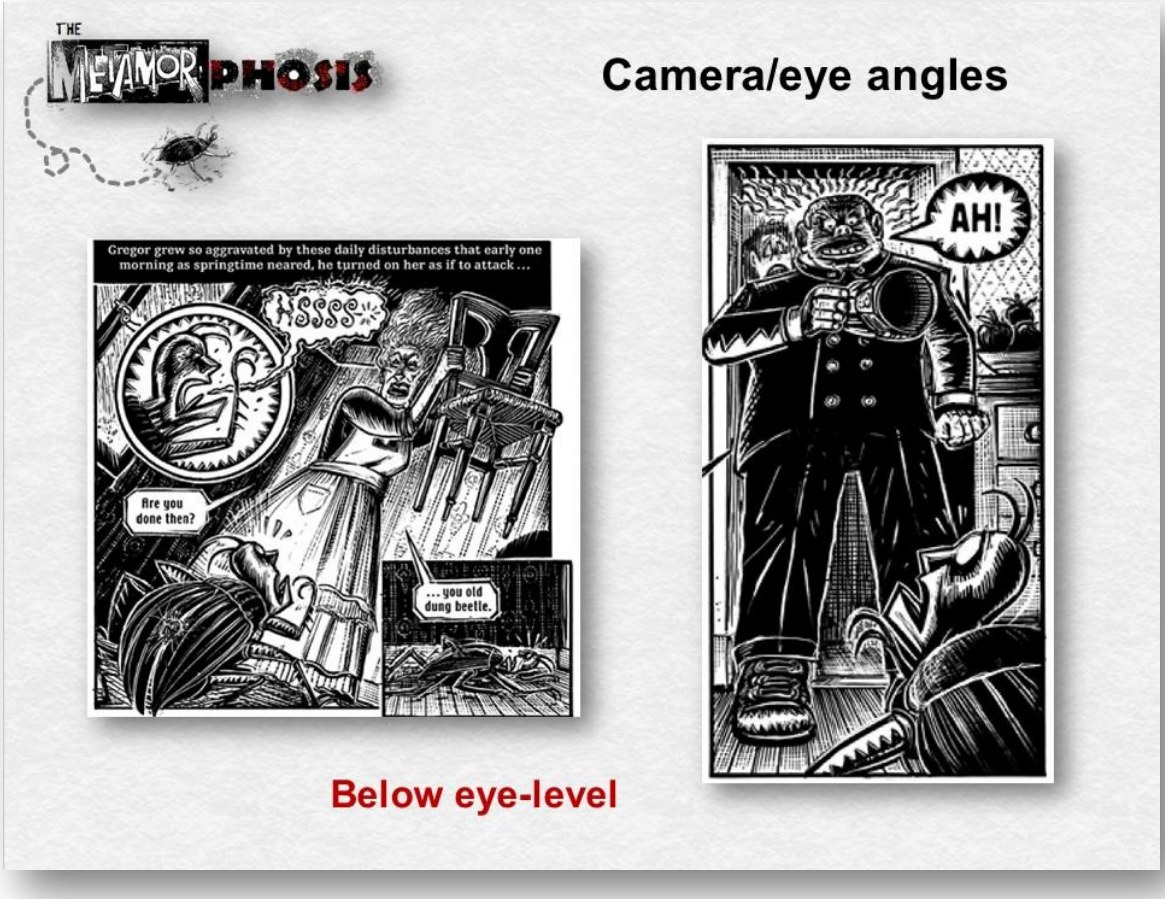

THE METAMORPHOSIS
Sound effects
How do they contribute to bridging the gap between seeing and listening?
CLICK
CREAK
CRINKLE
FLOP!
SLAM!!
CLICK
Sniff
I-I can't stand this anymore!
SCRAPE


THE METAMORPHOSIS
Narration and picture integration
Montage of captions and pictures: what's the effect?
Could it be that somehow the alarm hadn't gone off?
It was correctly set, that you could see.
Then it must have gone off!
Could he have slept peacefully through an ear-splitting ringing that made furniture shake?
So what should he do now?
The next train left at seven o'clock.
To catch that, he'd have to run like mad,
and he wasn't feeling particularly fresh...
Ah, well, I haven't given up all hope yet.
Once I've gotten the money to pay off my parents' debt to him—in five or six years at most—
I'll certainly do it,
then I'll cut myself free!
In the meantime, I'd better get up if I'm to catch my 5 A.M. train . . .
GOOD LORD!!


THE METAMORPHOSIS
Illustration technique
...to traveling salesman.
And in no time was able to surprise and delight the family with his financial successes.
Those had been splendid times...
BONG BONG
Serigraphy printing or lithography like:
What's the effect?


THE METAMORPHOSIS
Camera/eye angles
Close ups
I can't just lie here being useless.
Before the clock strikes 7:15...
DING
I'll be up and out!
RING


THE METAMORPHOSIS
Camre/eye angles
Above eye-level
Eye-level
NO! HE NEEDS ROOM TO CRAWL!
NOW, PUSH!
"UPH!"
By the time Gregor awoke from his coma-like sleep, it was dusk. Though he could see through a crack in the door that their pleasant apartment was not empty, all was silent.
What a quiet life the family has been leading.
As he lay there, Gregor thought about how proud he felt to have provided this comfortable home for his sister and parents.


THE METAMORPHOSIS
Camera/eye angles
Gregor grew so aggravated by these daily disturbances that early one morning as springtime neared, he turned on her as if to attack ...
Are you done then?
... you old dung beetle.
AH!
Below eye-level

Appendix 10

Pictures for the discussion of *Metamorphosis 2* by Amanda Craig.

Appendix 11

***Metamorphosis 2* by Amanda Craig.** Anthology from *A Country for Refuge* (2016). Unbound.

Amanda Craig

METAMORPHOSIS 2

One morning Katie F woke from restless dreams to find herself transformed into a gigantic cockroach. She lay on her back, and wondered what was going on. Although her body was still a bright orange colour, it was now quite hard and shiny, with two bands near the abdomen. Her many legs, thin as wires compared to the rest of her, waved feebly as she looked.

'What's happened to me?' she thought.

It wasn't a dream. Her room, a proper human room, was just as it had always been. A collection of newspapers lay spread out on the table – for Katie F was a celebrity – and above it was a magazine portrait that she had framed in a pretty gilded frame, showing a woman with dyed blonde hair, blue eyes, a big pearl necklace and large white teeth smiling at the viewer in a way that was neither friendly nor inviting. This was Katie F herself, and she was proud of it.

'Got to get up,' she said to herself. Her body was not well adapted to standing upright, but she had two daughters to take to school, and couldn't lie around. It was a very expensive school, where all the girls had nice names like Arabella and Letitia, and were so respectful of teachers that they stood frozen against the corridor walls when one passed by, never raising their eyes.

'Perhaps they won't notice my looking like this,' she thought. 'After all, I am their mother.'

It was easy to throw off the duvet, because it was made from goose feathers, but harder to roll over. She lay there, waving her little legs quite helplessly for a while, and contracting her abdomen just as she had learned to do in the zumba class until, somehow, she slid off the bed and landed quite hard on the floor. It hurt, but there was no gain without pain, and now she was onto her many feet it was all systems go. Good heavens, was that the time? With an effort to stand on her back legs, Katie F made her way to the wardrobe where her clothes were. It was challenging to get the door open, but she did, and then she began squeezing her hard orange body into her usual top-range designer outfit for the school run.

In the end, she managed it all quite well, thanks to some enormous dark glasses, headphones and bright pink lipstick, although she had no shoes for her six feet and her long antennae had to be kept back with a headband. She got out cereal and milk, but was unable to eat any herself, because cockroaches dislike milk. Her daughters were so good that they ate all their breakfast without looking up once from their plates, and didn't notice when Katie F suddenly plunged her head in the rubbish bin and ate up all the left-over food there. It was strange behaviour from a respectable middle-class person like herself, but when she finished, she felt very pleased because she had made sure that nothing had been wasted, which was more than could be said for the people who got disgustingly fat on fast food.

Getting the car going was easier than expected, too. It had power steering that responded to the touch of Katie F's little legs, and she was able to open it electronically with a touch of her antennae. She liked the feeling of being in a darker, more enclosed space, and it didn't matter that once or twice she nearly knocked over a cyclist on the road, as her car was built like a tank. All she had to do was to pull up on the zig-zag yellow lines and drop the girls off.

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'Great tan!' called another mother. 'Is that coat Prada?'

Katie F nodded. Nobody noticed anything different about her, which proved that all you needed to succeed was confidence.

As soon as she got home, her mobile started ringing. It was a newspaper, wanting to hear her views on the refugee crisis.

'There isn't a refugee crisis, there's an economic migrant crisis,' Katie F said.

'I can't hear you too well,' said the editor.

Her voice sounded strangely full of crackles and hissing, but she blamed it on a poor connection.

'Who cares if they starve? There are millions of them swarming over here, we can't be soft on them. They should stay in their own country. My antennae tell me that the British people won't stand for this kind of nonsense.'

Her antennae were, in fact, waving about because Katie F's cleaner had just walked in. No sooner did she see her employer than she let out a piercing shriek.

'It's me,' said Katie F, but the cleaner only shouted a stream of imprecations in Kosovan, and waved her hoover nozzle threateningly.

'Filthy bug! Devil! Get out or I kill you.'

Katie F hissed, but then instinct took over. She scuttled out of the door, and into the street.

Outside on the cold grey pavement, she met with no better reception. People failed to notice her, or if they did, drew away from her sharply, or shouted abuse. It was nothing she hadn't handled already when going into TV studios to air her views, and Katie F hissed at them all. How revolting they were! Couldn't they see that she was a celebrity, and if she just happened to have turned into a giant cockroach then it wasn't as if she were fat, or tattooed or a foreigner. But that was the problem with the British public, whatever you gave them they would always moan.

It was no wonder that so many of them were unemployed with an attitude like that.

From time to time, ordinary people still recognised her and exclaimed, 'Aren't you Katie F?'

Some of them would ask for her autograph, but then they'd realise that they were talking to a gigantic cockroach and they would run away, screaming.

Being a full-time mother who never made a fuss about it, Katie F lingered near her home for a while, checking up on her daughters. They were being looked after by their useless father, pulling his weight at last, but Katie F used her initiative and went off to look for something better. That was what was wrong with human beings, they didn't have the slightest idea what to do with their lives and spent half their time sleeping, whereas cockroaches were always busy eating or cleaning their antennae or making more cockroaches. Over the next few days, despite her energetic recycling of lazy humans' waste, she began to shrink – result! As if anyone needed to be a plus-sized bug, when a little discipline made it much easier to slip into pubs, dustbins and houses. Initially, she stuck to streets like her own, but soon found a flat where immigrants were sleeping six to a room, the floor a sea of mattresses, a dead giveaway that they were illegal and on benefits. They were still picky, though, because if one of them saw her they'd scream and try to bash her with a boot.

'Piss off, I'm British!' she hissed, but their English wasn't good enough to understand even the simplest words.

'Dirty, dirty!' they cried. It was the only word they knew, apart from 'police' and 'help'. They made no effort to integrate, and some wouldn't even leave, sitting there like great big cry-babies, sighing and moaning. Look at me, she wanted to say: I've been turned into a giant cockroach but I'm not complaining, am I? They might have backs and arms and legs ridged and pocked with scars and burns, but what

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was the fuss about? Why couldn't they just toughen up and grow a thicker skin, like Katie F?

Yet the climate made her restive. As the year was drained of its warmth, she began to look for heat but every day was a little colder. Eventually, Katie F spotted an empty lorry, returning to Europe. It was a matter of moments to scuttle onto it because of course nobody wanted to leave Britain, only to get there. By now she was so much smaller that her little legs carried her faster than ever, and she clung on, or rolled around like an amber bead on the floor. The empty lorry rumbled onto a ferry and off again, and then they were passing a jumble of plastic tents and cardboard sheets and rubbish heaps where people squatted or stood about holding placards, or else made sudden dashes to get over and under the barbed wire fences. They were too big to avoid capture, being stupid lumbering humans, and the other humans didn't think to spray them with poison as they did cockroaches. There weren't many pickings to be had there, though, and it was too cold, so she waited for another lorry, and moved on South because that was where her antennae told her she'd find heat.

Soon her path was crossing with those travelling in the opposite direction. She passed wave after wave of humans, tramping along through the countryside in an endless file, all the idiots who had brought their kids, their grannies, their disabled, to push or pull in buggies and carts and wheelchairs or carry on their shoulders, their soft human bodies getting slower and wearier and colder and more bruised. By contrast Katie F's hard little body was working with increased efficiency and speed the warmer it became. She wasn't weak and slow like people: as a cockroach she could live for a month without food.

The warmer it became, the harder her little legs worked. Within days, she reached the sea, and there, too, was more rubbish floating about, including several humans who had

drowned. Katie F hissed to herself in disgust. Her excellent many-lensed eyes soon showed her where an empty rubber dinghy was floating on the shore, as if waiting to convey her. She scuttled onto it, and soon the dinghy was being driven across the sea by the wind. The waves were whipped into walls of water that swelled to the size of houses and yet there were still humans coming in the opposite direction, huddled together like greedy fools. She could see them clutching each other, screaming, trying to keep their children from capsizing, sinking, drowning. Why did these idiots fling themselves into the water if they couldn't swim?

At last the deflating dinghy landed on a shore, and her hard little body quivered with the heat. This was more like it! She ran up the beach and along a dusty road until she came to a place that was all broken concrete and twisted metal and craters. Here, at last, humans were running from place to place, shooting at each other, crawling on their abdomens into ragged tunnels and dark places where the noise and tremors from explosions had them all shaking. Only they could never run as fast as she could, having only two legs and a foolish tendency to bleed when cut. There were not many humans left, and indeed Katie F soon discovered that they had been replaced by far more of her own kind, and that the entire city as it was emptied was now filling with the tough, armoured bodies of cockroaches. What a wonderful place this was! The cockroaches swarmed over more and more, and when fire fell from the sky it simply gave them more to eat. They would survive anything, anywhere, and the world was theirs as it always had been.

'How much better it is to be as I am,' Katie F said to herself, running about in her new home.

For cockroaches can live for a whole week with their heads blown off.

Appendix 12

Genial.ly webpage design

Chart for commentaries on Videos

Seeking Refuge	Ali's story	Hamid's story	Juliane's story	Rachel's story	Navid's story
Situation and memories of his/her country of origin					
Family Separation					

Journey					
Life in the UK/ School					
Ending					

Vocabulary comprehension

Can you find a synonym for these phrasal verbs, words and/or expressions or explain the meaning in your own words?

Hamid's Story

"When we arrived in England, it was really hard to ***fit in***"

"This boy. He ***fell out*** with a group"

"When I'm feeling sad my friend always ***comes up*** with a joke and ***cheers*** me ***up***"

Juliane's Story

"People from the church took care of me and they ***brought*** me ***up***"

"I ***mumbled*** a lot because I was afraid to speak to other people"

"and then before you know it I just ***passed out***"

"No matter how much you ***go through***, no matter how much you suffer…"

Rachel's Story

"We received good new that we would be ***let out***"

"I have good news for you, been ***granted leave to remain***"

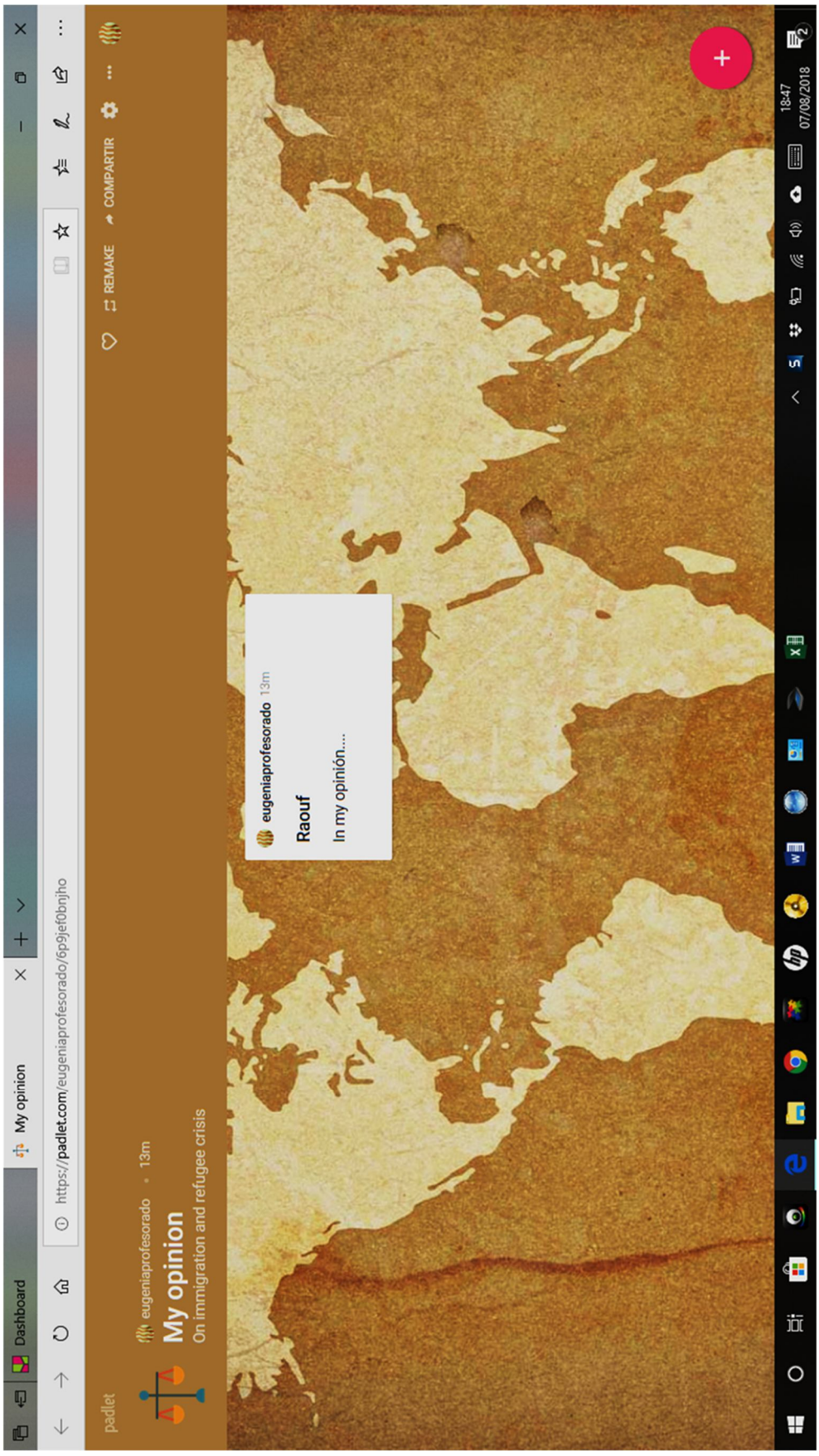
Navid's Story

"I'm sixteen years old. I'm a ***Kurdish***-Iranian"

"I really wanted to ***get off*** and when we ***got over*** to the UK…"

Appendix 13

Padlet dashboard for one-minute-paper



Appendix 14

Look at the three pages from different graphic novels and discuss each sample. Add a brief commentary which supports your opinion.

	Excellent	Very good	Good	Poor	Unsatisfactory
Design and flow of panels					
Word balloons					
Font types					
Sound effects					
Integration of text and illustration					
Illustration technique					
Use of colour					

Use of different camera/eye angles					

Sample 1

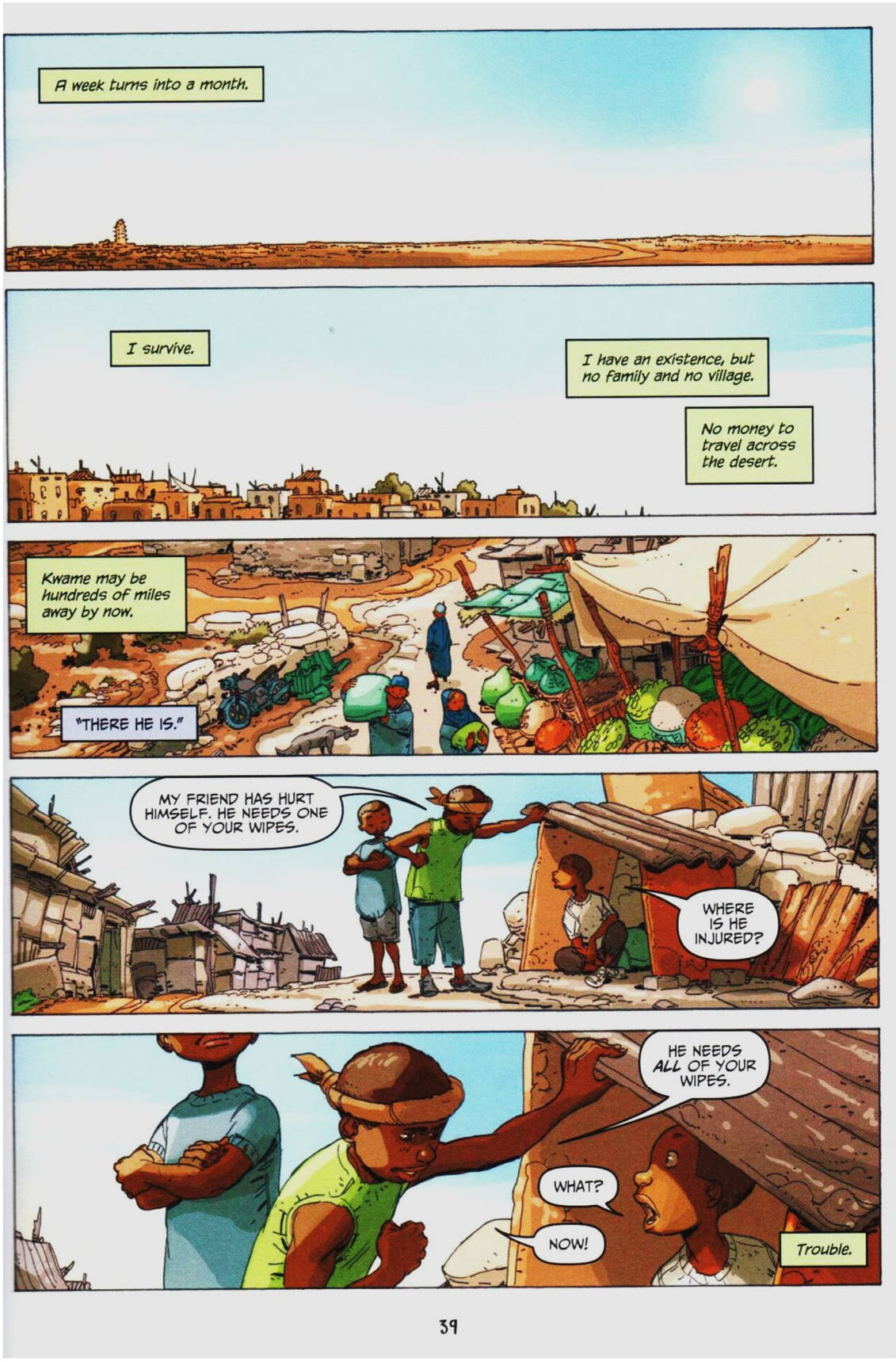
Image from “Walking and Talking with Grace Lin” by Steve Sheinkin (at http://stevesheinkin.com/walking-and-talking-with-grace-lin/)

Sample 2

Image from “Marvel Visionaries” by Jim Steranko. Marvel Comics, 2002.

Sample 3

Image from “Illegal” by Giovanni Rigano, Eoin Colfer and Andrew Donkin. Hodder and Stoughton, 2017.

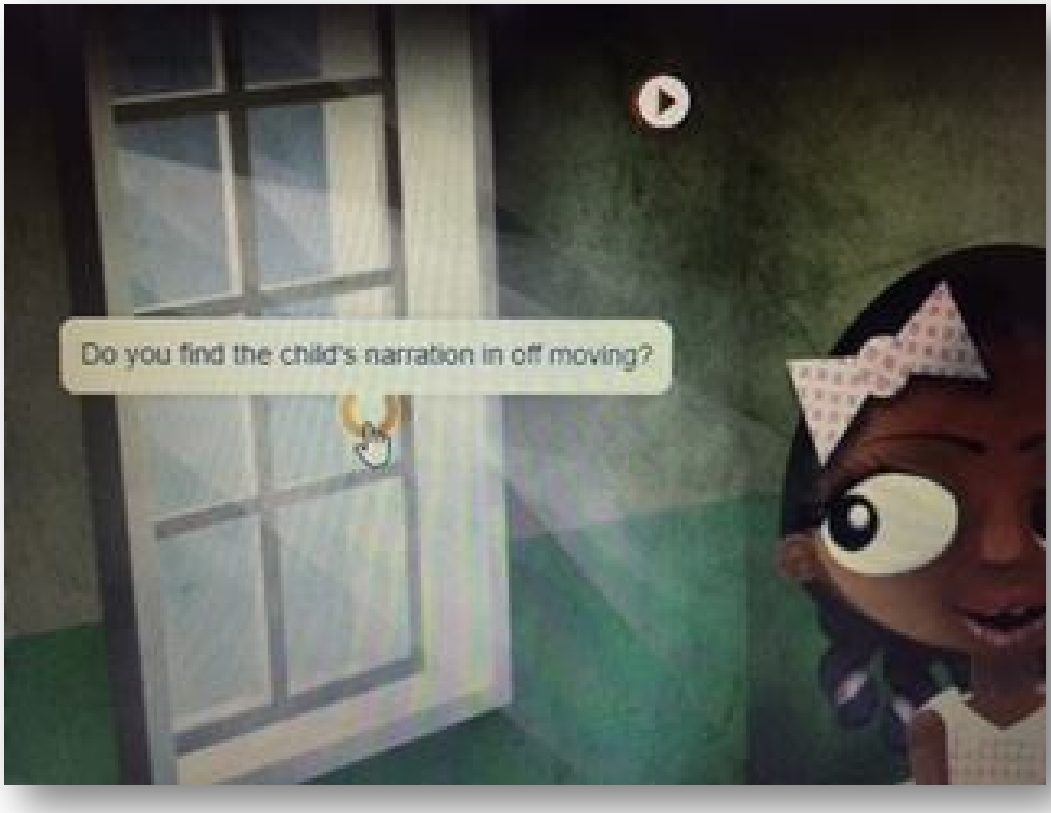


Appendix 15

Genial.ly previsualization graphics.

Video link and questions for discussion are embedded in the interactive pages

Juliane's Story interactive presentation

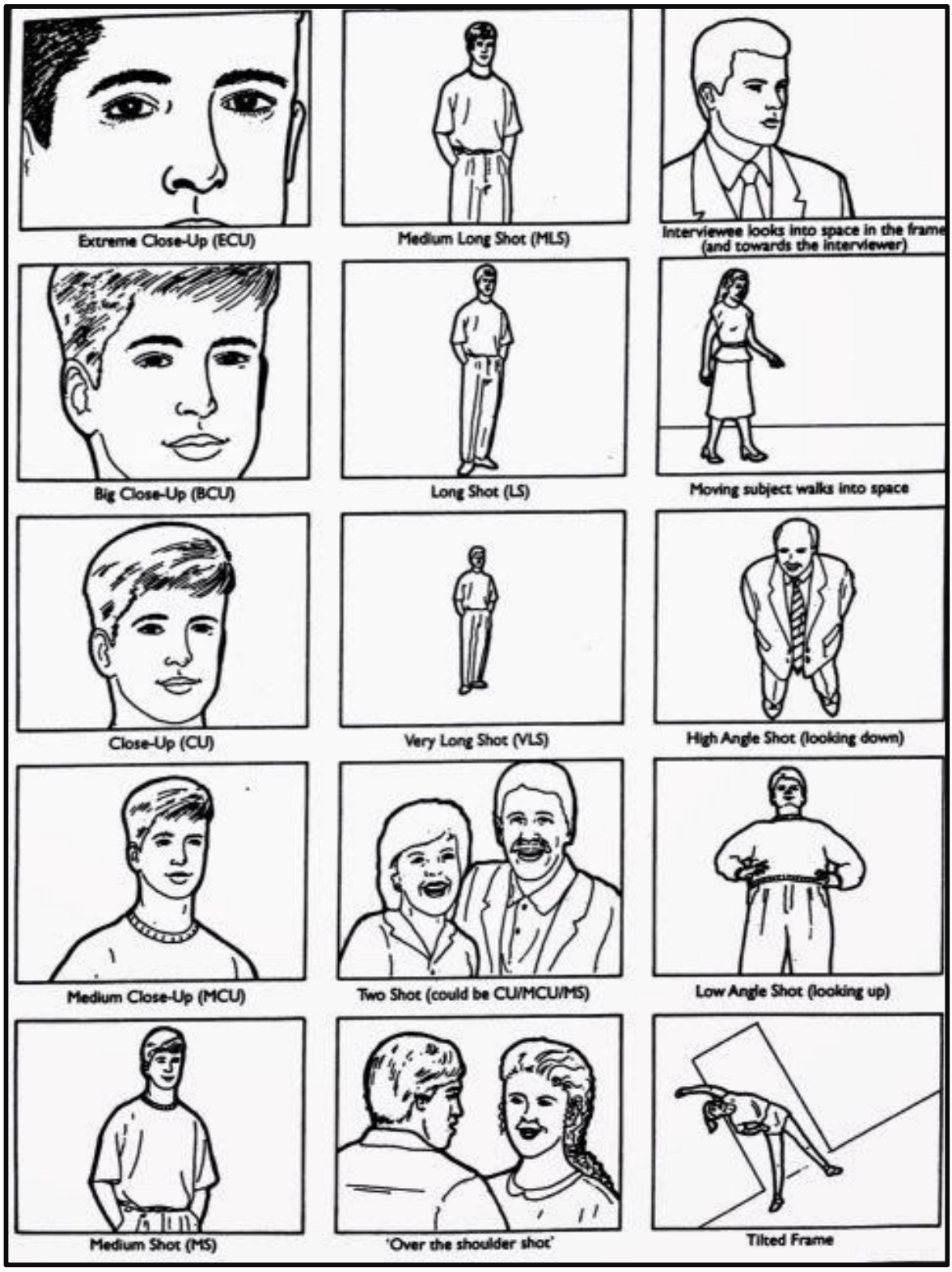


“Mustafa goes for a walk” interactive presentation picture

Appendix 16

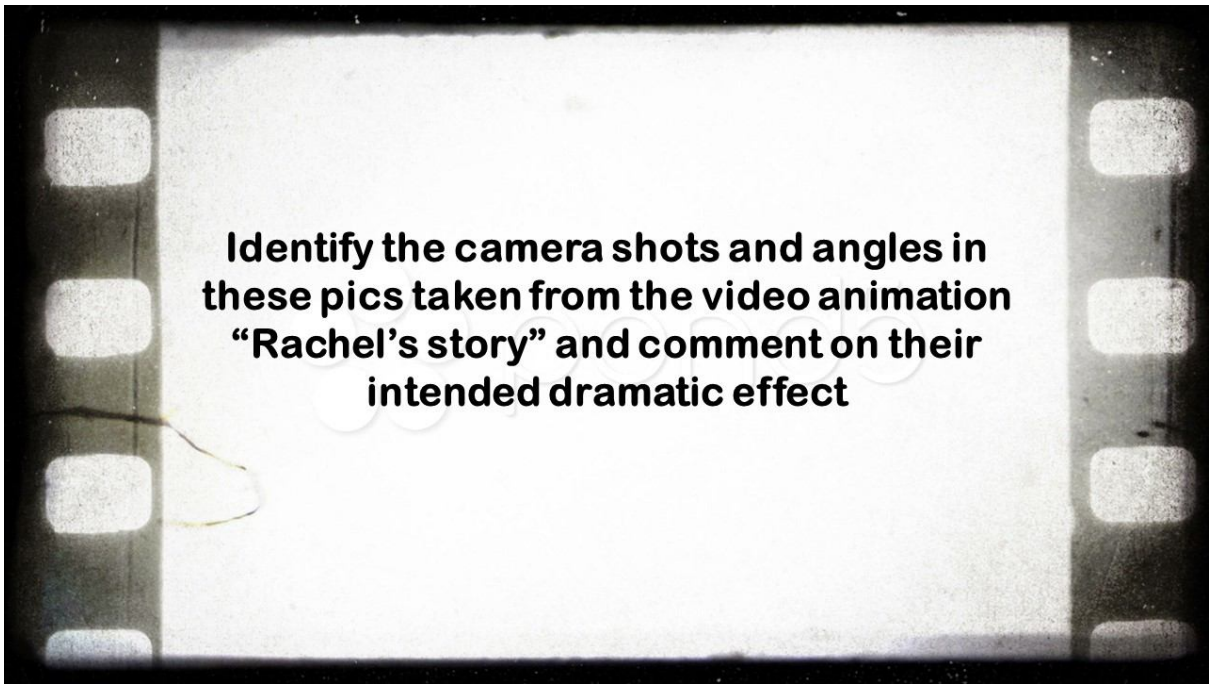
Material adapted from images retrieved at
https://www.pinterest.ca/pin/519602875737122024/?lp=true

Camera shots



Appendix 16

PPT presentation. Slides on cinema language. Examples for practice and comprehension.



SWR»

SWR»

SWR

SWR

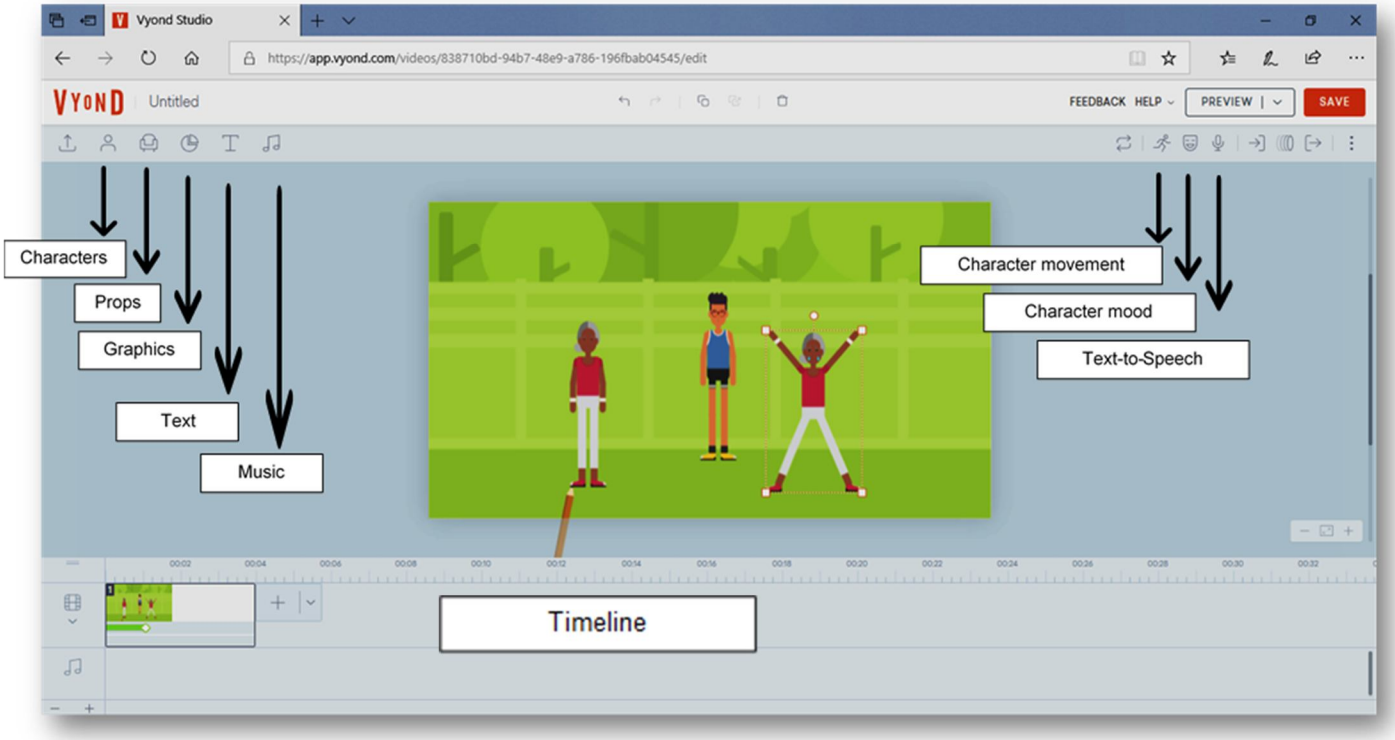
SWR

SWR

SWR
NOTICE OF IMMIGRATION DECISION
REFUSAL
RIGHT TO REMAIN

Appendix 17

VYOND Video Studio Editor and Tools (screen capture)



Appendix 18

Final project: Assessment Rubrics

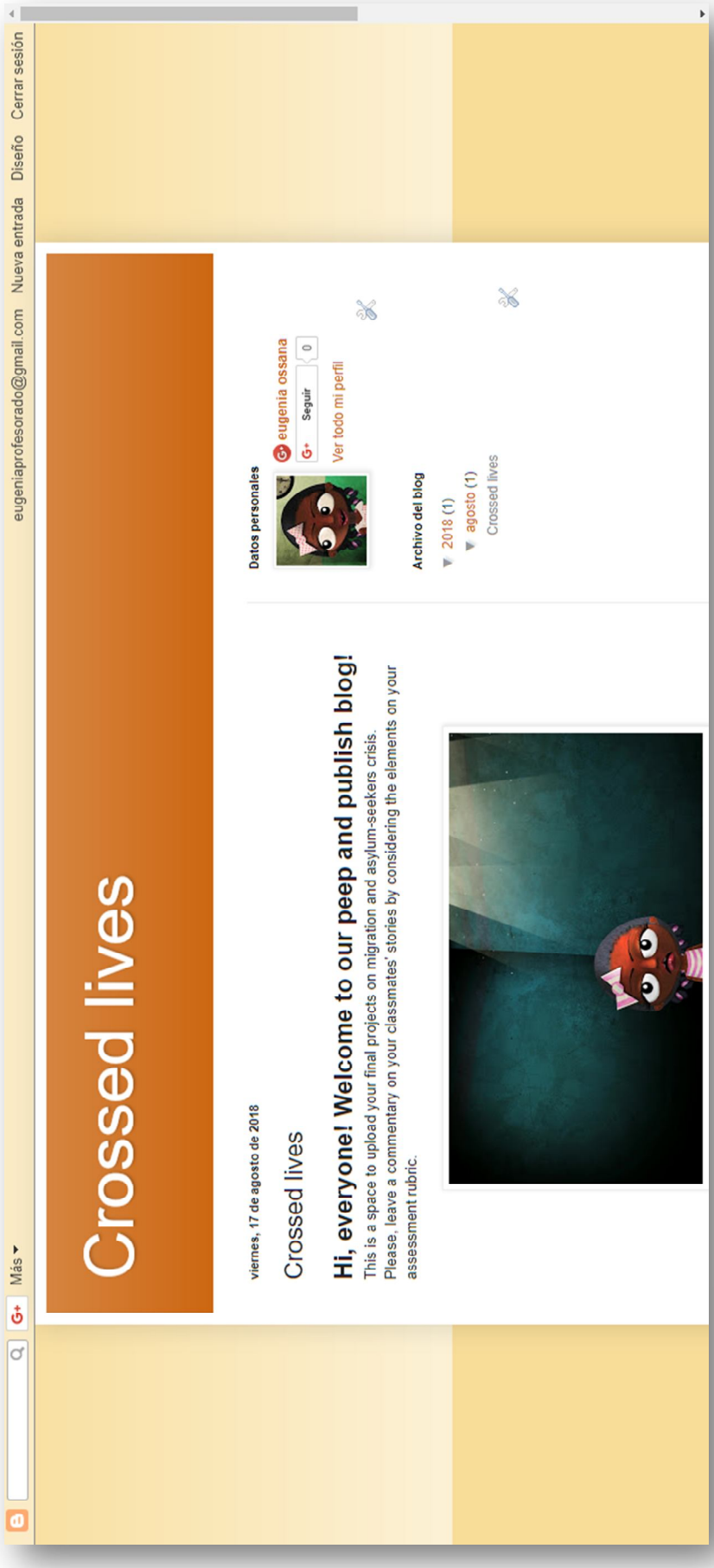
Graphic Novel	**Below** (-5)	**Approaching** (from 5 to 7)	**Meeting** (from 8 to 10)
Storyboard/story originality	Your script is not very complex. Scarce collaborative work is perceived. Plot presentation, crisis and denouement is not clear.	Your script is rather Complex. Collaborative work is perceived. Plot presentation, crisis and denouement are clearly defined and interesting.	Your script is complex. Cooperative and collaborative work is clearly implemented in the task. Plot presentation, crisis and denouement are clearly defined and interesting.
Panel Design	Repetitive and conventional	Some variation in panel design is used	There is a wide range of panel design.
Word bubbles and font type	Repetitive and conventional	Some variation is used according to the characters and their moods.	There are different word bubble designs and font types to point out characters personalities and moods
Illustration/text ensemble	There is an excess of illustration/text or redundancy between them.	The dialogue between text and pictures is attempted	The interdependence between pictures and text is achieved and enhanced.
Cinema language: shots and angles	The most common camera position of pictures is long shot.	There are different camera shots.	There are different camera shots and angles.
Language	There are grammar, spelling and register mistakes.	There are a few grammar mistakes and no spelling or register mistakes.	The use of language is accurate and there are no serious mistakes.

Animation Short	**Below** (-5)	**Approaching** (from 5 to 7)	**Meeting** (from 8 to 10)
Storyboard/story originality	Your script is not very complex. Scarce collaborative work is perceived. Plot presentation, crisis and denouement is not clear.	Your script is rather Complex. Collaborative work is perceived. Plot presentation, crisis and denouement are clearly defined and interesting.	Your script is complex. Cooperative and collaborative work is clearly implemented in the task. Plot presentation, crisis and denouement are clearly defined and interesting.
Character movements and moods	Repetitive and conventional	There is variation in movements	There is a combination of movement and mood in the depiction of characters.
Backgrounds/scene changes	Repetitive and conventional	Some variation of scene change is used	There are different scenes and backgrounds.

Camera movements: shots and angles	The most common camera position of pictures is long shot.	There are different camera shots.	There are different camera shots and angles.
Script/language/text-to-speech options	There are grammar, spelling and register mistakes.	There are a few grammar mistakes and no spelling or register mistakes.	The use of language is accurate and there are no serious mistakes and different English accents are used.

Appendix 19

Blogger entry created to upload the graphic novels and animation short videos at http://eugeprofe.blogspot.com/2018/08/crossed-lives.html



Appendix 20

Project self-assessment

1- nothing, 2- a little, 3- some, 4- considerable, 5- optimal

	1	2	3	4	5
1. Have you improved…					
speaking?					
listening?					
writing?					
reading?					
2. How much have you understood reading authentic L2 texts?					
3. How much have you learned about the world migration and asylum crisis?					
4. How much have you enjoyed your experience of working with different classmates during the project?					
5. How much have you learned about graphic novels and short animation videos?					
6. How confident do you feel now when speaking English?					
7. How much vocabulary have you learnt?					
8. How interesting would you evaluate the teacher's performance?					

VIII. APPENDICES C

Chart of Assessment Criteria, Standards, Objectives and Tools

Block 1. Comprehension of Oral Texts						
General Objectives	**Specific Objectives**	**Evaluation Criteria**	**Evaluation Standards**	**KC**	**Assessment activities and tools**	**Grading in each block**
Obj.IN.1.	See specific objectives for lessons 2, 3, 5, 6, 7, 8 and 11.	Crit.IN.1.1	Est.IN.1.1.1. Escucha textos orales entre dos o más interlocutores, cara a cara o grabados, tales como conversaciones (sobre todo informales) y dramatizaciones, y comprende la información general y específica a través de diferentes tipos de tareas (responder preguntas abiertas o de elección múltiple, rellenar información en una tabla, etc.).	CD CPAA CIEE CCEC CCL CMCT CSC	- Lesson 2: discussion of video “What does it mean to be a refugee?” (assessment through *Quizziz)* - Lesson 3: Video introduction to Kafka (informal assessment) - Lesson 5: videos “Seeking Refuge” comprehension chart (see appendix 12), video “Build the Wall” and other videos the students browse on *YouTube* (informal assessment through discussion) - Lesson 6: video “Unfairy Tales” (informal discussion assessment) - Lesson 7: video tutorials for homework assessed through appendix 16 PPT. - Lesson 8: classmates’ video animations (informal assessment through personal opinions) - Lesson 11: Classmates final project animation short videos assessed by rubric of evaluation (see appendix 18).	20% 10% 20% 10% 20% 10% 10%

Block 2: Production of Oral Texts: Expression and Interaction						
General Objectives	**Specific Objectives**	**Evaluation Criteria**	**Evaluation Standards**	**KC**	**Assessment activities and tools**	**Grading in each block**
Obj.IN.2.	See specific objectives for lessons 3, 4, 5 and 6.	Crit. IN.2.1	Est.IN.2.1.1. Hace presentaciones breves, bien estructuradas, ensayadas y con apoyo visual sobre temas académicos o de su interés 8e.g. medio ambiente, redes sociales, consumo), organizando la información de manera coherente, expresando con claridad sus opiniones y respondiendo a preguntas de los oyentes.	CCL CD CPAA CIEE	- Lesson 3: summary of group discussion (formal assessment of each group) - Lesson 4: justification of point of view (informal assessment) - Lesson 5: Round Robin discussion. Formal assessment of each group's conclusions. Summary of arguments found on *YouTube* (informal assessment) - Lesson 6: recording of two characters' stances (formal assessment)	8% 6% 8% 8%
Obj.IN.2.	See specific objectives for lessons 1, 2, 3, 4, 5, and 7	Crit.IN.2.1	Est.IN.2.1.2. Participa adecuadamente en conversaciones formales e informales sobre asuntos cotidianos y menos habituales (e.g. estilo de vida, televisión, relaciones, tecnologías) en las que intercambia información, expresa y justifica brevemente opiniones, describe planes futuros, formula hipótesis, hace sugerencias, expresa y justifica sentimientos, produciendo un	CD CCL CCEC CPAA CCEC CSC	- Lesson 1: opinions and findings of a webquest, definitions of lexical items (assessed informally). - Lesson 2: opinions about video "What does it mean to be a refugee?" (informally assessed by means of interaction). - Lesson 3: opinions about similarities between Kafka and Gregor Samsa (assessed informally) - Lesson 4: personal opinions about photos (see appendix 10). Game on similarities and differences between "The Metamorphosis" and "Metamorphosis 2",	6% 3% 6% 3% 6%

			discurso coherente y adaptado a las características de la situación comunicativa.		personal opinions about irony, intertextuality in the short story. Informal assessment. - Lesson 5: personal opinions about videos “Seeking Refuge”. Personal opinions about usual arguments against immigration policies. Assessed informally. Lesson 7: answers to questions posed after watching the tutorials, opinions about their classmates’ comic strips (assessed informally).	6%
Obj.IN.5.	See specific objectives for lessons 2, 3, 4, 6, 7, 8 and 9	Crit.IN.2.2	Est.IN.2.2.1. Participa con fluidez y eficacia en conversaciones formales e informales (e.g. dramatizaciones y debates) 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.	CCL CCEC CIEE CPAA CSC CMCT CD	- Lesson 2: discussion in pairs (see appendix 5) assessed informally. - Lesson 3: discussion in groups of four people (see appendix 8) Formally assessed. Opinions on aesthetic considerations in graphic novels (see appendix 9). Informal assessment. - Lesson 4: role-play hypothesizing on “Metamorphosis 2”. Formal assessment. - Lesson 6: discussion on characters point of view (assessed informally). Talking Chips on two videos (see appendix 15) assessed formally by counting chips. - Lesson 7: interaction for the creation of a storyboard for a short comic strip (assessed informally). - Lesson 8: interaction for the creation of a short movie (assessed informally)	10% 10% 5% 5% 5% 5% --

					- Lesson 9: interaction for the creation of the **final project** task (assessed informally).	
Block 3: Comprehension of Written Texts						
General Objectives	**Specific Objectives**	**Evaluation Criteria**	**Evaluation Standards**	**KC**	**Assessment activities and tools**	**Grading in each block**
Obj.IN.3.	See specific objectives for lessons 1, 2, 5, 6, 7, 8, 9 and 11.	Crit.IN.3.1	Est.IN.3.1.1. Est.IN.3.1.1. Entiende el sentido general, la información relevante y posibles implicaciones en textos auténticos o adaptados (e.g. entradas de blog, mensajes en foros web, 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.).	CCL CD CSC CCEC CPAA CIEE	- Lesson 1: test *Quizziz* introduction to the unit topic (formal assessment through the quiz), webquest informally assessed by interaction. - Lesson 2: people's commentaries on refugee crisis, informally assessed by group and class interaction. *Kahoot* survey (formally assessed by online data results. - Lesson 5: classmates commentaries on Padlet, comprehension informally assessed by oral interchange. - Lesson 6: samples of graphic novels to compare (see appendix 14), formally assessed through rubric. - Lesson 7: *Pixton* or *ToonDoo* apps online comic editors, understanding of webpages' information, classmates' comic strips, informally assessed. - Lesson 8*: Moovly* or *VYond* apps online video editors, understanding of webpages' information, informally assessed. - Lesson 9: carousel session, classmates commentaries on each group's storyboard, assessed informally.	6% 6% 5% 6% 6% 6% 5% --

					- Lesson 11: **final projects**: graphic novels, informally assessed by peers and formally evaluated by the teacher.	
Obj.IN.6.	See specific objectives for lessons 3 and 4.	Crit.IN.3.1	Est.IN.3.1.2. Lee de manera autónoma novelas gráficas, textos periodísticos, 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.	CCEC CCL	- Lesson 3: graphic novel "The Metamorphosis" by Peter Kuper, formally assessed by written activity (see appendix 8). - Lesson 4: short story "Metamorphosis 2" formal assessment of vocabulary and informal assessment of meaning by means of oral interaction.	30% 30%
Block 4: Production of Written Texts: Expression and Interaction						
General Objectives	**Specific Objectives**	**Evaluation Criteria**	**Evaluation Standards**	**KC**	**Assessment activities and tools**	**Grading in each block**
Obj.IN.4.	See specific objectives for lessons 3 and 6.	Crit.IN.4.1.	Est. IN.4.1. 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.	CPAA CCL CCEC	- Lesson 3: comprehension activities about "The Metamorphosis" formally assessed (see appendix 8). - Lesson 6: completion of a chart comparing graphic novels' samples (see appendix 14).	10% 10%
						6%

Obj.IN.4.	See specific objectives for lessons 5, 6, 7, 8 and 9.	Crit.IN.4.1.	Est.IN.4.1.2. Describe personas, sentimientos, objetos, lugares y actividades, explica planes, intenciones y predicciones sobre el futuro, narra hechos pasados y recientes (reales o maginados), transmite información y opiniones justificándolas brevemente, describe impresiones y sentimientos, y señala los aspectos que le parecen más importantes.	CCL CCEC CSC CPAA CIEE	- Lesson 5: One-minute paper summarizing the main ideas discussed, formally assessed. - Lesson 6: Round Robin session expressing points from view of different characters' perspectives, formally assessed. - Lesson 7: storyboard for comic strip, formally assessed. - Lesson 8: storyboard for short video animation, formally assessed. - Lesson 9: **final project** storyboards (graphic novels and short animation videos) formally assessed (see rubric 18). Carousel session, short commentaries on classmates' storyboards for final project, informally assessed.	6% 6% 6% -- 6%
Obj.IN.5.	See specific objectives for lessons 3 and 11.	Crit.IN.4.2.	Est.IN.4.2.1. Escribe en blogs, foros, etc. sobre temas concretos o abstractos, respetando las normas de educación en Internet, respetando las convenciones y normas de cortesía propias de estos textos, y reflexiona sobre el funcionamiento de la lengua para mejorar su expresión escrita.	CCL CPAA CCEC CSC CD	- Lesson 3: *Padlet* commentaries on "The Metamorphosis" (theme, vocabulary and aesthetics. Formally assessed. - Lesson 11: commentaries on classmate final project on blog (formally assessed).	25% 25%

Table of Contents	Abilities/skills	Socio-cultural aspects	Communicative functions/notions	Syntactic-discursive structures, phonetic and phonology	Lexis
Lesson 1	Speaking Reading Reading Reading	Activation of preconceptions, stereotypes and schemata on the topic of global migration and asylum seeker crisis.	Define terms and express personal opinions on the migration crisis.	Present, past and future tenses. Modal verbs of possibility and probability. Definition of terms. Awareness of stress in new vocabulary. Use of appropriate pronunciation when speaking.	Identify and define vocabulary related to migration and refugee crisis
Lesson 2	Listening Speaking Reading Speaking Reading	Critical attitude towards common pre-conceptions and stereotypes on the topic of migration and asylum seeker crisis.	Express opinions and point of view. Agree and disagree. Suggestions. Express interest, appraisal, sympathy, surprise and their opposites. Use of delaying expressions. Use of expressions to keep the conversation going.	Conditionals types one, two. Modal verbs on possibility and probability. Cause relations. Support an idea and express opposition. Exclamations. Connectors, Coordination and subordination.	Identify, define and use vocabulary related to migration and refugee crisis.

				Nominal clauses. Use of appropriate pronunciation when speaking.	
Lesson 3	Speaking Listening Reading Speaking Writing Speaking	Awareness of artistic creations in English language: a graphic novel. Appraisal of the English language as a communication and literary production instrument. Awareness of artistic conventions for the graphic novel.	Hypothesize. Express similarities and differences. Express personal opinions about theme, characters and aesthetic issues.	Comparatives. Modals for possibility and probability. Cause relations. Support an idea and express opposition. Exclamations. Connectors, Coordination and subordination. Nominal clauses. Use of appropriate pronunciation when speaking.	Identify and define colloquial expressions.
Lesson 4	Speaking Listening Reading Speaking	Awareness of artistic creations in English language: a short story. Appraisal of the English language as a communication and literary production instrument.	Hypothesize. Compare Express personal opinions and point of view. Agree and disagree.	Conditional sentences type one, two. Modals of possibility and probability. Comparatives. Cause relations.	Identify, define new vocabulary and colloquial expressions related to the topic of migration.

		Awareness of literary figures of speech.	Express similarities and differences.	Support and idea and express opposition. Exclamations. Connectors, Coordination and subordination. Nominal clauses. Use of appropriate pronunciation when speaking.	
Lesson 5	Listening Speaking Writing Speaking Listening Speaking Writing	Awareness of artistic creations in English: animation shorts. Appraisal of the English language as a communication tool for critical awareness and expression.	Express personal opinions and point of view. Give reasons to support an argumentation. Agree and disagree. Summarize and list main ideas.	Adjectives and comparisons. Cause relations. Support an idea and express opposition. Exclamations. Connectors, Coordination and subordination. Nominal clauses. Use of appropriate pronunciation when speaking.	Identify and define new words and colloquial expressions.
Lesson 6	Speaking				

	Writing Speaking Speaking Reading Writing Listening Speaking	Value the English language as an instrument of critical analysis.	Express emotions and feelings, opinions and points of view. Give reasons to support an argumentation. Compare and contrast comics samples and short videos.	Adjectives and comparatives of adjectives. Cause relations. Support an idea and express opposition. Coordination and subordination. Nominal clauses. Use of appropriate pronunciation when speaking.	Vocabulary and expressions related to migration and refugee crisis, graphic novels and animation videos.
Lesson 7	Listening Speaking Speaking Writing Writing Speaking	Value the English language as a learning and communication tool: through online tutorials and editors. Awareness of artistic creations in English: comic strips and animations shorts.	Narrate of stories. Make informal short dialogues in a comic.	Narrative tenses: simple present, simple past, past continuous, present perfect, past perfect. Connectors. Coordination and subordination. Use of appropriate pronunciation when speaking.	Vocabulary and expressions related to migration and refugee crisis.
Lesson 8	Writing Reading Speaking	Value of the English language as a communication and literary production instrument.	Express emotions and feelings, opinions and points of view. Give reasons to support an argumentation.	Narrative tenses: simple present, simple past, past continuous, present perfect, past perfect. Connectors.	Vocabulary and expressions related to migration and refugee crisis.

	Writing		Narration of stories.	Coordination and subordination. Use of appropriate pronunciation when speaking.	
Lesson 9	Writing Reading Writing	Value of the English language as a communication and artistic production instrument.	Express personal opinions and point of view. Give reasons to support an argumentation. Narration of a story.	Support an idea and express opposition. Narrative tenses: simple present, simple past, past continuous, present perfect, past perfect. Connectors. Coordination and subordination.	Vocabulary and expressions related to migration and refugee crisis.
Lesson 10	Reading Writing Speaking	Value of the English language as a communication and artistic production instrument.	Narration and description. Informal short dialogue interactions.	Narrative tenses: simple present, simple past, past continuous, present perfect, past perfect. Connectors. Coordination and subordination. Use of appropriate pronunciation when speaking.	Vocabulary and expressions related to migration and refugee crisis.
Lesson 11	Reading	Value of the English language as a		Adjectives and comparatives of adjectives.	Vocabulary and expressions related to

	Writing	communication and artistic production instrument.	Express emotions and feelings, opinions and points of view. Give reasons to support an argumentation. Compare and contrast comics samples and short videos.	Cause relations. Support an idea and express opposition. Coordination and subordination.	migration and refugee crisis, graphic novels and animation videos.