



Universidad
Zaragoza

Trabajo Fin de Máster

En Profesorado de E.S.O., F.P. y Enseñanzas de
Idiomas, Artísticas y Deportivas
Especialidad de Inglés

Literature and PBL in the EFL Secondary Education
Classroom: A Literary Project about Women Writers

Literatura y ABP en el aula de inglés de secundaria: Un proyecto
literario sobre escritoras

Autor/es

María Alejandra Suárez Coro

Director/es

Silvia Pellicer Ortín

FACULTAD DE EDUCACIÓN

2018-2019

ABSTRACT

This dissertation seeks to prove that a literary project about women writers and feminism can help a group of students in 2nd year of ESO to develop their key competences, as well as their communicative competence, at the same time as they work on curricular themes and values such as gender awareness and equality. With this study, I also intend to demonstrate that students' interest in literature and poetry, which is the chosen genre, can increase thanks to a literary project. In order to conduct this research, I reviewed the most important literature on Second Language Acquisition (SLA), Communicative Language Teaching (CLT), Project-Based Learning (PBL) and Project-Based Language Learning (PBLL), together with works about the use of literature in the EFL classroom, in order to lay the theoretical foundations of this work. Then, I designed some tools so as to select literary texts appropriate for the students' level. Next, I conducted a pre-test to evaluate their needs and level. Afterwards, I designed the project following the aforementioned theoretical framework, as well as the curricular framework that governs the teaching of English as a Foreign Language (EFL) in Spain. The implementation of this project, together with a post-test, revealed that the students' communicative competence and gender awareness actually improved, as they successfully completed the project's challenge and proved to have learnt about feminism by communicating in English. Finally, this study has also uncovered some issues related to the use of literature in the EFL classroom, such as the time necessary to conduct a literary project successfully, which may help other teachers implement this type of project.

Keywords: PBL, PBLL, literature, feminism.

Table of contents

1. Introduction	2
2. Theoretical framework	5
2.1. ELT, with a Focus on CLT and PBL in Secondary Education	5
2.2. Literature in the EFL Classroom	7
2.2.1. History of the Use of Literature in the EFL Classroom.	7
2.2.2. Literature and CLT: A Justification	8
2.2.3. Criteria for Selecting Texts: A Focus on Poetry	10
3. Curricular Framework	12
4. Methodology	14
5. Results and Discussion	16
5.1. Needs Analysis and Justification	16
5.2. Project Design	21
5.3. Implementation: Pilot Project	27
5.3.1. Description of Implementation.	27
5.3.2. Data Observed during Implementation.	28
5.3.3. Changes Based on Implementation.	30
5.4. Post-test	31
6. Conclusion	35
7. Works Cited	37
8. Appendices	40

1. Introduction

The teaching of English as a Foreign Language (EFL) in secondary education aims at students' achievement of communicative competence. The national and regional curricula provide teachers with guidelines as to the way in which these competences have to be developed. Teachers have some freedom to choose the procedure, techniques and tools to be used in their classroom, among which we may find literature. Literature was long removed from the EFL classroom because of its link to the Grammar Translation Method, a traditional method that proved to be ineffective for EFL teaching. However, in the late twentieth century, several studies (Collie & Slater, 1987; Maley & Duff, 1989) found literature to be an asset for EFL teaching. Following these studies, literature found its way back into the EFL classroom.

Bearing these ideas in mind, in this dissertation, I will argue that literature is a useful tool whereby E.S.O. students can develop the five skills of language learning along with their communicative competence, and other curricular competences, such as cultural awareness, social, civic and expression competences. In the course of this study, I intend to disprove the generalisation that literary texts are too difficult, hard to understand, and/or irrelevant for students to be used in the EFL secondary education classroom. In order to do so, I have chosen a topic that should be of interest to most, if not, all students: feminism and gender awareness. Apart from developing students' interest in classic literature, with the creation of my teaching plan, I intend to raise awareness of the fact that feminism is a social cause for which people, especially women, have been fighting for several centuries. I also seek for students to become aware of the fact that sexism and gender inequality have not been eradicated yet, developing in that way their values and civic competences.

Thus, I propose to carry out a project revolving around women writers, the final product of which would be a multimedia blog dealing with their lives and works. So as to carry out this project, I will create some tools that allow for the selection of suitable literary texts, regarding their difficulty as well as their content, which must allow me to work on feminism and its evolution, gender awareness and other values. Secondly, I will create materials and activities that will be organized into lessons in which students will develop their communicative competence together with the aforementioned values. I intend to implement some of these activities during the *Practicum II* to gather data about the implementation process and results. These data will inform me about whether the target

group develops their communicative competence, together with their awareness of the importance and evolution of feminism and the contribution of female writers to this cause.

The first section of this dissertation corresponds to the theoretical framework that underlies my teaching plan advocating the use of literature in the EFL classroom. It concentrates on current English Language Teaching (ELT) methodologies, mainly Communicative Language Teaching (CLT) and Project-Based Language Learning (PBL) with a particular focus on secondary education. The second section reviews the history of the use of literature in the EFL classroom. Afterwards, I account for my argument that literature is a good resource for the secondary education EFL classroom, remarking its beneficial aspects. In this section, I also describe the criteria and tools used to select literary texts based on these students' age, level of proficiency and interests. In the third section, I establish the curricular background that supports my thesis statement along with my teaching plan. The fourth section explains the methodology followed to design this project. Finally, the fifth section consists of my teaching plan, i.e. the women writers' project. In this section, I provide a justification for this particular project and outline the learning outcomes that students are intended to achieve. Moreover, I provide the contextualisation of this project, along with the activities, materials and evaluation tools created. The final part of this section is a discussion on the findings and results of the implementation process, which reveals if my teaching helps students develop their communicative competence together with feminist values and gender awareness.

The limitations of this study result from the scarcity of time and freedom to fully implement the original project during the *Practicum II*, which inevitably limits its scope and results. As will be further explained, the context of this school is particular, since it is a newly-founded high school where there are not classes beyond 3rd year of ESO, as each year students advance a new level is created. Therefore, taking into account these particular students' level, I decided to work with a 2nd year of ESO class. This makes working with non-adapted literary texts even more difficult, because these students are not advanced second language learners. Nonetheless, it is expected that the results obtained from the implementation can be meaningful enough to provide some evidence to either prove or disprove the argument made hereby.

With this study, I expect to demonstrate that literature is a relevant instrument whereby students can develop their communicative competence and the five language skills. I anticipate that this study will show that, nowadays, students may not be very keen on literature and they unfortunately lack a reading habit. Therefore, this dissertation is aimed at

showing that it is of extreme importance that students become familiar with literature for them to benefit from the wide range of themes that literature deals with and from its creative use of language. I also intend to prove that a motivating methodology, such as PBL, is important to make studying literature more student-friendly. This will also increase the possibilities of students' engagement and success in developing their communicative competence—the ultimate goal of ELT. Hence, this study intends to prove that neither women writers nor literature are a thing of the past when it comes to educating a generation that can use English to communicate worldwide and spread feminist and ethical values such as those presented here.

2. Theoretical framework

2.1. ELT, with a Focus on CLT and PBL in Secondary Education

Communicative Language Teaching has been the recognised approach in the field of ELT since the 1980s, when scholars started realising that there existed no method that could fit all learners (Nunan, 1991, cited in Brown, 2002). Theorists, therefore, focused on finding the appropriate approach to language learning through the development of classroom practices that conform to SLA principles (Brown, 2007b). This is how they conceived the “communicative approach”, also known as “CLT”, which Brown (2007b, p. 46) describes as “a unified, but broadly based, theoretically well-informed set of tenets about the nature of language and of language learning and teaching” to be followed when designing and evaluating classroom procedures. Unlike other methods, CLT is a dynamic methodology, which has been interpreted differently depending on the author, and which has changed since its emergence in the 1970s. Regardless of this, it has some fundamental and stable principles: the communication principle, the task principle and the meaningfulness principle, which are described as follows:

The communication principle: Activities that involve real communication promote learning. A second element is the task principle: Activities in which language is used for carrying out meaningful tasks promote learning (Johnson, 1892). A third element is the meaningfulness principle: Language that is meaningful to the learner supports the learning process. (Richards & Rodgers, 2001, p. 161).

All these activities seek the attainment of communicative competence, which encompasses all the knowledge and skills that a learner has to acquire to communicate effectively in a second language. Although there exist different definitions of communicative competence, this dissertation abides by that of the Common European Framework of Reference (2001), which describes communicative competence as comprising linguistic, sociolinguistic and pragmatic competences, since it is the CEFR that informs the Spanish curriculum.

Among the different trends within CLT, this dissertation abides by Task-Based Language Teaching (TBLT), which advocates the use of tasks to develop the communicative competence. Ellis (2003, p. 10) provides the six criteria for a task: a task is a “plan for learner activity” focused on meaning, which has a “communicative outcome”, and which engages

learners in “real-world processes of language use”, “cognitive processes” and the use of any of the four skills. In short, TBLT is a recognised approach that is said to be conducive to language learning, because students use language meaningfully and communicatively to complete real-world tasks. Finally, by engaging learners in meaningful communication, they are provided with both comprehensible input (Krashen, 1985) and output (Swain, 1985), which prompt language acquisition (Richards and Rodgers, 2001).

Within TBLT, theorists distinguish between two different types of tasks: pedagogical and real-world tasks (Nunan, 1989). Based on Nunan’s (1989) work, Brandl (2008, p. 9) describes the former as “a bridge between the classroom and the real world in that they serve to prepare students for real-life language usage”, whereas the latter are tasks “designed to emphasize those skills that learners need to have so they can function in the real world”. Willis (1996) proposes six different types of real-world tasks, among which problem-solving tasks can be found. These tasks present students with a problem for which they have to find a solution. Therefore, they are intimately related to the methodology of Problem-Based Learning (PBL), since a project can be considered an enormous problem-solving task.

PBL is defined as an instructional practice that uses “authentic, real-world projects, based on a highly motivating and engaging question, task, or problem, to teach students academic content in the context of working cooperatively to solve the problem (Bender, 2012, p. 7). Given that students are often free to choose the topic of the project and the way of facing the challenge and creating the final product, they are motivated and learning becomes more meaningful (Bender, 2012). Thus, this methodology is highly acclaimed for attaining active engagement as well as good academic results by students (Bender, 2012). Others acclaim it for its practicality, as students can develop their digital competences and problem-solving skills (Drake & Long, 2009, cited in Bender, 2012). Finally, it is widely agreed that PBL favours differentiated instruction, because cooperative learning together with PBL allows teachers to divide tasks and responsibilities according to students’ needs and abilities (Bender, 2012).

Given the various pedagogical benefits of PBL, there emerged an approach to language learning called Project-Based Language Learning (PBLL), which enhances language acquisition and the development of the communicative competence through projects. This approach, therefore, was born from the agreement between PBL and CLT principles. Firstly, projects are supposed to provide learners with comprehensible input, which is essential for language acquisition (Krashen, 1985). Secondly, projects entail that learners produce comprehensible output, which also leads to language acquisition (Swain,

1985). Thirdly, projects involve cooperative work and interaction, so learners are bound to negotiate meaning and learn from their peers (Long, 1981), which is a means of scaffolding (Vygotsky, 1978). Indeed, PBL gives learners scaffolding in different ways to help them thrive in a project. Finally, student participation and motivation, an essential requirement for language acquisition (Dörnyei, 1994), is promoted by giving learners a choice in the project, and by making them responsible for their own learning. In this way, PBL facilitates attending to the “four major motivational factors” that define motivation in the EFL classroom, which are the “interest” and “relevance” of the project, students’ “expectancy”, i.e. their feeling that they are able to succeed, and their “satisfaction” with the project (Dörnyei, 1994, p. 277-78). From a motivational perspective, students will be prepared to thrive as well.

2.2. Literature in the EFL Classroom

2.2.1. History of the Use of Literature in the EFL Classroom.

In the eighteenth century, modern languages became a subject of study in European schools. They were taught using the same methodology used to teach Latin and Greek, which consisted in teaching a specific grammar point and, subsequently, translating isolated sentences (Richards & Rodgers, 2001). This method became known as the Grammar-Translation Method. At that time, the most direct use of SLA was to read literary texts in the source language and, thus, literature was an important element in the EFL classroom. Although reading and writing were for a long time the only goals of SLA, by the end of the nineteenth century, the Reform Movement promoted the development of the oral skills (Richards & Rodgers, 2001). As soon as these gained importance, translation together with literature was banned from the second language classrooms (Richards and Rodgers, 2001).

In the early twentieth century, there was a paradigm change, as SLA methods started following theories of learning and language learning. Firstly, natural methods, such as the Direct Method, became prominent. By “direct” scholars meant that second languages should be taught directly in the target language, without using translation, because SLA was considered to be a process akin to first language learning (Brown, 2007a). Therefore, teachers focused on speaking, which is the skill that children first learn when acquiring their mother tongue, and literature disappeared from the SLA classroom. Later, in the 1930s and 1940s, the Grammar Translation Method returned to the EFL classroom helped by the Coleman Report (Coleman, 1929, cited in Brown, 2007a), which advocated a focus on reading (Brown, 2007a). This return was very short as, in the early 1940s, World War II revolutionised the

field of SLA giving importance to oral proficiency in foreign languages again (Brown, 2007a). The Audiolingual Method in the U.S. and Situational Approach in the U.K. accommodated this need of developing oral proficiency. Thus, they sought oral proficiency in real life situations and generally rejected the use of the students' L1 in the classroom. This left again little room for translation and literature in the EFL classroom, because the latter was then disregarded as a source of input unrelated to real life communication.

In the 1970s, research on SLA finally flourished along with a series of novel methods, known as “designer” methods (Nunan, 1989, cited in Brown, 2007a). These were also called “humanistic”, because they replaced the traditional teacher-centred classroom with a student-centred one (Brown, 2007a). Moreover, some of these methods, such as Community Language Learning (CLL) and Suggestopedia, recommended using students' mother tongue (L1) and translation from the L1 to the L2 as a tool for the second language learning classroom. This entailed a step closer towards the use of literature in the EFL classroom. Although these methods were criticised for lacking solid theoretical grounds, they laid the foundations for a more informed, student-friendly approach towards ELT: CLT.

Currently, in the post-method era there are not prescribed methods, but approaches based on validated principles that guide teachers' practice. CLT has been the recognised approach in EFL teaching and learning since the 1980s, so teachers are fairly free to choose their procedure, classroom activities and resources, provided they are aligned with the tenets of CLT. Literature is, thus, welcome in the EFL classroom provided that it is used to work towards the goal of attaining communicative competence. In fact, literature has been described as a good resource for the EFL communicative classroom because it serves as “a stimulus for discussion and genuine communication” (Elliott, 1991, p. 65). In other words, it is considered a great resource for its authenticity and meaningfulness.

2.2.2. Literature and CLT: A Justification

As mentioned before, literature was often regarded as an irrelevant source of input because, in Maley's (2001, p. 181) own words, “classical texts are often burdened with linguistic, historical and cultural baggage which come in the way of their usefulness as exemplars of contemporary usage”. This argument, however, ignores the fact that there are many different literary genres and texts, which may use formal as well as informal language. Behind this argument laid the obsession permeating the EFL field since the Reform Movement: the focus on oral communication and functional language, which was believed to be missing from literature (Collie & Slater, 1987). Thus, in the early 1980s, after the backlash against methods

that extolled functional language, EFL learners were supposedly in need of a more neutral, less stigmatised sort of English to learn to communicate in real-world contexts (Collie & Slater, 1987).

Although English teachers often lack time to deviate from their curricular obligations, there are many reasons why literature is a good instrument for ELT to which it is worth devoting time. Among those reasons, this study is most interested in those that are aligned with CLT principles. For instance, Collie and Slater (1987) advocate the use of literature in the language classroom for the three reasons that literature is an *authentic material*, that it provides students with *cultural and language enrichment* and that it favours students' *personal involvement*.

Literature is an authentic source of language, so it can be considered a resource compliant with the meaningfulness principle (Richards & Rodgers, 2001), which is crucial to achieve the communicative competence. Surprisingly, it is often argued that literary language does not provide students with functional language useful for real-world communication, so literature is disregarded as an inadequate resource for the EFL secondary education classroom (Maley, 2001). This argument, however, overlooks the fact that it actually provides students with authentic instances of language in different contexts and registers that are typical of real-world communication. As claimed by Littlewood (1986, p. 178), "literature can draw on all available styles, from the most elevated to the most informal, in order to gain its effect or give its representation of life". Moreover, the complexity of the language depends on the genre and author, so it is the teachers' responsibility to choose texts that are suitable for students' interests and level.

Another benefit is language enrichment, since students are likely to improve their accuracy, especially in writing, thanks to literary language (Collie & Slater, 1987). Indeed, literature can provide them with the comprehensible input necessary for their interlanguage to develop (Krashen, 1985). By exposing students to new forms and vocabulary, they are bound to develop accuracy of production, which contributes to the development of their communicative competence as well.

Apart from accuracy, students may also develop fluency through literature. The assignment of tasks requiring them to use language that appears in the literary texts may promote the development of both fluency and accuracy in written and oral forms. In fact, literature is described as "an excellent prompt for oral work" (Collie & Slater, 1987, p. 7). Moreover, it can help students develop the pragmatic competences. For instance, through dialogues students can learn about different registers and the social conventions that rule

interaction, which are crucial for successful communication (Collie & Slater, 1987). Thus, the communication and task principles of CLT (Richards & Rodgers, 2001) are also respected.

The benefits of using literature in the EFL classroom transcend the linguistic ones, as cultural enrichment is another advantage (Collie & Slater, 1987). In literary texts, the depiction of the “diegesis” where stories occur teems with cultural knowledge. Littlewood (1986, p. 180) claims that “literature is one amongst several means of access to the foreign culture in the widest sense”. By means of the portrayal of characters’ feelings, physical appearance and personality, and the descriptions of places and action, students can learn about a people’s culture (Collie & Slater, 1987). This entails that students can also develop sociolinguistic competences through literature.

Apart from making students broaden their linguistic and cultural knowledge, literature achieves students’ personal involvement (Collie & Slater, 1987), therefore complying with the principle of meaningfulness (Richards & Rodgers, 2001). Given that literature deals with universal themes with which learners can easily identify, reading inevitably becomes meaningful. Regardless of the genre, if students’ interests are heeded, literary texts can easily get them engaged, therefore facilitating the learning process (Collie & Slater, 1987).

2.2.3. Criteria for Selecting Texts: A Focus on Poetry

Different authors have proposed various criteria to select literary texts for the language classroom. Most authors agree that the most important aspects are the linguistic difficulty and stylistic appropriateness of the text, along with the interest and relevance of the topic, which have to be assessed in relation to students’ level, language needs, motivation and cultural knowledge (Littlewood, 1986; Collie & Slater, 1987). For instance, Littlewood (1986, p. 181) describes five criteria: i) “structural suitability”, which refers to the linguistic difficulty of the text and the curricular relevance of the grammar points that appear; ii) “stylistic appropriateness”, which refers to the register (formal or informal), functionality and variety of English (archaic, modern); iii) “subject matter”, which refers to the fact that the text should be interesting for students and appropriate for their cultural knowledge on the topic; iv) “underlying theme”, which refers to the ideas that the author intends to convey beyond the superficial level; and finally, v) the relation between the text and a specific literary, historical, or intellectual context. Littlewood (1986) advises to apply these criteria having students’ educational needs and interests in mind, and to only take into account the last two criteria when advanced students seek to analyse a text at a profound level.

Considering the classroom context for my proposal, 2nd year of ESO, as well as the time limitations imposed on its implementation, I have decided to concentrate on the genre of poetry. Since poems are often shorter than other genres, demanding less reading time, they leave more time for analysis and reflection during the lessons. In fact, Elliott (1991, p. 67) claims that “Prose extracts, short stories or poems might be suitable for use in the language classroom simply because of the limitation of time available.” Moreover, she argues that poetry is a good resource for the language classroom for the universality of its themes, poetic language and form, which make it easy for students to deal with poems. Finally, she points out that the emotional component of poetry is likely to get students involved in the project.

Apart from the aforementioned reasons, poetry is a great instrument for the EFL classroom for its various linguistic benefits. Since reading poetry generally requires a great cognitive effort by the reader, who has to decode the structure and meaning of a poem, students may learn about syntax and vocabulary (Reilly, 2012). Furthermore, poetry familiarises students with poetic devices, which are the same in Spanish, and with creative use of language, so they are likely to improve their creativity. However, the most beneficial aspect of poetry is that students learn about the supra-segmental features of English. Rhymes teach them about the phonological and phonetic features of English and, hence, about pronunciation, whereas rhythm may teach them about stress and intonation. Indeed, Woore (2007, cited in Reilly, 2012) argues that poetry helps learners develop their knowledge about spelling and sound-symbol associations. All of these linguistic features may contribute to the development of linguistic competences and, thus, of communicative competence.

Since the selection of poems determines if a literary text is beneficial for a particular group of EFL students, I have created a checklist (see page 17) drawing on Littlewood’s (1986) criteria, which will help me evaluate the appropriateness of the selected poems. On the other hand, the readability of the poems was also considered, as students should understand 95-98 % of the vocabulary of a text for them to be able to get the general idea and infer meaning from the context (Schmidt et al., 2011). The readability tests will be conducted with the application “WebFx”. However, they are not completely conclusive, because sometimes it is not the linguistic difficulty, but rather the conceptual and cultural complexity of the text that impede understanding (McKay, 1986).

3. Curricular Framework

The methodology of the project proposal complies with the Royal Decree 1105/2014 from December 26, 2014, which establishes the national curriculum for secondary education and which provides the general guidelines for EFL teaching. The national curriculum is, however, concretised in the Order ECD/489/2016 from May 26, 2016, which provides more specific instructions as to the different curricular elements. Therefore, I will hereunder explain why the choice of literature, and more specifically of poetry, as an instrument to develop students' communicative competence conforms to the Spanish and Aragonese curricular frameworks.

3.1. National Curriculum

Article 2 of the national curriculum lists the seven key competences that students must develop during secondary education. Among them, a literary project is conducive to four of these competences: the development of communication in the mother tongue and a foreign language, learning to learn, social and civic competences, sense of initiative and entrepreneurship and cultural awareness and expression. Moreover, the project proposed in this dissertation, which involves ICTs, may help students improve their digital competence.

Article 6 describes five cross-curricular elements that all subjects must work on. Among these, the use of literature in the EFL classroom allows students to improve their reading comprehension together with their oral and written expression. Furthermore, the combination of literature and feminism in the project fosters gender awareness and equality, values which are likely to help prevent gender discrimination and violence among students.

Article 11 outlines the objectives of secondary education, some of which can be achieved through literature. The study of poetry dealing with themes such as gender roles and sexism may teach students to reject discrimination on the basis of gender; to understand and express themselves in a foreign language; and to value cultural, historical and artistic expressions.

Although there is no specific reference to PBL in the national curriculum, the provisions for the English subject are aligned with this approach, which has been proven to help develop the communicative competence and key competences targeted by the curriculum. On the other hand, PBL is explicitly promoted by the regional curriculum, which will be addressed in the next section.

3.2. Regional curriculum

The specific provisions of the Order ECD/489/2016 that inform ELT outline five methodological principles: meaningful learning, competence-based learning, autonomous and cooperative learning, learning through multiple intelligences and the development of motivation and creativity; all of which are engaged in a literary project.

Competence-based learning alone provides sufficient grounds to use literature in the EFL classroom. The specific provisions explicitly state that cultural manifestations from English-speaking countries, such as *literature*, are “essential resources” to teach EFL and to develop the competence of cultural awareness and expressions.¹ Furthermore, these manifestations are likely to promote students’ motivation and creativity.

As regards PBL, it is proposed as the best means to conduct competence-based learning, because projects make students use their knowledge and problem-solving skills to solve a real-world challenge. PBL, therefore, implies meaningful learning, another methodological tenet proposed by the curriculum. Furthermore, it favours interdisciplinary learning and students’ awareness of their learning process².

Lastly, the regional curriculum devotes a section to guide educators in teaching grammar and vocabulary. Special emphasis is put on teaching grammar in context, which means that the target linguistic forms should appear in the oral and written texts provided to students. Therefore, literature including the grammar point studied in a unit can be a good resource for the EFL classroom. Moreover, literature is bound to enrich students’ vocabulary.

In conclusion, this project proposal is supported by both the national and regional curricula, as students work towards achieving several curricular aims; particularly, cross-curricular themes and values, several key competences, and the communicative competence. Furthermore, PBL helps students develop their problem-solving skills through the posed challenge, while also developing literary and gender awareness through its theme. Finally, cooperative work, which implies student interaction and communication in the L2, ensures that comprehensible input and output are always involved to facilitate language acquisition (Krashen, 1985; Swain, 1985).

¹ The specific provisions of English name several resources that contribute to the development of cultural awareness and expressions, “Las manifestaciones culturales de las comunidades de habla inglesa (literatura, música, cine, arte...) son fuentes esenciales para la enseñanza y el aprendizaje de inglés” (BOA, 2016, p. 487)

² The specific provisions of English claim: “El trabajo por proyectos es especialmente relevante para el aprendizaje por competencias ya que propone un plan de acción con el que se busca conseguir un resultado práctico. Todo ello favorece en el alumno la reflexión, la crítica, la elaboración de hipótesis y la tarea investigadora a través de un proceso en el que cada uno asume la responsabilidad de su aprendizaje, aplica sus conocimientos y habilidades a un proyecto real. Se favorece así un aprendizaje interdisciplinar.” (BOA, 2016, p. 488)

4. Methodology

In order to design this project, I conducted an extensive review on CLT, PBL and PBLL literature to select the methodological principles that would enable me to design a successful literary project for the EFL classroom. From the field of PBL, I relied on Martín's (2018) approach, which emphasises that projects should promote meaningful, cooperative, competence-based learning, as well as creative and critical thinking. She describes seven stages in a project: preparation, development and execution, communication and presentation, closure, reflection, register, and assessment. Nonetheless, I decided to follow the stages proposed by Gil (2019): activation, discovery, deepening, planning, creation, publishing, assessment and reflection, because they are specific to PBLL. When planning them, I conformed to the principles of CLT and TBLT, so tasks were designed to engage students in meaningful communication.

As a means of initial evaluation, following Neuman's (2019) guidelines, I created a questionnaire (**see appendix 1**) to learn about students' readiness levels, interests and knowledge about the topic so as to adapt the project to the context. I opted for a questionnaire with closed, yes-no questions, to facilitate answering and avoid making students feel overwhelmed. However, I requested a brief justification for their answers in order to guarantee that they could express themselves clearly and achieve more meaningful answers. The questionnaire consisted of nine questions, so that it would not take longer than ten minutes to complete it. Otherwise, response rate was likely to decrease. Moreover, in order to facilitate returning the questionnaire and have a good response rate, I used Google Forms and made students complete it during class time. Although the questions were written in English, students were allowed to answer in Spanish. Moreover, I emphasised the respondents' anonymity to make sure that I obtained truthful answers.

To guarantee that the poems chosen for the project were appropriate for the target group's level, I used two tools. On the one hand, following Littlewood's criteria (1986), I created a checklist included below. On the other hand, the syntactic and semantic difficulty of the poems was assessed through a readability test (**see appendices 3 to 6**).

POEM: _____	
I. Structural suitability/ Linguistic demands	Yes No
Is the language too difficult?	
Does it contain tenses that students are not familiar with?	
Does it contain the grammar point subject of study?	
Is the syntactic structure too complex?	
Does the readability test score low enough=max. suitable for native speakers of their age)?	
II. Stylistic appropriateness	
Is language too archaic?	
Is language functional?	
Is language typical of daily use?	
III. Topic	
Are students familiar with the topic?	
Are students likely to get engaged with the topic?	
Is students' cultural knowledge enough to deal with the topic?	
Is the topic relevant for students?	
IV. Underlying theme	
Are students familiar with the underlying themes?	
Are the underlying themes too complex or alien for students?	

Figure 1. Checklist for the selection of poems

Due to time limitations, the whole project plan could not be implemented during the *Practicum II*. Therefore, I selected five lessons from the original project that served as a pilot version, from which I expected to extract quantitative and qualitative results that would help me improve it and design a more successful final version for my future teaching practice.

During the implementation, I intended to observe student interaction and participation, so as to detect any mistakes and amend them in the final version of this project. For the sake of reliability, I conducted a structured observation, taking notes of the two targeted dimensions during the most significant tasks of each lesson. For this, I designed two observation schemes following an example by Nunan and Bailey (2009). These tools consisted in tally sheets (see **appendices 12 and 13**), a simple instrument that allowed me to observe and gather data about those aspects at the same time as I was teaching the lesson.

Lastly, a final questionnaire based on the initial one was designed to check the target group's progress regarding their cultural and gender awareness (see **appendix 8**). The initial survey had 9 compulsory questions, whereas the final one consisted of 13. Both questionnaires had similar questions, so they would reflect students' evolution regarding their key and communicative competences, together with the aforementioned cross-curricular values. Therefore, they served to verify whether the objectives of the project were attained.

5. Results and Discussion

5.1. Needs Analysis and Justification

This project was implemented in IES El Picarral, a recently founded high school, characterised by the use of innovative methodologies. PBL is one of its cardinal principles, together with competence-based learning. There is a project per term, and all the subjects are involved. Thus, each subject poses a challenge to students, who work on one at a time so as to move on onto the next one, which belongs to a different subject. The topic of the project is always chosen by students. Nonetheless, teachers are considering institutionalising some projects that have already been implemented, given the heavy workload that changing them every year implies. PBL is facilitated by another special feature of this high school, which is acclaimed for using tablets instead of textbooks and materials that are either authentic or designed by the different teaching departments. Since all students in the target group owned a tablet that they used as a “textbook” and notebook, they were proficient in some digital competences. Although the English teacher rarely used ICTs or EdTechs, they were used to working with them in other subjects. Moreover, the classroom was equipped with a digital blackboard, a computer and a projector that facilitated implementing the project.

As regards the classroom context, this project was intended for a group of 18 students in 2nd year of ESO, who were part of the English bilingual programme. As a result, it was expected that they had an adequate level to deal with the poems selected for the literary project. Since there is a project per term in this high school, the target group was used to cooperative work and roles. Moreover, the seating arrangement already resembled cooperative groups, as students normally sit in groups of three or four people and when project time arrives, they team up in groups of four to five people. These groups are carefully assembled by their tutor, who creates heterogeneous groupings having in mind their needs, strengths and weaknesses. Accordingly, students were arranged in those groups and were provided with an individual role for the literary project.

Although some tasks involved several verb tenses, the project was implemented at the end of the second term, when students had already studied the grammar points that they needed to thrive. For instance, they had already reviewed the Past Simple, which was necessary for the final oral presentations that closed the project. Therefore, students could complement their new linguistic knowledge, the Present Perfect Simple, with the previous one to complete the task of informing about their poets’ lives and works.

One of the difficulties of working with this particular group was that they were not used to interaction and communication because, except for the projects, lessons rarely included speaking. Since the teacher strictly conformed to the three P's approach, there was a strong focus on grammar, forms and receptive skills. As a result, little time was devoted to productive skills. Furthermore, the English teacher used a digital textbook instead of authentic materials, so students were likely to experience confusion when immersed into a communicative project and cooperative classroom routines that were unfamiliar to them.

Although the topics of this project, women's rights and feminism, may be complex for teenagers, students in the target group had some previous knowledge about them. In fact, they had done a project about "Mujeres que hacen historia", which dealt with those themes. In the subject area of English, the challenge focused on the history of the suffragettes (see **appendix 9**). Students had completed a series of tasks related to different suffragettes in a group notebook that they handed in to their teacher at the end of the project. Moreover, this group had already heard of feminist writer Maya Angelou, because they had done a task related to this author, which entailed listening to the poem "Still I Rise", which was actually one of the poems chosen for my project.

From the initial questionnaire (see **appendix 10** to see the actual answers), it could be inferred that this group needed to develop their competence of cultural awareness and work with some cross-curricular themes and values. The answers are reflected below.

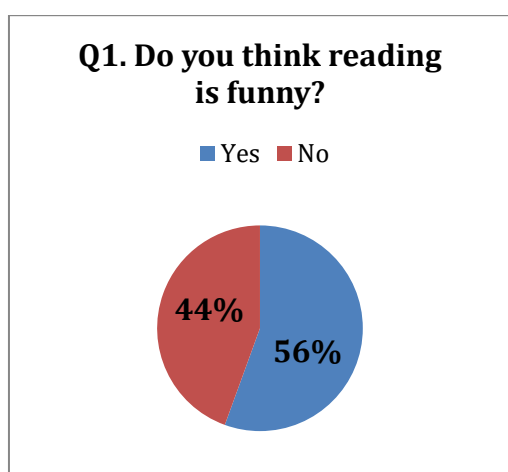


Figure 2. Question 1 from the initial questionnaire

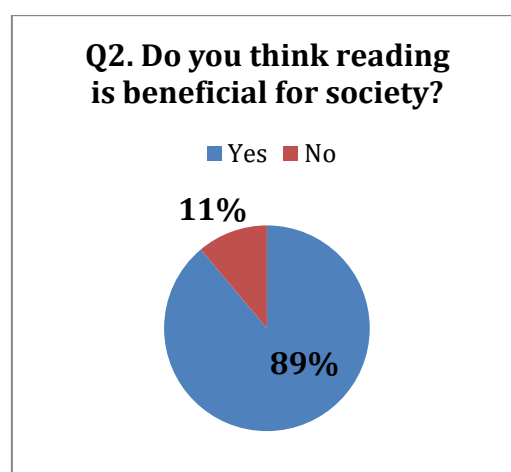


Figure 3. Question 2 from the initial questionnaire

Although students answered that they found literature important for society, some of them did not provide good reasons. For instance, one student said that it mattered because it helps you

with the subject area of “Lengua y Literatura”, and another explained that “the law” says so, which shows that they do not appreciate literature for its personal and cultural benefits. Furthermore, Figures 3 and 4 reflect the students’ lack of a reading habit, as less than 50 % of the group read literature, and even less so poetry, hence their inability to name two female writers from English-speaking countries (Figure 5).

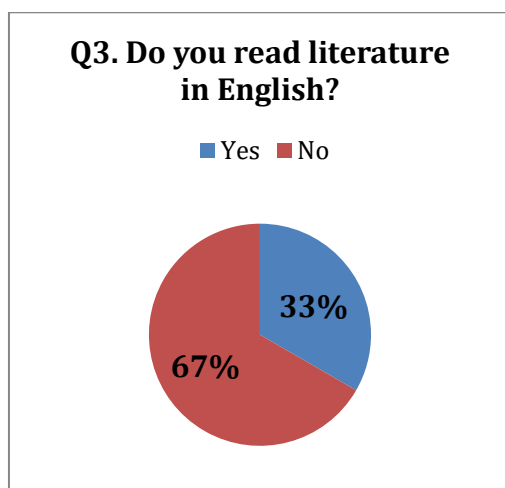


Figure 4. Question 3 from the initial questionnaire

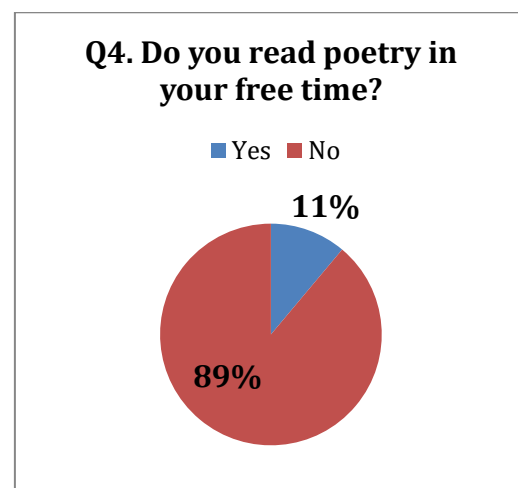


Figure 5. Question 4 from the initial questionnaire

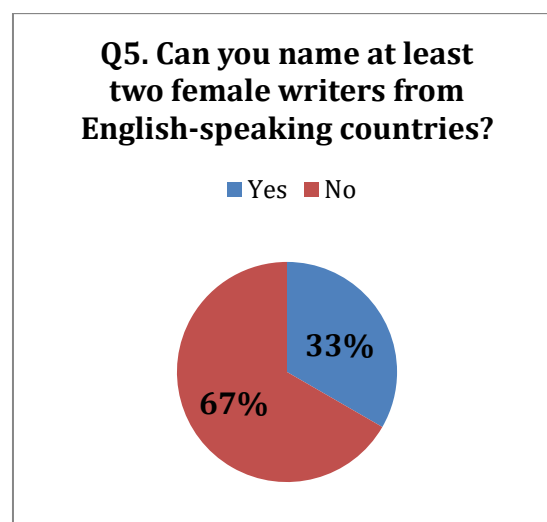


Figure 6. Question 5 from the initial questionnaire

Apart from lacking a reading habit, some students showed that they lacked gender awareness. Figure 7 indicates that 89 % of students supposedly knew what feminism was. However, among those 16 students, 2 demonstrated that they had a wrong conception of it, as they answered that feminism is “Las mujeres quieren ser iguales a los hombres” and “It's a

movement created by the woman”. Moreover, Figure 8 shows that 3 students denied that feminism is beneficial for society. What is worse, two of them said that it is as bad as sexism. As shown in Figure 9, only 72 % of students admitted to be feminists, leaving a 28 % of students who either refused to identify themselves as feminists or did not know what it was.

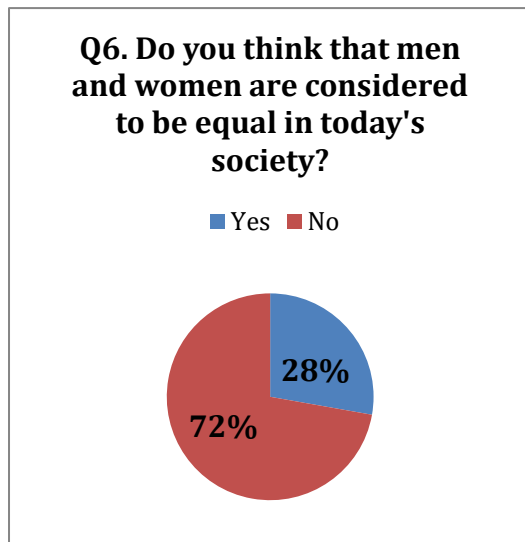


Figure 7. Question 6 from the initial questionnaire

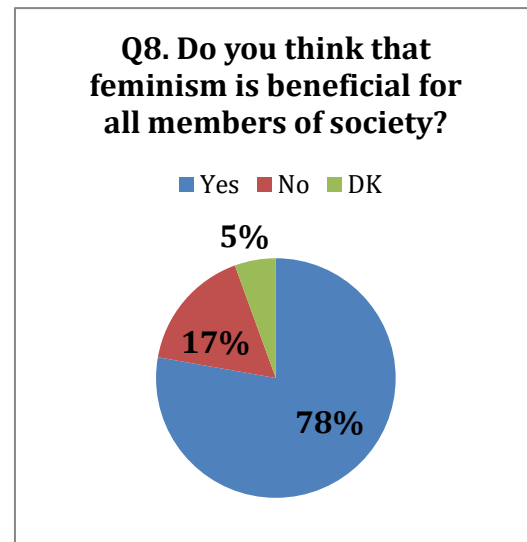


Figure 9. Question 8 from the initial questionnaire

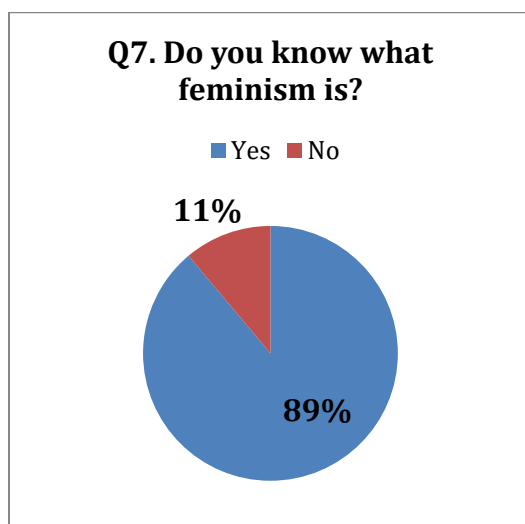


Figure 8. Question 7 from the initial questionnaire

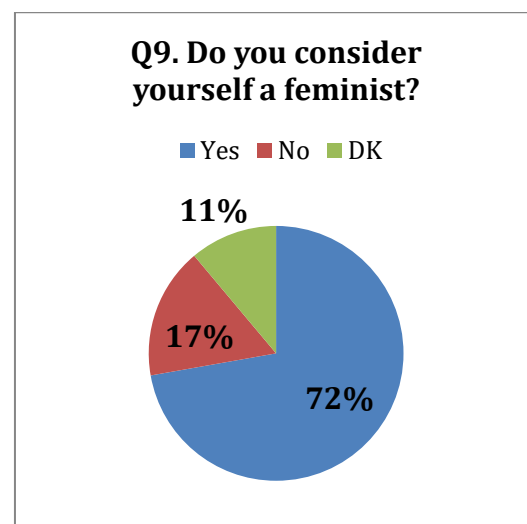


Figure 10. Question 9 from the initial questionnaire

As explained in the curricular framework (see page 12), cross-curricular values of gender equality, non-discrimination and equality of treatment could be successfully promoted through a literary project dealing with women writers and rights.

Poetry was the literary genre chosen for this project, mainly because of the linguistic reasons explained in page 11, which rendered it as the most appropriate genre for the target group's level. Apart from those reasons, students showed little knowledge and interest in poetry, so it was a good way to initiate them in appreciating this genre.

As explained before, readability tests were conducted to choose the poems for the project. These tests demonstrated that the poems were appropriate for the target group (see **appendices 3 to 6**). The results appear summarised below:

POET	POEM	AVERAGE GRADE LEVEL	YEARS
Marion Bernstein	"A Dream"	9	14-15
Dorothy Parker	"Interview"	6	11-12
Maya Angelou	"Still I Rise"	8	13-14
Wendy Cope	"He Tells Her"	4	9-10

Figure 11. Results from the readability tests of the four selected poems

From a linguistic perspective, the results show that "A Dream" was slightly more difficult than the other poems. However, it was still appropriate for the target group. Moreover, its themes and cultural baggage were not so challenging that they would hamper understanding. It is worth remembering that readability tests are a good tool, but they are not the ultimate answer when selecting texts, as conceptual and cultural complexity also play an important part in a text's readability (McKay, 1986).

Since this was a demanding project, mainly because of time limitations, homework was a powerful ally that helped me meet my teaching objectives. Although this is a controversial issue, it is a good way of optimising time and helping students become autonomous learners. Therefore, by making students organise themselves to meet task deadlines, they could develop their learning to learn competences and their sense of initiative and entrepreneurship. Additionally, homework tasks were clearly outlined and scaffolded to enable students to complete them successfully on their own.

The main advantage of PBL is that it allowed me to differentiate learning and cater for all students' needs, because it implies cooperative learning and, hence, positive

interdependence among students. In fact, Martín (2018) explains that both students with special needs and overachievers learn through positive interdependence. One of the ways of guaranteeing this during the project was through heterogeneous groupings, which were designed by their tutor. Any little change introduced to his arrangement was informed by the English teacher's advice. Finally, this project used multimodal resources (e.g. videos, audios, EdPuzzle and texts) that helped me accommodate different learning styles and intelligences.

5.2. Project Design

The general learning outcomes, or KUDs (Know-Understand-Do), of this project are for students to be able i) to demonstrate understanding of the concepts of feminism and sexism, and explain their societal impact by using the Present Perfect Simple, ii) to apply the rules of use of the present perfect simple to talk about changes and recent past events both in written and oral form, iii) to distinguish the basic elements of a poem, iv) to distinguish several figures of speech of poetry, v) to give biographical information about their poets using the Present Perfect Simple, as well as verb tenses studied in previous units such as the Present and Past Simple, vi) to briefly analyse a poem, and vii) to use language creatively to write a poem.

Following PBL, this project consists of seven stages that have been fitted in eight lessons, which are 55-minute long, to prepare students to achieve the aforementioned outcomes. Lessons are summarised in the chart included in the next page and fully explained in the **appendices 14 to 40**.

Stage	Lesson	Main procedures	Materials and resources	Interaction pattern	Evaluation criteria
Activation	1	<ul style="list-style-type: none"> - Topic presentation - Speaking task (Word cloud discussion) - Listening activity (EdPuzzle) - Challenge presentation (Voki) 	<ul style="list-style-type: none"> - PPT presentation - Word cloud - EdPuzzle - Voki - Google forms 	Group and individual work	Crit.IN.1.1. Crit.IN.2.1. Crit.IN.3.2. Crit.IN.4.1.
Discovery	2	<ul style="list-style-type: none"> - Deductive grammar explanation - Speaking task - Listening task - Grammar practice - "Thinker's Key" 	<ul style="list-style-type: none"> - PPT presentation - YouTube video - Google Drive 	Group and individual work	Crit.IN.1.1. Crit.IN.2.1. Crit.IN.3.1. Crit.IN.4.1.
Discovery	3	<ul style="list-style-type: none"> - Learning centres about poetry, literary devices, descriptive adjectives and writing a poem. 	<ul style="list-style-type: none"> - PPT presentation - Word cloud - YouTube video 	Group and individual work	Crit.IN.1.1. Crit.IN.2.1. Crit.IN.3.1.
Deepening	4	<ul style="list-style-type: none"> - Speaking task ("Round Robin") - Poem analysis - Writing task (PPT improvement) 	<ul style="list-style-type: none"> - PPT presentation - Google Drive 	Group and individual work	Crit.IN.2.1. Crit.IN.3.1. Crit.IN.4.1.
Planning + Creation	5	<ul style="list-style-type: none"> - Explanation of stages of writing as a process - Writing task (honouring poem) - Podcast planning and rehearsal 	<ul style="list-style-type: none"> - PPT presentation - Checklist 	Group work	Crit.IN.1.1. Crit.IN.2.1. Crit.IN.4.1.
Creation + Publishing	6	<ul style="list-style-type: none"> - Podcast recording and publishing - Reading + listing task (Do's and Don'ts about giving an oral presentation) - Language exercises about giving an oral presentation - Writing task (PPT finishing touches) 	<ul style="list-style-type: none"> - Voice recorder - Texts from the British Council - Google Drive 	Group work	Crit.IN.2.2. Crit.IN.3.1. Crit.IN.4.1.
Publishing	7	<ul style="list-style-type: none"> - Oral presentations + Listening task - Publishing of PPTs - Final questionnaire 	<ul style="list-style-type: none"> - PPT presentation - Chart for listening task - Google form 	Group and individual work	Crit.IN.1.1. Crit.IN.2.1. Crit.IN.3.1.
Assessment + Reflection	8	<ul style="list-style-type: none"> - Blog showcase - Speaking task (poetry recital) - Peer- and self-assessment - Writing task (5-minute paper) 	<ul style="list-style-type: none"> - Blog - Self- and peer-assessment rubric 	Group and individual work	Crit.IN.1.1. Crit.IN.2.1. Crit.IN.3.1. Crit.IN.4.1.

Figure 12. Project-plan overview

To sum up, the activation stage, i.e. lesson 1 (**see appendix 14**), helps students activate their previous knowledge about the topic of feminism and women's rights and familiarise themselves with the challenge and expectations of learning. The main tasks of this stage consist in a word cloud with key vocabulary about the topic, an EdPuzzle featuring Emma Watson so as to make the topic engaging and meaningful for students, the introduction of the challenge, the organisation of students and their roles, and a compass point to make them reflect on their worries, excites and needs. These tasks make students connect their previous knowledge with the new one, therefore engaging them in meaningful learning. Moreover, the use of EdTechs and ICTs is likely to motivate them, which is essential for language acquisition (Dörnyei, 1994).

This project challenges students to create real-world products, making the learning process engaging and meaningful (Bender, 2012). The challenge consists in creating a multimedia blog with several products designed by the students: a podcast about the poet's life, in which one student pretends to be the poet and interviewee, and the others are the interviewers, asking about her life and works; a PPT presentation with biographical information about the poets; and poems written by students honouring their poets. The rationale behind this is for students to learn to talk about recent past events and engage in communicative practice of the Present Perfect Simple, the target grammar point, and other forms studied in the school year, such as the Present and Past Simple, and for them to contribute to these women's fight by giving visibility to their works. The challenge is presented by means of the application "Voki" to motivate students, which is essential for language acquisition (Dörnyei, 1994). Assessment of their progress in the five skills and key competences is facilitated by the multimedia blog, which contains pushed output in both oral and written form.

The discovery stage provides students with multi-modal input, so that they can develop all language skills equally. Lessons 2 and 3 are devoted to teaching students the target grammar point, about the history of women's rights and about the poets in which they specialise. In lesson 2 (**see appendix 19**), grammar is taught inductively in order to stimulate cognitive processes that tend to be neglected by the tendency towards teaching grammar deductively. This is a more student-centred, constructivist approach to grammar teaching, which makes students acquire knowledge by themselves, always guided by teachers. This aspect, combined with pair work for students to discover the rules of the verb tense, involves them in communicative behaviour. As dictated by the curriculum (see page 13), the grammar point of this project appears in all the texts, so students study the linguistic forms in context.

Moreover, noticing and enhanced input are used to make students focus on form. All the texts are authentic materials, except for the practice grammar exercises, which were created specifically to practice the mentioned grammar issue in context, while also learning about these poet's lives and works. Then, the "Thinker's Key" routine is used for students to practice the interrogative form, because it implies a great cognitive effort from which students are likely to develop their linguistic competences. The homework of this lesson is to create a group PPT presentation, which students will improve throughout the project until they present it orally and upload it on the blog by the end of the project. To scaffold this task, the teacher provides students with a "WAGOLL", which serves as a model. Thus, writing as a product is used for this writing task, as it is not too demanding.

Lesson 3 (see **appendix 22**) consists in four learning centres aimed at preparing students to write an honouring poem, which is one of the final products of the project: one about poetry elements, other about literary devices, other about descriptive adjectives and one about writing a poem. All centres involve cooperative learning routines: "Think-Pair-Share", "Jot Thoughts", and "Round Table" (Kagan & Kagan, 2017), so that students can learn by interacting and cooperating with their classmates. Scaffolding is provided in the form of graphic organisers and cheat sheets to facilitate input processing (Vygotsky, 1978). The homework of this lesson is a quiz about literary devices to make students retrieve and improve their knowledge.

Lesson 4 (see **appendix 25**) is devoted to the analysis of the poems assigned to each group. There is an activation task that requires students to follow the "Round Robin" routine to discuss about three questions, which help them warm up for the poetry analysis. Furthermore, these questions belong to the Google Form given as homework in the first lesson, so they can check with their teammates whether their answers were right. The analysis is collaborative, so each student specialises in one aspect of the poem. To the PPT presentation that students did as homework after lesson 2, they have to add slides with information about their poets' literary production using the analysis carried out in this lesson, and with what they have learnt about women's rights from the poems.

Lessons 3 and 4 prepare students for lesson 5 (see **appendix 27**), in which students create a poem following the five stages of writing as a process: prewriting, drafting, revising, editing and publishing. This is the chosen approach to writing in this lesson, because this task is more challenging and creative, and writing as a process guides students towards successful writing without constraining their creativity with a model. As the four groups have different poets, the teacher has to make sure that he/she goes around the classroom helping all groups

equally. To scaffold this task, students are provided with a checklist (**see appendix 29**) for them to revise their poems before handing them in. Once the writing task is finished, students engage in the planning of the podcast, which shows that the sequence of activities progressively prepares students to complete the challenge.

Lessons 6 and 7 (**see appendices 30 to 37**) are devoted to the creation and publishing of two of the final products of the blog. In lesson 6, groups create, record and send their podcasts. One group at a time is recording, whereas the others are completing an ordering task that teaches them about how to give an oral presentation, which will be done in the next lesson. After recording the podcasts, students do more activities aimed at preparing them to orally present their PPTs next day. These tasks provide linguistic, as well as structural scaffolding. Additionally, the homework forces students to prepare their presentation, because they are required to complete a graphic organiser with what they intend to say during the presentation. Similarly, in lesson 7, one group at a time presents, meanwhile their classmates complete a think chart with information about the other poets, which is provided during the presentation. Tasks involving different skills are done simultaneously, which allows for time optimisation. Moreover, these lessons imply students' production of pushed output, which facilitates language acquisition (Swain, 1985).

Lastly, lesson 8 consists in the celebration, assessment and reflection on the project (**see appendix 39**). Time is devoted for students to see the product of their effort: the blog, together with the poem, the podcast and the PPT. Moreover, they can admire their contribution to giving visibility to women writers' contribution to gender equality. Afterwards, students are asked to assess themselves and their teammates, therefore helping them develop their learning to learn competences and sense of initiative and entrepreneurship. Moreover, this gives voice to all students and makes evaluation fairer. This form of self- and peer-assessment only amounts to 10 % of their final marks because, although it is important to make students responsible for their work, they are still too inexperienced to give this assessment a higher percentage of their final marks.

With respect to assessment, it is continuous, formative and integrative, as dictated by the curriculum. Therefore, tasks such as the compass point are designed to inform about students' needs for me to be able to accommodate them. Moreover, through formative tasks, they learn about their own learning process. Evaluation is also summative, and the marking criteria are as follows: 20% for the poem, 20 % for the podcast, 20 % for the oral presentation, 20 % for homework, 10 % for the self- and peer assessment and 10 % for attitude. Within the category of homework, four tasks are considered: the compass point (**see**

appendix 17), the PPT presentation, the quiz (see **appendix 24**), and the think chart with the information of the poets' lives (see **appendix 37**). The poem and the podcast are assessed with a checklist and a rubric (see **appendices 29 and 35** respectively), the oral presentation with a rubric (see **appendix 38**) and homework is marked as done or not. In the rubrics, important aspects are highlighted to guide students towards successful performance.

Key competences	Evaluation criteria	Assessment activities and tools	Marking criteria%
CCL-CD-CAA-CSC-CIEE-CCEC	Crit.IN.4.1.	Activity: Poem Tool: Rubric	20 %
CCL-CAA-CIEE-CCEC	Crit.IN.2.1.	Activity: Podcast Tool: Checklist	20 %
CCL-CD-CAA-CIEE-CSC-CCEC	Crit.IN.2.1.	Activity: Oral presentation Tool: Rubric	20 %
CCL – CD – CAA – CIEE – CSC – CCEC	<input type="checkbox"/> Crit.IN.3.1. <input type="checkbox"/> Crit.IN.4.1. <input type="checkbox"/> Crit.IN.3.1. <input type="checkbox"/> Crit.IN.1.1.	Activity: Homework <input type="checkbox"/> Compass point (lesson 1) <input type="checkbox"/> PPT (lesson 2) <input type="checkbox"/> Quiz (lesson 3) <input type="checkbox"/> Think chart (lesson 7)	20 %
CCL – CIEE – CSC	Crit.IN.3.1.	Activity: Self- and peer-assessment Tool: Rubric	10 %
CAA-CIEE-CSC		Students' attitude	10 %

Figure 13. Evaluation chart

In this project, the succession of tasks intends to prepare students to meet the challenges, while also developing their language skills and communicative competence. This project tries to provide students with a sense of direction towards the completion of the challenge, as well as make clear which steps should be followed to succeed. At the beginning of all lessons, there are tasks that help students warm up and retrieve their previous knowledge to be ready to face further tasks. Additionally, tasks become more difficult gradually to cater for all students' pace and needs. Since one of the final products, the PPT, is in continuous creation, fast finishers can work on it whenever they finish early. Finally, all necessary scaffolding is provided for students to be able process input, so that it can eventually result in uptake and language acquisition (Vygotsky, 1978).

5.3. Implementation: Pilot Project

5.3.1. Description of Implementation.

Due to time limitations, I chose five lessons from the general project to be implemented during *Practicum II*, which are described in detailed in the appendices. These lessons served as a pilot version of the project that could give me feedback on its strengths and weaknesses. The rationale behind the selection of lessons is based on the stages of PBL, so the most important stages remained: the first lesson for activation (see **appendix 41**), the second one for discovery (see **appendix 42**), the third one for deepening (see **appendix 45**), the fourth one for planning and creation (see **appendix 48**), and the fifth and last one for publishing (see **appendix 49**). Since reflection on learning and self- and peer-assessment were the most dispensable aspects of the project, and given the scarcity of time for implementing, they were eliminated from the pilot project.

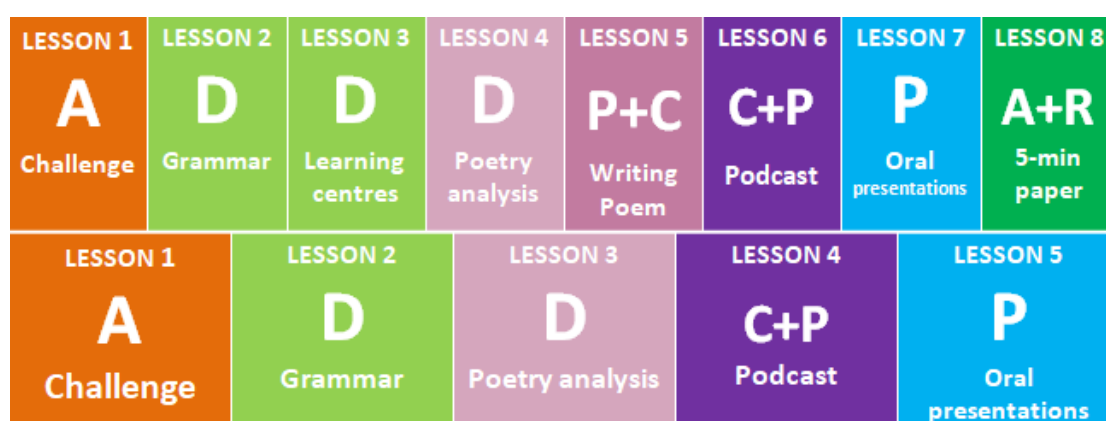


Figure 14. Correspondence between the original and the implemented project plans.³

Another aspect that was changed from the original project was the approach to teaching grammar. Since a deductive presentation of grammar is less time-consuming, therefore allowing more time for practice, my mentor teacher advised me to present the linguistic form deductively to guarantee sufficient time for students to practice and learn it. Therefore, in the original project, grammar was presented inductively (see **appendix 20**), whereas in the implementation, it was presented deductively following an instructional sequence similar to the three P's (see **appendix 43**). Moreover, the lack of time also forced me to eliminate the lesson dedicated to writing the honouring poem from the pilot experience

³ “A” stands for “activation” in the first lesson and for “assessment” in the last one. “D” stands for “discovery” in lessons 2 and 3, and for “deepening” in lesson 4. In lessons 5, 6 and 7 “P” stands for “publishing” and “C” for creation. Finally, in lesson 8 “R” stands for “reflection”.

5.3.2. Data Observed during Implementation.

The data from the pilot project was gathered by means of observation schemes focusing on student interaction and participation in order to examine the development of language skills and communicative competence in this target group. Furthermore, the groups' assignments, together with the final products (**see appendix 52**), were stored in their Team Drives. These served as demonstrations of learning that informed me about language acquisition and the development of gender and cultural awareness in this target group.

The observation scheme for student interaction was used during the most significant communicative tasks, the word cloud discussion (lesson 1), the listing tasks about women's rights (lesson 2), the "Round Robin" activity (lesson 3), the podcast (lesson 4) and oral presentations (lesson 5). The schemes (**see appendix 12**) show that most students were engaged in the tasks and in meaningful communication, so communicative competence was likely to develop (Richards & Rodgers, 2001). In some cases, students did not participate actively because they had not done their homework, which was necessary for some tasks, such as the "Round Robin" activity (**see appendix 26**) in lesson 3, which required students to have completed a Google Form at home. The most successful communicative tasks were the podcast and oral presentations, as most students made a great effort to conform to the guidelines and meet the challenge. Moreover, they widely used the target grammar point in these tasks. On the contrary, it is worth mentioning the case of one student, whose affective filter got so high due to communicative tasks that he rarely spoke. Furthermore, he did not attend class the day of the oral presentations, which was a common practice for him.

Concerning CLT focus on both fluency and accuracy, the observation schemes reveal that the project may have failed in providing students with opportunities to develop accuracy of production, compared to fluency. Although there were activities that focused on form, such as the practice exercises of the Present Perfect Simple and the "Thinker's Key" activity, there were many more focusing on students' fluency and pushed output. In fact, the observation tools reflect that many students could speak fluently, whereas few students could speak accurately. This is reflected in the podcast, in which students made mistakes such as "when old are you?". Even in written form, the groups' PPT presentations show that students lacked accuracy and knowledge not only about the Present Perfect Simple, but also about other grammar points that they supposedly knew, such as the Present and Past Simple. For instance, in the same PPT there were several mistakes such "she doesn't have any childrens but she are marry with Lachlan Mackinnon" and "she didn't published any magazine.

Furthermore, the scarcity of accuracy or fluency may have been caused by a lack of enabling and/or communicative tasks focusing on the Present Perfect Simple. Indeed, the schemes reveal that in several tasks, such as the listing task (lesson 2) and the “Round Robin” (lesson 3), students could complete the task without using this verb tense. Therefore, they resorted to other tenses and avoided using the Present Perfect Simple, which was counter-productive because there is no language acquisition without comprehensible output (Swain, 1985). Although tasks should not oblige students to use specific linguistic forms as they stop being meaningful (Ellis, 2003), its use could have been promoted to a greater extent. The implementation taught me that linguistic scaffolding helps and urges students to use the target form. Thus, despite having provided linguistic scaffolding, more could have been offered to make students use the target verbal tense in some tasks.

On the other hand, students did not seem to take advantage of enabling tasks. For example, in lesson 2 they were provided with 10 and 7 seven minutes to complete two grammar-based activities. Although the first one was completed by all the students, the second one was handed in only by 5. Apart from showing that they easily got tired of grammar practice, it also reflects their lack of study habits, a deficiency that had already been noticed in *Practicum III*. Even though their attitude improved during my teaching period, there were still too many underachievers in this class.

Concerning the observation of the students’ participation during teacher-fronted instruction, only one scheme was completed, because there were a few instances of this kind of teaching. This scheme reveals that students were participative (**see appendix 13**), which demonstrates that teacher-fronted instruction can be useful in the EFL classroom, provided that it is not the norm. Since lessons were mostly student-centred, learners tolerated some teacher-centred time without disengaging from the lesson.

As regards the development of gender and cultural awareness, the PPT presentations reflect students’ creative effort and knowledge about the writers’ lives, poetry and contribution to denouncing patriarchy. They provided insightful summaries of their poems. For example, as may be observed in the link provided in appendix, one group explained about Wendy Cope’s poem “He Tells Her” that “She [the poet] wants to explain with the poem that men don’t always have to be right and that women have less right to opine because of patriarchy”. Another group said about Maya Angelou’s “Still I Rise” that “We supposed that when Maya was writing this poem she was a bit angry because she was talking about the difficulties that she had to lead, but also she was feeling proud and strong because she talked about fight against all the problems”. These examples reflect that students engaged in creative

and critical thinking. Furthermore, the slides comprising students' final reflection on what they had learnt about the poets show that the learning objectives about the aforementioned cross-curricular values were achieved. For instance, one group said: "the poem taught me that in Maya's time women and specially black women had to fight for her rights because the rights of men and women were very unequal".

Apart from learning about women's rights, students acknowledged that they had learnt vocabulary and information about their poets in their oral presentations. The group specialised in Dorothy Parker stated, "With the poem interview by Dorothy Parker we have learned new vocabulary that we didn't know before about gender roles, women's rights". In the same way, the group dealing with Marion Bernstein explained, "We learn a lot of things of Marion Bernstein like, when she was born and where, when she was died and where, some things of poetry like why she did that poem". Learning about these facts helped students to better understand not only the studied poems, but also the unfair social conditions that have subdued women throughout history. At the same time, this contributed to the development of students' knowledge about the evolution of women's rights, one of the objectives of my teaching plan.

Finally, I observed that students had learnt about the importance of positive interdependence through cooperative work (Martín, 2018). Since task completion depended on the whole group, they soon realised that adopting their roles, doing their own work and helping each other would lead them to success. Therefore, they were able to learn at their own pace and within their capabilities, as they all nurtured from each other. Nonetheless, the group specialised in Wendy Cope clearly lacked group cohesion (Dörnyei, 1994), which hampered cooperation and task completion. Since they did not assume their roles and worked separately, their podcast, oral presentation and PPT were incoherent. Indeed, I had to stop them from having an argument during the podcast recording. Moreover, one member of this group did not attend the day of the oral presentations for no apparent reason, which also reflects the lack of camaraderie.

5.3.3. Changes based on implementation.

The data gathered in the implementation shows that the project could be improved in several aspects. Firstly, they indicate that some communicative tasks (e.g. the "Round Robin") did not promote the use of the Present Perfect Simple. One way to urge students to use it would be to provide it as linguistic scaffolding to help them complete the task. Secondly, the results display that the target group would have benefitted from a stronger focus on form and

accuracy. Even though most students were fluent in English, they made major grammar mistakes. Therefore, I would include more enabling tasks for them to practice and apply the target linguistic form, such as cued dialogues. Thirdly, the data reveal that Spanish was used recurrently, as the students resorted to their mother tongue when they had lexical or grammatical doubts, instead of using communication strategies, such as paraphrasing and description. Although this problem was not caused by the pilot project, it could be addressed by teaching students communication strategies.

As mentioned above, several students did not do their homework, which impeded their participation in some activities. This is why homework can be considered an area of improvement. Although the tasks were thoroughly explained in class and in a document to which all students had access, some of them, such as creating the PPT (lesson 2), might have been too demanding for a few students. Thus, tiered assignments could be a way of improving this aspect for my future teaching, without disposing of homework. In groups such as this one, which much needed academic habits, homework should not be eliminated, as it is a means of teaching students about responsibility and autonomy.

Apart from the aforementioned deficiencies, the pilot project can be considered a success, as students completed the challenge and created the products whereby to contribute to these women writers' cause, while also developing their key and communicative competences, as well as cross-curricular values. Nonetheless, I am aware that the whole project should be implemented in the future in diverse contexts in order to obtain more meaningful results.

5.4. Post-test

Apart from students' creations (the podcast and the PPT presentations), which are very valid demonstrations of learning, the final questionnaire completed by the students in the last lesson also reflects their learning and development at a linguistic and personal level. It is necessary to remark that 17 students completed the final test, as one student did not attend the lesson on the day it was done.

Results of the section about literature and poetry are displayed hereby (for further details **see appendices 50 and 51**). Figure 15 shows that students' interest in literature increased. Moreover, Figure 16 indicates that they started considering literature beneficial from an academic and a social perspective. For example, one student claimed: "la literatura ayuda mucho con la ortografía, el vocabulario. Además, te permite hablar con más propiedad". Nonetheless, there was still one student who considered literature useless.

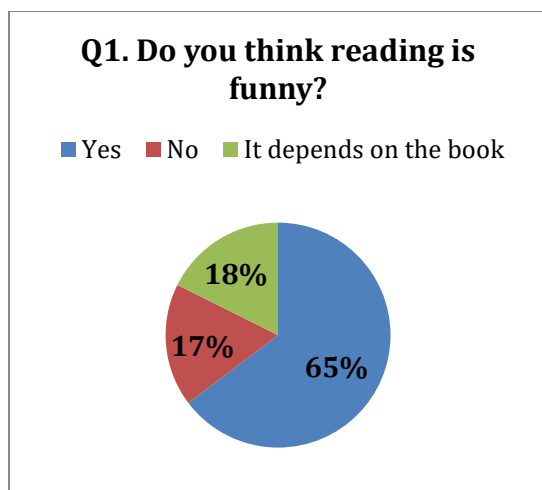


Figure 15. Question 1 from the final questionnaire

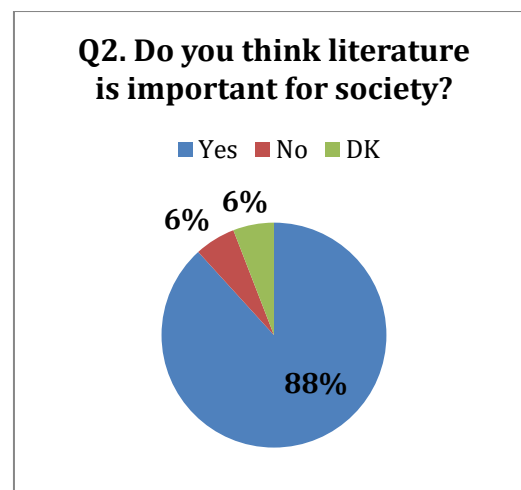


Figure 16. Question 2 from the final questionnaire

Figure 17 indicates that the project encouraged students to read more literature in English. Moreover, Figure 19 displays the ultimate evidence of learning, as all students, but one, were able to name two female writers from an English-speaking country. Surprisingly, unlike in the initial test, the student who asserted that literature is useless in question 2 was able to name two female writers, therefore proving that literature had made a positive impact on him. However, Figure 18 indicates that this project failed to engage students in reading poetry beyond the classroom, since only 29 % of students started appreciating poetry. Thus, for the future, I would try to achieve this objective by working only on one poem, which would be chosen by students from a short selection provided by the teacher, so the interest and relevance components of motivation are conducive to language acquisition (Dörnyei, 1994), as well as appreciation of poetry.

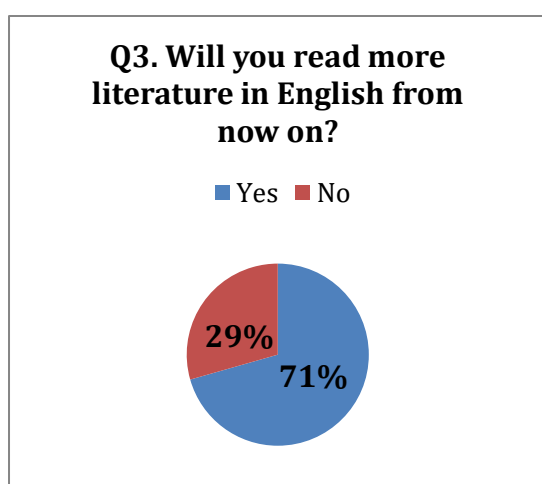


Figure 17. Question 3 from the final questionnaire

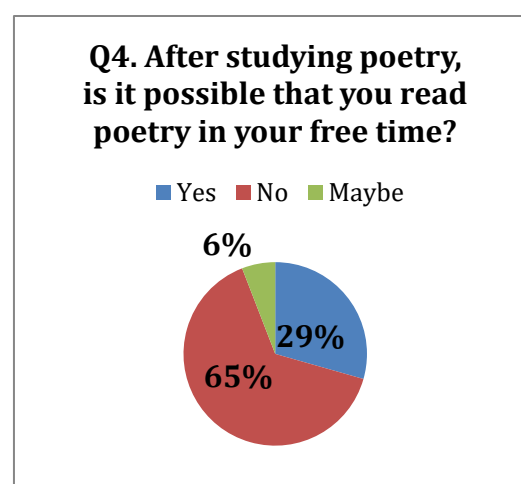


Figure 18. Question 4 from the final questionnaire

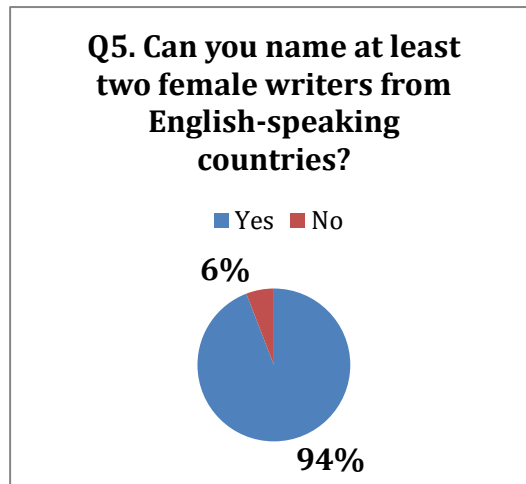


Figure 19. Question 5 from the final questionnaire

Concerning the section about feminism, it reflects a change in students' conception of gender equality and women's rights and increased knowledge about these topics. To question 6 (see Figure 20), 94 % of students answered "no", as opposed to the 72 % in the pre-test, which may indicate that 4 students realised that men and women are not considered equal in contemporary society. Although Figure 21 indicates that 94 % of students knew what feminism is, some definitions say the opposite. Namely, 2 students answered that feminism is a women's movement implying that it is only beneficial for women, which indicates that, in these two cases, this project failed to teach that feminism is advantageous for both sexes. This suspicion is confirmed by Figure 22, which displays that 35 % of students did not regard feminism as beneficial for the whole society.

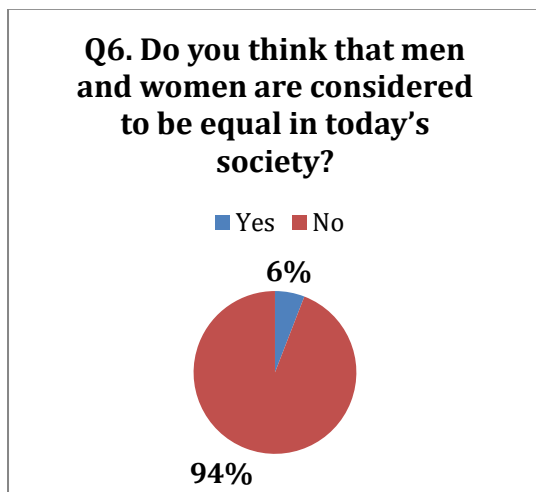


Figure 20. Question 6 from the final questionnaire

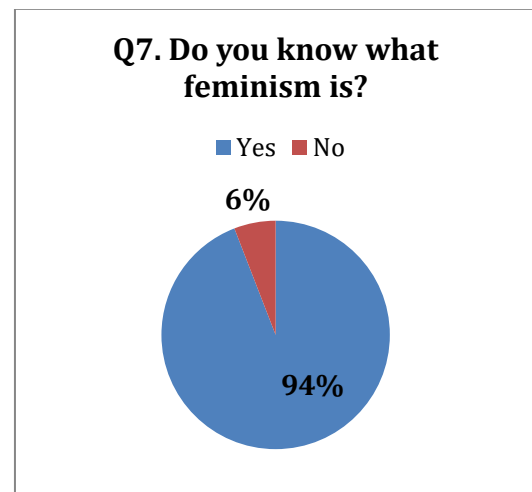


Figure 21. Question 7 from the final questionnaire

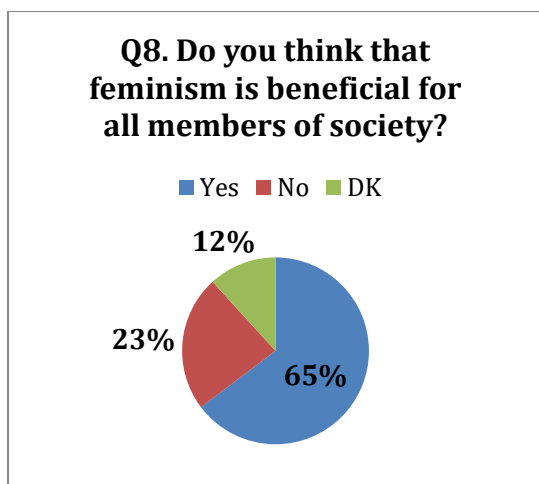


Figure 22. Question 8 from the final questionnaire

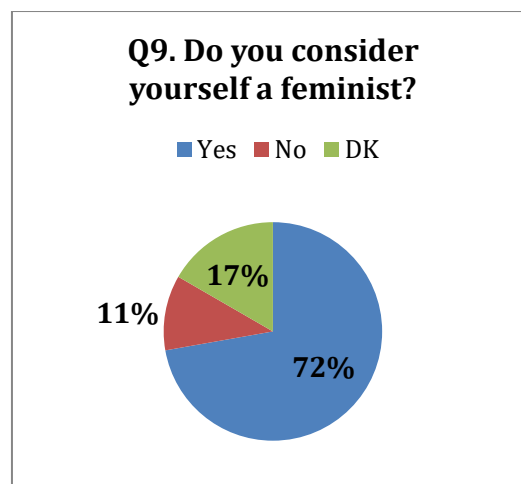


Figure 23. Question 9 from the final questionnaire

Figures 24, 25 and 26 confirm that, in general, students learnt about women's rights and feminism. Figure 24 shows that 88 % of respondents acknowledged that they knew more about women's rights and feminism due to the literary project. Furthermore, Figures 25 and 26 demonstrate that most students enjoyed and learnt much about these themes. Only one student denied that he had found the project useful. However, his exact answer was "me da igual", which seems to be an infantile way of showing his discontent with the project. Lastly, it seems worth highlighting a student's answer that demonstrates that the objective of raising awareness of the evolution of women's rights was achieved: "Si, me interesa cambiar a la igualdad total [...] y estos trabajos ayudan a saber más sobre cómo era antes y como es ahora y todo lo q ha cambiado la sociedad respecto la igualdad".

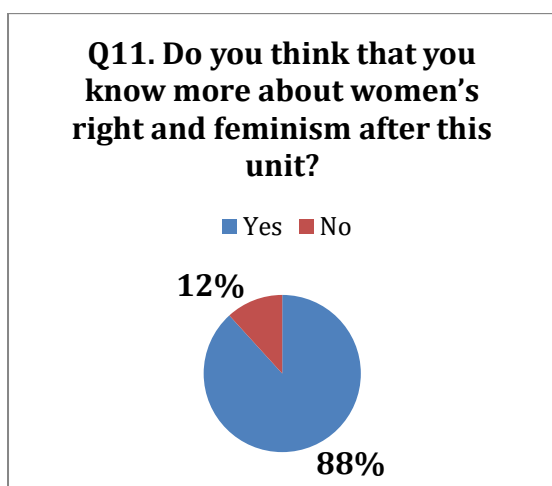


Figure 24. Question 11 from the final questionnaire

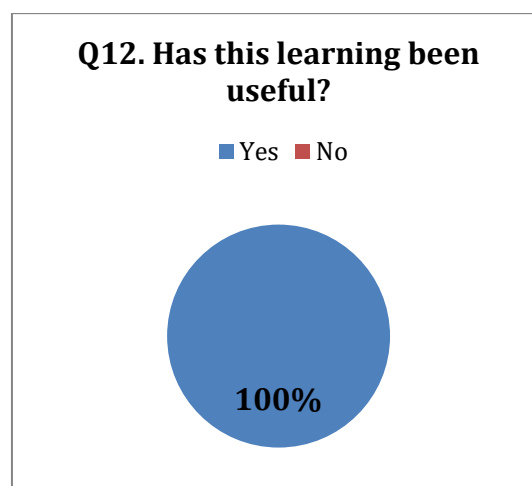


Figure 25. Question 12 from the final questionnaire

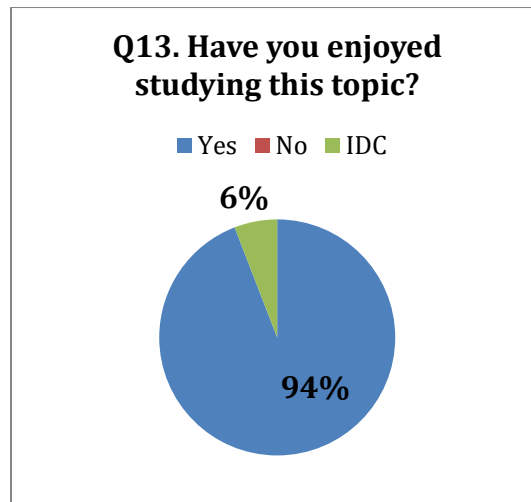


Figure 26. Question 13 from the final questionnaire

As reflected in the final test, there was an improvement in the target group regarding their knowledge about feminism and women's rights. Although a few students failed to understand that feminism benefits both sexes, they still realised that sexism is a social illness to be eradicated. Moreover, cultural and literary awareness seemed to have developed highly, as the results indicate that most students started or continued appreciating literature. Since the project seemed to have failed in stirring most students' interest in poetry, for the future, I would choose poems focusing on topics that may be more relatable for students, or another type of poems such as the Haiku, which is interesting from a linguistic, literary and visual perspective, so that students would learn that poetry is a versatile, enthralling genre. Regardless of this, as has been demonstrated in this section, students greatly benefited from this literary project from an academic, social and personal perspective.

6. Conclusion

This dissertation has sought to demonstrate that literature is a useful resource for the EFL secondary education classroom which, through PBL, can contribute to the achievement of curricular objectives such as developing students' key competences, communicative competence and teaching cross-curricular values. Hence, with this research I intended to prove that a literary project about women writers of the past and present would succeed in making students aware of the importance of literature and feminism as transformative agents of social development that have helped society move towards gender equality.

On the one hand, the literary project has proved to be effective in developing students' ability in the five skills, together with their communicative competence. This could be seen in the two main demonstrations of learning in the project implementation, the podcast and the oral presentations, which were supported by PPTs created by students. These products showed that students had learnt to interact using the Present Perfect Simple and that they had become more fluent and slightly more accurate in communicating their ideas using this verb tense and others such as the Past Simple, together with new vocabulary about the theme of feminism, which are crucial for attaining communicative competence. The project also helped the target group become aware of the extent to which women's rights have improved thanks to feminism and, particularly, thanks to the fight of people such as the women writers that were the subject of study in my teaching plan. Moreover, most students also realised that feminism is beneficial for all members of society, which was one of the main teaching objectives of this unit. Furthermore, the project succeeded in initiating most students in extensive reading, mainly of poetry, and regarding literature as a source of enjoyment and knowledge beyond the classroom. From reading poetry, students learnt not only about this forgotten genre among teenagers, but they also learnt new vocabulary and grammar, an aspect that was remarked by several students in the post-test. This particular type of poetry, denunciation poetry, taught them about society's evolution and needs and helped them develop critical thinking.

On the other hand, this project revealed that the target group needed to keep working with the communicative approach framework, which was rarely used by their English teacher. Although they managed to speak and write, they lacked fluency and even more so accuracy of production. It seems that these students needed to use the target grammar point more widely for them to be able to produce it fluently as well as accurately. Therefore, in future implementations, the project may be improved by providing more enabling and

communication activities focused on the Present Perfect Simple, together with linguistic scaffolding in communicative tasks, so that students are able to practice and use this linguistic form in a meaningful context. As regards the achievement of cross-curricular objectives, the final questionnaire unveiled that a few students were unable to explain what feminism was and why it was advantageous for both sexes, which were some of my key teaching aims. In my future teaching, this could be prevented by providing students with input that explicitly states the benefits of feminism for both men and women.

Finally, it seems that this project could be improved regarding its effectiveness in increasing all the students' interest in literature and poetry. Although most of these students showed an increased interest in them by the end of the project, a few continued claiming that literature was boring and useless. Nonetheless, the number of students who were disengaged or whose opinion about literature and gender awareness did not experience a positive evolution is insignificant compared to those who learnt and enjoyed this project.

Despite having found areas of improvement, it can be said that this literary project has succeeded in helping students develop their communicative competence, which was my ultimate teaching aim, at the same time they developed their cultural and gender awareness. In Bernstein's own words, this project seems to have led to "a more advanced and very much brighter day" (Bernstein, n.d. cited in Cohen & Fleming, 2010) for this group of students as regards their English proficiency and feminist values.

7. Works Cited

- Bender, W. N. 2012. *Project-based Learning: Differentiating instruction for the 21st century*. London: Corwin.
- BOE. 2014. *Real Decreto 1105/2014*. Retrieved from: <https://www.boe.es/boe/dias/2015/01/03/pdfs/BOE-A-2015-37.pdf>
- BOA. 2016. *Orden ECD/489/2016*. Retrieved from: <http://www.educaragon.org/FILES/Cuerpo%20Orden%20Curriculo%20ESO.pdf>
- Brandl, K. 2008. *Communicative Language Teaching in Action: Putting Principles to Work*. NJ: Pearson Prentice Hall.
- Brown, H. D. 2002. "English Language Teaching in the 'Post-Method Era': Toward Better Diagnosis, Treatment and Assessment", in Richards and Renandya (Eds.) *Methodology in Language Teaching* (pp. 9-18). Cambridge, UK: Cambridge University Press.
- Brown, H. D. 2007a. "A 'Methodical History' of Language Teaching", in *Teaching by Principles: An interactive Approach to Language Pedagogy* (pp. 40-61). New York: Pearson Longman.
- Brown, H. D. 2007b. "The Postmethod Era: Toward Informed Approaches", in *Teaching by Principles: An interactive Approach to Language Pedagogy* (pp. 13-38). New York: Pearson Longman.
- Cohen, E., & Fleming, L. (2010). *Mirren's autobiography: the life and poetry of Marion Bernstein (1846-1906)*.
- Collie, J. & Slater, S. 1987. *Literature in the Language Classroom*. Cambridge, UK: Cambridge University Press.
- Council of Europe, 2001. *Common European Framework of Reference for Languages: Learning, teaching, assessment*. Retrieved from: <https://rm.coe.int/16802fc1bf>
- Dörnyei, 1994. "Motivation and Motivating in the Foreign Language Classroom". *The Modern Language Journal* (78)3, 273-284.
- Elliott, J. 1991. "Literature in the Teaching of English as a Foreign Language". *Revista Alicantina de Estudios Ingleses*, 4, 65-69. Retrieved from: <https://pdfs.semanticscholar.org/fea0/1d479892390571ff486e28b49f9bb5f33dba.pdf>
- Ellis, R. 2003. "Criterial Features of a Task", in *Task-based Language Teaching and Learning* (pp. 9-10). Oxford: Oxford University Press.
- Estaire, S. & Zanón, J. 1994. *Planning Classwork: A Task-based Approach*. Oxford: Heinemann.

- Gil, V. (2019). *Project-Based Language Learning for the EFL Classroom* [Diapositivas de PowerPoint]. Retrieved from:
https://docs.google.com/presentation/d/1HHBZFI2255JDsFAqaXhiqzubWO8oPgZ2EeDNhRGeK_s/edit?usp=sharing
- Kagan, S. & Kagan, M. (2017). *Kagan Cooperative Learning*. California: Kagan Publishing.
- Krashen, S. (1985). *The Input Hypothesis: Issues and Implications*. Beverly Hills: Laredo Publishing Company.
- Littlewood, W. (1986). "Literature in the School Foreign-Language Course". In C. J. Brumfit and R. A. Carter (Eds.), *Literature and Language Teaching* (pp.177–83). Oxford: Oxford University Press.
- Long, M. (1981). "Input, Interaction, and Second-Language Acquisition", in *Annals of the New York Academy of Sciences*, 379. doi.org/10.1111/j.1749-6632.1981.tb42014.x
- Maley, A. (2001). "Literature in the language classroom", in R. Carter & D. Nunan (Eds.), *The Cambridge Guide to Teaching English to Speakers of Other Languages* (pp. 180-185). Cambridge, UK: Cambridge University Press. doi:10.1017/CBO9780511667206.027
- Martín, M. 2018. *El trabajo por proyectos: Una vía para el aprendizaje activo*. Madrid: Santillana Activa.
- McKay, S. 1986. "Literature in the ESL Classroom", in C.J. Brumfit and R.A. Carter (Eds), *Literature and Language Teaching* (pp. 191-198).Cambridge, UK: Oxford University Press
- Neuman, P. 2019. "Research Instruments" [PDF file]. Retrieved from:
https://moodle2.unizar.es/add/pluginfile.php/2173223/mod_resource/content/1/Research%20instruments%202019%20version.pdf
- Nunan, D. (1989). *Designing Tasks for the Communicative Classroom*. Cambridge, UK: Cambridge University Press.
- Nunan, D. & Bailey, K. M. 2009. *Exploring Second Language Classroom Research*. Boston: Heinle.
- Reilly, N. 2012. "What Is the Role of Poetry in Second Language Learning and Teaching?". Retrieved from: <https://es.slideshare.net/NataliaReillyPhD/reilly-poetry-in-sla>
- Richards, J. C. & Rodgers T.S. 2001. *Approaches and Methods in Language Teaching*. Cambridge, UK: Cambridge University Press.
- Schmitt, N., Jiang, X., & Grabe, W. (2011). "The Percentage of Words Known in a Text and Reading Comprehension". *The Modern Language Journal*, 95(1), 26-43.

- Swain, M. 1985. "Communicative competence: Some roles of comprehensible input and comprehensible output in development, in S. Grass and C. Madden (Eds.), *Input in Second Language Acquisition* (pp. 235-256). Massachusetts: Newbury House.
- Vygotsky, L. S. (1978). *Mind in Society*. Cambridge, US: Harvard University Press.

8. Appendices

Appendix 1: Initial questionnaire (pre-test)

Link: <https://forms.gle/kRRAqbJitFXhkna16>

QR Code:



Appendix 2: Checklists used for the selection of poems

POEM: "A DREAM" BY MARION BERNSTEIN

I. Structural suitability / Linguistic demands

Is the language too difficult?

Yes

No

X

Does it contain tenses that students are not familiar with?

X

Does it contain the grammar point subject of study?

X

Is the syntactic structure too complex?

X

Does the readability test score low enough= max. suitable for native speakers of their age)?

X

II. Stylistic appropriateness

Is language too archaic?

X

Is language functional?

X

Is language typical of daily use?

X

III. Topic

Are students familiar with the topic?

X

Are students likely to get engaged with the topic?

X

Is students' cultural knowledge enough to deal with the topic?

X

Is the topic relevant for students?

X

IV. Underlying theme

Are students familiar with the underlying themes?

X

Are the underlying themes too complex or alien for students?

X

POEM: "INTERVIEW" BY DOROTHY PARKER

I. Structural suitability / Linguistic demands

Is the language too difficult?

Yes

No

X

Does it contain tenses that students are not familiar with?

X

Does it contain the grammar point subject of study?

X

Is the syntactic structure too complex?

X

Does the readability test score low enough (=max. suitable for native speakers of their age)?

X

II. Stylistic appropriateness

Is language too archaic?

X

Is language functional?

X

Is language typical of daily use?

X

III. Topic

Are students familiar with the topic?

X

Are students likely to get engaged with the topic?

X

Is students' cultural knowledge enough to deal with the topic?

X

Is the topic relevant for students?

X

IV. Underlying theme

Are students familiar with the underlying themes?

X

Are the underlying themes too complex or alien for students?

X

POEM: "STILL I RISE" BY MAYA ANGELOU

I. Structural suitability / Linguistic demands

Is the language too difficult?

Yes

No

X

Does it contain tenses that students are not familiar with?

X

Does it contain the grammar point subject of study?

X

Is the syntactic structure too complex?

X

Does the readability test score low enough = max. suitable for native speakers of their age)?

X

II. Stylistic appropriateness

Is language too archaic?

X

Is language functional?

X

Is language typical of daily use?

X

III. Topic

Are students familiar with the topic?

X

Are students likely to get engaged with the topic?

X

Is students' cultural knowledge enough to deal with the topic?

X

Is the topic relevant for students?

X

IV. Underlying theme

Are students familiar with the underlying themes?

X

Are the underlying themes too complex or alien for students?

X

POEM: "HE TELLS HER" BY WENDY COPE

I. Structural suitability / Linguistic demands

Is the language too difficult?

Yes

No

X

Does it contain tenses that students are not familiar with?

X

Does it contain the grammar point subject of study?

X

Is the syntactic structure too complex?

X

Does the readability test score low enough= max. suitable for native speakers of their age)?

X

II. Stylistic appropriateness

Is language too archaic?

X

Is language functional?

X

Is language typical of daily use?

X

III. Topic

Are students familiar with the topic?

X

Are students likely to get engaged with the topic?

X

Is students' cultural knowledge enough to deal with the topic?

X

Is the topic relevant for students?

X

IV. Underlying theme

Are students familiar with the underlying themes?

X

Are the underlying themes too complex or alien for students?

X

Appendix 3: Readability test of Marion Bernstein's poem "A Dream"

TEST RESULTS:

Your text has an average **grade level of about 9**. It should be easily understood by 14 to 15 year olds.

READABILITY INDICES

Flesch Kincaid Reading Ease

73.9

Gunning Fog Score

10.7

SMOG Index

7.8

Coleman Liau Index

11.4

Automated Readability Index

9.7

TEXT STATISTICS

No. of sentences

4

No. of words

75

No. of complex words

7

Percent of complex words

9.33%

Average words per sentence

18.75

Average syllables per word

1.35

What do these results mean?

The indicator bars give a visual guide for the readability of the text. Red is a low readability score. Green is easily readable.

Flesch Kincaid Reading Ease

Based on a 0-100 scale. A high score means the text is easier to read. Low scores suggest the text is complicated to understand.

$206.835 - 1.015 \times (\text{words/sentences}) - 84.6 \times (\text{syllables/words})$

A value between 60 and 80 should be easy for a 12 to 15 year old to understand.

Grade Level indicators

These equate the readability of the text to the US schools grade level system.

Flesch Kincaid Grade Level

$0.39 \times (\text{words/sentences}) + 11.8 \times (\text{syllables/words}) - 15.59$

Gunning Fog Score

$0.4 \times ((\text{words/sentences}) + 100 \times (\text{complexWords/words}))$

SMOG Index

$1.0430 \times \sqrt{30 \times \text{complexWords/sentences}} + 3.1291$

Coleman Liau Index

$5.89 \times (\text{characters/words}) - 0.3 \times (\text{sentences/words}) - 15.8$

Automated Readability Index (ARI)

$4.71 \times (\text{characters/words}) + 0.5 \times (\text{words/sentences}) - 21.43$

Coleman Liau and ARI rely on counting characters, words and sentence. The other indices consider number of syllables and complex words (polysyllabics - with 3 or more syllables) too. Opinions vary on which type are the most accurate. It is more difficult to automate the counting of syllable as the English language does not comply to strict standards!

Appendix 4: Readability test of Dorothy Parker’s poem “Interview”

TEST RESULTS:

Your text has an average **grade level of about 6**. It should be easily understood by 11 to 12 year olds.

READABILITY INDICES

Flesch Kincaid Reading Ease

84.7

Flesch Kincaid Grade Level

3.8

Gunning Fog Score

5.9

SMOG Index

4.4

Coleman Liau Index

10.4

Automated Readability Index

4.4

TEXT STATISTICS

No. of sentences

6

No. of words

58

No. of complex words

3

Percent of complex words

5.17%

Average words per sentence

9.67

Average syllables per word

1.33

What do these results mean?

The indicator bars give a visual guide for the readability of the text. Red is a low readability score. Green is easily readable.

Flesch Kincaid Reading Ease

Based on a 0-100 scale. A high score means the text is easier to read. Low scores suggest the text is complicated to understand.

$206.835 - 1.015 \times (\text{words/sentences}) - 84.6 \times (\text{syllables/words})$

A value between 60 and 80 should be easy for a 12 to 15 year old to understand.

Grade Level indicators

These equate the readability of the text to the US schools grade level system.

Flesch Kincaid Grade Level

$0.39 \times (\text{words/sentences}) + 11.8 \times (\text{syllables/words}) - 15.59$

Gunning Fog Score

$0.4 \times ((\text{words/sentences}) + 100 \times (\text{complexWords/words}))$

SMOG Index

$1.0430 \times \text{sqrt}(30 \times \text{complexWords/sentences}) + 3.1291$

Coleman Liau Index

$5.89 \times (\text{characters/words}) - 0.3 \times (\text{sentences/words}) - 15.8$

Automated Readability Index (ARI)

$4.71 \times (\text{characters/words}) + 0.5 \times (\text{words/sentences}) - 21.43$

Coleman Liau and ARI rely on counting characters, words and sentence. The other indices consider number of syllables and complex words (polysyllabics - with 3 or more syllables) too. Opinions vary on which type are the most accurate. It is more difficult to automate the counting of syllable as the English language does not comply to strict standards!

Appendix 5: Readability test Maya Angelou's poem "Still I Rise"

TEST RESULTS:

Your text has an average **grade level of about 8**. It should be easily understood by 13 to 14 year olds.

READABILITY INDICES

Flesch Kincaid Reading Ease

78.2

Flesch Kincaid Grade Level

8.6

Gunning Fog Score

11.6

SMOG Index

6

Coleman Liau Index

6.6

Automated Readability Index

9

TEXT STATISTICS

No. of sentences

4

No. of words

100

No. of complex words

4

Percent of complex words

4.00%

Average words per sentence

25.00

Average syllables per word

1.22

What do these results mean?

The indicator bars give a visual guide for the readability of the text. Red is a low readability score. Green is easily readable.

Flesch Kincaid Reading Ease

Based on a 0-100 scale. A high score means the text is easier to read. Low scores suggest the text is complicated to understand.

$206.835 - 1.015 \times (\text{words/sentences}) - 84.6 \times (\text{syllables/words})$

A value between 60 and 80 should be easy for a 12 to 15 year old to understand.

Grade Level indicators

These equate the readability of the text to the US schools grade level system.

Flesch Kincaid Grade Level

$0.39 \times (\text{words/sentences}) + 11.8 \times (\text{syllables/words}) - 15.59$

Gunning Fog Score

$0.4 \times ((\text{words/sentences}) + 100 \times (\text{complexWords/words}))$

SMOG Index

$1.0430 \times \sqrt{30 \times \text{complexWords/sentences}} + 3.1291$

Coleman Liau Index

$5.89 \times (\text{characters/words}) - 0.3 \times (\text{sentences/words}) - 15.8$

Automated Readability Index (ARI)

$4.71 \times (\text{characters/words}) + 0.5 \times (\text{words/sentences}) - 21.43$

Coleman Liau and ARI rely on counting characters, words and sentence. The other indices consider number of syllables and complex words (polysyllabics - with 3 or more syllables) too. Opinions vary on which type are the most accurate. It is more difficult to automate the counting of syllable as the English language does not comply to strict standards!

Appendix 6: Readability test of Wendy Cope's poem "He Tells Her"

TEST RESULTS:

Your text has an average **grade level of about 4**. It should be easily understood by 9 to 10 year olds.

READABILITY INDICES

Flesch Kincaid Reading Ease

98.1

Flesch Kincaid Grade Level

1.7

Gunning Fog Score

4.8

SMOG Index

3.6

Coleman Liau Index

7.6

Automated Readability Index

1.7

TEXT STATISTICS

No. of sentences

7

No. of words

61

No. of complex words

2

Percent of complex words

3.28%

Average words per sentence

8.71

Average syllables per word

1.18

What do these results mean?

The indicator bars give a visual guide for the readability of the text. Red is a low readability score. Green is easily readable.

Flesch Kincaid Reading Ease

Based on a 0-100 scale. A high score means the text is easier to read. Low scores suggest the text is complicated to understand.

$$206.835 - 1.015 \times (\text{words/sentences}) - 84.6 \times (\text{syllables/words})$$

A value between 60 and 80 should be easy for a 12 to 15 year old to understand.

Grade Level indicators

These equate the readability of the text to the US schools grade level system.

Flesch Kincaid Grade Level

$$0.39 \times (\text{words/sentences}) + 11.8 \times (\text{syllables/words}) - 15.59$$

Gunning Fog Score

$$0.4 \times ((\text{words/sentences}) + 100 \times (\text{complexWords/words}))$$

SMOG Index

$$1.0430 \times \text{sqrt}(30 \times \text{complexWords/sentences}) + 3.1291$$

Coleman Liau Index

$$5.89 \times (\text{characters/words}) - 0.3 \times (\text{sentences/words}) - 15.8$$

Automated Readability Index (ARI)

$$4.71 \times (\text{characters/words}) + 0.5 \times (\text{words/sentences}) - 21.43$$

Coleman Liau and ARI rely on counting characters, words and sentence. The other indices consider number of syllables and complex words (polysyllabics - with 3 or more syllables) too. Opinions vary on which type are the most accurate. It is more difficult to automate the counting of syllable as the English language does not comply to strict standards!

Appendix 7: Observation schemes samples

Communicative tasks		
Category	Tallies	Total
S is engaged in meaningful communication		
S speaks accurately		
S speaks fluently (uses S+V+O sentences)		
S negotiates meaning		
S shows interest in the task		
S asks question to the teacher regarding the activity		
S uses mother tongue repeatedly		
S uses mother tongue at some point		
S uses the target grammar point		
Ss complete task		
Period of silence or confusion		
Teacher-fronted activities		
Category	Tallies	Total
T asks a display question?		
T asks a referential question?		
T explains grammar point		
T explains the meaning of a vocabulary item		
T explains a functional point		
T explains point related to topic/theme of unit		
S raises hand to answer		
S answers display question		
S answers referential question		
S asks question		
S talks to another S (Ss disengaged from instruction)		
Period of silence or confusion		

Appendix 8: Final questionnaire (post-test)

Link: <https://forms.gle/QBMC4fFbd1GU4eHfA>

QR code:



Appendix 9: Project of the English subject in IES El Picarral



Retrieved from: <https://mujeresquehacenhistoria.ieselpicarral.com/emmeline-pankhurst.html>

QR Code:



Appendix 10: Initial questionnaire – Answers of the section on literature

Link: <http://bit.ly/2FQnrHT>

QR code:



Appendix 11: Initial questionnaire – Answers of the section on feminism

Link: <http://bit.ly/2KVVu5w>

QR code:



Appendix 12: Observation schemes of communicative tasks during the implementation

COMMUNICATIVE TASK: WORD CLOUD DISCUSSION - LESSON 1		
Category	Tallies	Total
S is engaged in meaningful communication	IIII-IIII-IIII	15*
*3 students are not participating in the discussion within their groups		
S speaks accurately	IIII-II	7
S speaks fluently (uses S+V+O sentences)	IIII-III	8
S negotiates meaning	III	3
S shows interest in the task	IIII-IIII-IIII	15
S asks question to the teacher regarding the activity	III	3
S uses mother tongue repeatedly	IIII-III	8
S uses mother tongue at some point	IIII-III	8
S uses the target grammar point		0
Ss complete task	IIII-IIII-IIII	15
Period of silence or confusion		0
COMMUNICATIVE TASK: LISTING TASK - LESSON 2		
Category	Tallies	Total
S is engaged in meaningful communication	IIII-IIII-IIII-I	16*
*2 students merely speak		
S speaks accurately	IIII	5
S speaks fluently (uses S+V+O sentences)	IIII-III	9
S negotiates meaning	III	3
S shows interest in the task	IIII-IIII-IIII-II	16
S asks question to the teacher regarding the activity	I	1
S uses mother tongue repeatedly	IIII-IIII	10
S uses mother tongue at some point	IIII-IIII-III	13
S uses the target grammar point	IIII-I	6

Ss complete task	IIII-IIII-IIII-I	16
Period of silence or confusion	I	1
COMMUNICATIVE TASK: ROUND ROBIN - LESSON 3		
Category	Tallies	Total
S is engaged in meaningful communication	IIII-IIII-II	12*
*6 students did not do their homework (the Google Form), so they cannot say much.		
S speaks accurately	IIII-I	6
S speaks fluently (uses S+V+O sentences)	IIII-IIII-IIII	14
S negotiates meaning	IIII	5
S shows interest in the task	IIII-IIII-IIII	15
S asks question to the teacher regarding the activity		0
S uses mother tongue repeatedly	IIII-IIII	9
S uses mother tongue at some point	IIII-IIII-II	12
S uses the target grammar point	II	2
Ss complete task	IIII-IIII-IIII	15
Period of silence or confusion		0
COMMUNICATIVE TASK: PODCAST - LESSON 4		
Category	Tallies	Total
S is engaged in meaningful communication	IIII-IIII-III	13*
*Some SS either read or learnt by heart the questions.		
S speaks accurately	IIII-IIII-III	13
S speaks fluently (uses S+V+O sentences)	IIII-IIII-IIII-I	16
S negotiates meaning	II	2
S shows interest in the task	IIII-IIII-IIII-III	18
S asks question to the teacher regarding the activity	II	2
S uses mother tongue repeatedly		0
S uses mother tongue at some point	IIII	4
S uses the target grammar point	IIII-IIII-IIII-III	18

Ss complete task	IIII-IIII-IIII-III	18
Period of silence or confusion	II	2
COMMUNICATIVE TASKS: ORAL PRESENTATIONS - LESSON 5		
Category	Tallies	Total
S is engaged in meaningful communication	IIII-IIII-IIII-II	17*
*1 S did not attend class, so all SS were engaged in communicative behaviour.		
S speaks accurately	IIII-IIII	10
S speaks fluently (uses S+V+O sentences)	IIII-IIII-III	13
S negotiates meaning		0
S shows interest in the task	IIII-IIII-IIII	15
S asks question to the teacher regarding the activity	III	3
S uses mother tongue repeatedly		0
S uses mother tongue at some point		0
S uses the target grammar point	IIII-IIII	10
Ss complete task	IIII-IIII-IIII-II	17
Period of silence or confusion	II	2

Appendix 13: Observation scheme of teacher-fronted interaction during implementation

TEACHER-FRONTED INSTRUCTION		
Category	Tallies	Total
T asks a display question?	IIII	5
T asks a referential question?	II	2
T explains grammar point	I	1
T explains the meaning of a vocabulary item	III	3
T explains a functional point	II	2
T explains point related to topic/theme of unit	II	2
S raises hand to answer question	IIII-IIII-III	13
S answers display question	IIII	5
S answers referential question	II	2
S asks question	II	2
S talks to another S (Ss disengaged from instruction)	II	2
Period of silence or confusion		0

Appendix 14: Lesson plan from lesson 1

LESSON 1						
Learning outcomes At the end of this unit, students should be able: <ul style="list-style-type: none"> - To briefly define feminism using key vocabulary such as gender, equality, inequality, sexism, rights or sexes. - To explain the impact of feminism on society using the Present Simple or Past Simple - To process speech containing pauses, errors, corrections and other performance variables 						
Project stage	Procedure	Timing	Interaction pattern	Resources and materials	Key competences	Evaluation Criteria
Presentation	1. T presents herself. 2. T explains some basic rules of classroom management.	5 min	T-Ss	PPT presentation (see appendix 1)	CCL-CAA	
Initial questionnaire	1. Students complete a survey about their literary tastes and knowledge about feminism.	10 min	Individual work	Google form (see appendix 1)	CCL-CD-CAA	
Activation	Introduction of the topic and driving question of the project. 1. T presents topic and asks students questions about it. 2. T presents the driving question.	5 min	Teacher-fronted explanation.	PPT presentation (see appendix 15)	CCL-CD-CSC-CCEC	Crit.IN.1.1.
Activation	Word cloud discussion: 1. T explains the activity 2. Ss complete the activity 3. When time's up, T & Ss put in common the discussion about the known and unknown words.	10 min	Pair work	PPT presentation and Word cloud (see appendix 15)	CCL-CD-CAA-CIEE	Crit.IN.2.1.

Activation	EdPuzzle on a speech about feminism by Emma Watson: 1. T explains activity. 2. Ss complete activity individually	10 min	Individual work.	EdPuzzle (see appendix 16)	CCL-CD-CAA-CSC	Crit.IN.1.1.
Activation	Voki: 1. T plays the Voki that introduces the challenge. 2. T repeats instructions about the challenge, final product and assessment, and checks for understanding.	10 min	Teacher-fronted explanation.	PPT presentation (see appendix 15) Voki (see appendix 16)	CCL-CAA	Crit.IN.1.1.
Activation	Teams and roles: 1. T explains the seating arrangements and roles in the cooperative groups. T also explains the distribution of poets among the groups.	5 min	Teacher-fronted explanation.	PPT presentation (see appendix 15)	CCL-CAA-CSC	Crit.IN.1.1.
Activation	Homework: 1. T explains homework to SS. 2. SS ask questions.	3 min	Teacher-fronted explanation.	Google Forms: Compass Point (see appendix 17) and poem handout (see appendix 18)	CCL-CD-CAA-CIEE-CCEC	Crit.IN.3.2. Crit.IN.4.1.
Activation	Google Drive: 1. T asks the techies in the groups to create a Team Drive for their team.	2 min	Individual work	Google Drive	CAA-CD-CIEE	
Homework: Two Google Forms: a Compass Point (see appendix 17) and a handout about students' assigned poem (see appendix 18).						

Appendix 15: Materials from lesson 1 – Teacher’s PPT

Hi! I'm María

First, let's make 2 things clear:

1. There is ONE **GOLDEN RULE**:
If the **Teacher** says **"CLASS, CLASS"**,
Students answer **"YES, YES"** and **STOP TALKING**.
No answer = 1 strike.
3 strikes = 5 minutes from the break
2. These are the **interaction patterns** that you will use.





Please, complete this survey so that I can know you better:

<https://bit.ly/2US3A4Z>

You have 10 min!

THANKS







GENDER EQUALITY: IS IT FICTION OR REALITY?

A look at the evolution of women's rights through poetry

<https://bit.ly/2VXOKGk>



WORD CLOUD DISCUSSION:

Go to the link above and discuss this question with your face partner:

What is the **meaning** of the words in the cloud?

- 1) Write down the meaning of the words you **KNOW** in green.
- 2) Write down the meaning of the words you **DO NOT** know in red.

 Time's up! It's time to put your answers in common.

WHAT'S FEMINISM?

PLAN A

Enter **EdPuzzle** and complete the quiz about Emma Watson's speech on feminism.

Code: [kecikge](#)

<https://edpuzzle.com/join/kecikge>



PLAN B: 1. Listen to Emma Watson's speech on feminism: <http://bit.ly/2ZoAqaY>
2. Answer the set of questions on the video.

1. What is feminism?

- ☐ Feminism is "man-hating".
- ☐ Feminism is a theory that wants social equality for men and women (gender equality).
- ☐ Feminism is giving more rights to women.

2. Why did Emma Watson decide to be a feminist?

- ☐ Because she felt that men and women are victims of sexism and gender inequality (inequality between the sexes).
- ☐ Because she liked gender inequality (inequality between the sexes).
- ☐ Because she felt that men and women are not victims of gender inequality and sexism.

3. All women are feminists.

- ☐ True
- ☐ False

4. Some people consider that feminism is "anti-men", too strong, aggressive and unattractive.

- ☐ True
- ☐ False

5. Is there any country that can say that they have achieved gender equality?

- ☐ No, there is no country that can say that they have achieved gender equality.
- ☐ Yes, there are countries that can say that they have achieved gender equality.

CHALLENGE:

1. Each group will specialise in **one** female writer, so you will research and learn about her life and works.
2. To complete the challenge you have to create 3 products that will go in a **BLOG** to give visibility to these women's writers work and fight for gender equality:
 - A **podcast** in which you will interview the writer. One will be the poet and the others will be the interviewers. You are free to choose the poet and the questions that you will ask.
 - An informative **PPT** presentation.
 - A **poem** honouring your poet.



Meet the past, present and future of feminist poetry



Marion Bernstein



1846–1906
“A Dream”



Dorothy Parker



1893–1967
“Interview”

Meet the past, present and future of feminist poetry



Maya Angelou



1928 – 2014
“Still I Rise”



Wendy Cope



1945 – alive
“He Tells Her”

“Interview”



Alej-**C+T**
Alej-**Sp**
Marcos-**S**
Adrián-**TC**

“Still I Rise”



Celia-**C+T**
Diego-**Sp**
Claudia-**S**
Lucía-**TC**

“He Tells Her”



Roberto-**C**
Lucas-**Sp**
Alej-**S**
Andrea-**TC**
Jacelyn-**T**

GROUP AND POETS ARRANGEMENT

C=coordinator=timonel
Sp=spokesman=corresponsal
TC=time controller=aduanero
S=secretary=interventor
T=techie=informático y creativo

“A Dream”



Dario-**C**
Jorge-**Sp**
Isabel-**S**
Soda-**TC**
Sofía-**T**

HOMEWORK:

- 1) **Read** your poet's poem.
- 2) **Enter** your poet's form **and complete** it:



Marion Bernstein:

<http://bit.ly/2XK4AoH>

Dorothy Parker:

<http://bit.ly/2MMTNeA>

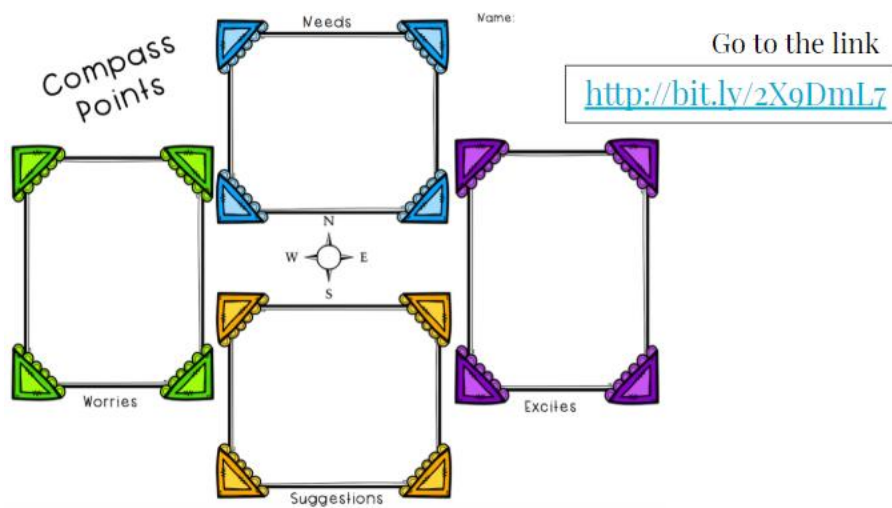
Maya Angelou:

<http://bit.ly/2WGoJDT>

Wendy Cope:

<http://bit.ly/2WFgoHK>





BEFORE LEAVING:

- The techie in your group has to create a “unidad de equipo” in GOOGLE DRIVE, where you will upload what we do in class, your homework and final products for the BLOG, when you are asked to do so.



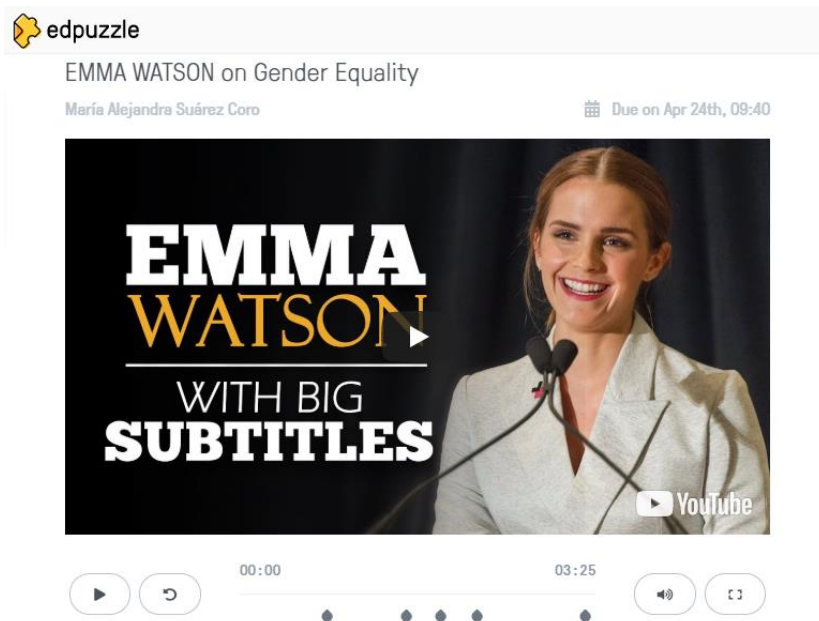
Appendix 16: Materials from lesson 1 – Word cloud, EdPuzzle and Voki



QR code:



Link: <https://bit.ly/2VXOKGk>



QR code:



Link: <https://bit.ly/2GyTsnv>



QR code:



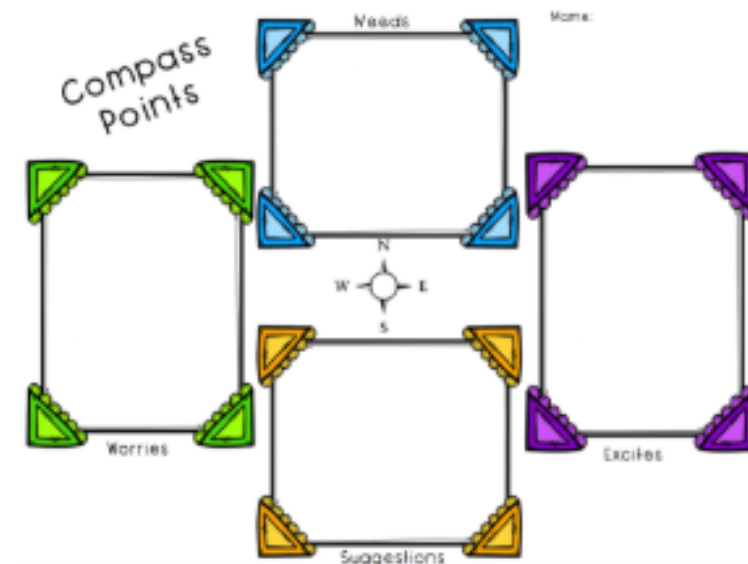
Link: <http://tinyurl.com/yytazazr>

Appendix 17: Materials from lesson 1 – Homework: Compass Point

Compass Points Thinking Routine Handout

Answer the following questions about the project proposal

Tu dirección de correo electrónico (701822@unizar.es) se registrará cuando envíes este formulario. ¿No es tuya esta dirección? [Cambiar de cuenta](#)



What do you think you **NEED TO KNOW** about feminism and the authors to complete the challenge?

Tu respuesta

What **EXCITES** you about this project?

Tu respuesta

What **WORRIES** you about this project?

Tu respuesta

What **SUGGESTIONS** do you have for the project? (For example, kind of materials, groupings, seating arrangement...)

Tu respuesta



Link: <http://bit.ly/2X9DmL7>

QR code:

Appendix 18: Materials from lesson 1 – Homework: Poem handouts

HOMEWORK on Marion Bernstein's "A Dream"

Read the poem and then answer the questions below

*Obligatorio

Dirección de correo electrónico *

Tu dirección de correo electrónico

"A Dream"

*I dreamt that the nineteenth century
Had entirely passed away,
And had given place to a more advanced
And very much brighter day.
For Woman's Rights were established quite,
And man could the fact discern
That he'd long been teaching his grandmamma
What she didn't require to learn.
There were female chiefs in the Cabinet,
(Much better than males I'm sure!)
And the Commons were three-parts feminine,
While the Lords were seen no more!*

What words you did not understand? Write down their meaning by using a dictionary. *

Tu respuesta

What is the title of the poem? *

Tu respuesta

What does the title mean? *

Tu respuesta

What is the topic of the poem? *

Tu respuesta

What message does the speaker want to transmit? *

Tu respuesta

Did you like the poem? Why? Answer: "I liked the poem because..." OR "I disliked the poem because...". *

Tu respuesta

Link: <http://bit.ly/2XK4AoH>



QR code:

HOMEWORK on Dorothy Parker's "Interview"

Read the poem and then answer the questions below

***Obligatorio**

Dirección de correo electrónico *

Tu dirección de correo electrónico

"Interview"

*The ladies men admire, I've heard,
Would shudder at a wicked word.
Their candle gives a single light;
They'd rather stay at home at night.
They do not keep awake till three,
Nor read erotic poetry.
They never sanction the impure,
Nor recognize an overture.
They shrink from powders and from paints ...
So far, I've had no complaints.*

What words you did not understand? Write down their meaning by using a dictionary. *

Tu respuesta

What is the title of the poem? *

Tu respuesta

What does the title mean? *

Tu respuesta

What is the topic of the poem? *

Tu respuesta

What message does the speaker want to transmit? *

Tu respuesta

Did you like the poem? Why? Answer: "I liked the poem because..." OR "I disliked the poem because...". *

Link: <http://bit.ly/2MMTNcA>

QR code:



HOMEWORK on Maya Angelou's "Still I Rise"

Read the poem and then answer the questions below

***Obligatorio**

"Still I Rise"

You may write me down in history
With your bitter, twisted lies,
You may tread me in the very dirt
But still, like dust, I'll rise.

[...]

Out of the huts of history's shame
I rise
Up from a past that's rooted in pain
I rise
I'm a black ocean, leaping and wide,
Welling and swelling I bear in the tide.

Leaving behind nights of terror and fear
I rise
Into a daybreak that's wondrously clear
I rise
Bringing the gifts that my ancestors gave,
I am the dream and the hope of the slave.
I rise
I rise

What words you did not understand? Write down their meaning by using a dictionary. *

Tu respuesta

What is the title of the poem? *

Tu respuesta

What does the title mean? *

Tu respuesta

What is the topic of the poem? *

Tu respuesta

What message does the speaker want to transmit? *

Tu respuesta

Did you like the poem? Why? Answer: "I liked the poem because..." OR "I disliked the poem because...". *

Link: <http://bit.ly/2WGpJDT>

QR code:



HOMEWORK on Wendy Cope's "He Tells Her"

Read the poem and then answer the questions below

***Obligatorio**

"He Tells Her"

*He tells her that the earth is flat –
He knows the facts, and that is that.
In altercations fierce and long
She tries her best to prove him wrong.
But he has learned to argue well.
He calls her arguments unsound
And often asks her not to yell.
She cannot win. He stands his ground.
The planet goes on being round.*

What words you did not understand? Write down their meaning by using a dictionary. *

Tu respuesta

What is the title of the poem? *

Tu respuesta

What does the title mean? *

Tu respuesta

What is the topic of the poem? *

Tu respuesta

What message does the speaker want to transmit? *

Tu respuesta

Did you like the poem? Why? Answer: "I liked the poem because..." OR "I disliked the poem because...". *

Tu respuesta



Link: <http://bit.ly/2WEgoHK>

QR code:

Appendix 19: Lesson plan from lesson 2

LESSON 2						
Learning outcomes At the end of this unit, students should be able: <ul style="list-style-type: none"> - To apply the grammar rules of the Present Perfect Simple to talk about recent past events and important changes in women's lives - To ask questions about someone's life and biographical information using the Present Perfect Simple - To extract specific data from a YouTube video 						
Project stage	Procedure	Timing	Interaction pattern	Resources and materials	Key competences	Evaluation Criteria
Discovery	Deductive grammar explanation: 1. Individually, SS read a text containing the grammar point (Pres. Perf. Simple) subject of study and complete the activity (underlining the verbs). 2. In pairs, SS answer a set of questions about the verbs in the text.	8 min	Individual work and pair work	PPT presentation (see appendix 20)	CCL-CAA	Crit.IN.3.1.
Discovery	Rule induction: 1. SS are provided with a chart with rules of use of verb tenses. 2. In pairs, they briefly discuss about the rules and tick those referring to the use of the Pres. Perf. Simple.	3 min	Pair work	Chart in PPT presentation (see appendix 20)	CCL-CAA-CSC	Crit.IN.3.1. Crit.IN.2.1.
Discovery	Grammar explanation: 1. T explains the structure of the Pres. Perf. Simple in affirmative, negative and interrogative sentences. While doing so, T asks SS some questions to make them deduce	10 min	Teacher-fronted instruction	PPT presentation (see appendix 20)	CCL-CAA	Crit.IN.1.1. Crit.IN.2.1.

	examples. 2. T explains the uses of this tense and adverbs related to it.					
Discovery	True or false task: 1. SS are asked to quickly discuss about four statements and decide whether they are true or false. 2. T asks some pairs about their decision on the truthfulness of the statements.	5 min	Pair work	PPT presentation (see appendix 20).	CCL-CAA-CCEC	Crit.IN.2.1.
Discovery	Listening task: 1. T explains the task and plays the video about the History of women's rights. SS watch the video twice. 2. In groups, SS create a list with three rights that women have gained and three ways to improve society regarding their rights. 3. T asks a few SS to share their answers and outcome of the task with the class.	7 min	Group work.	PPT presentation (see appendix 20). YouTube video "A Brief History of Women's Rights" (see appendix 21).	CCL-CAA-CSC-CIEE	Crit.IN.1.1. Crit.IN.2.1.
Discovery	Grammar practice: 1. T explains the activity to SS. 2. Individually, SS complete a text with information about the poet on which they will specialise with the correct forms of the Pres. Perf. Simple. 3. Students compare their answers with their teammates.	10 min	Individual and group work.	PPT presentation (see appendix 20). Google Drive, where each group has access to the text about its poet	CCL-CD-CAA-CCEC	Crit.IN.3.1.
Discovery	"Thinker's Key" 1. T explains the task to students.	7 min	Pair and group work	PPT presentation (see appendix 20).	CLC-CD-CAA	Crit.IN.3.1.

	<p>2. SS divide the text into two parts, and each pair is in charge of a half. They have to find the questions that would be asked if the answers were their pieces of text.</p> <p>3. SS put in common their answer to this Thinker's Key and write them down in a document in their Team Drive.</p>			Google Drive.		
Discovery	<p>Homework:</p> <p>1. T shows SS document in Google Drive to which all teams have access, where they can find information about their homework.</p> <p>2. T explains homework (SS have to create a group PPT presentation answering a series of questions that were assigned using their roles).</p> <p>3. T shows WAGOLL of a PPT presentation.</p> <p>2. SS ask questions about homework.</p>	5 min	Teacher-fronted explanation	<p>PPT presentation (see appendix 20).</p> <p>Google Drive.</p>	CCL-CD-CAA-CCEC	<p>Crit.IN.3.1</p> <p>Crit.IN.4.1.</p>
<p>Homework: Reading a text about their poet's life (see appendix 44) to create a PPT with the information that they found out and using a WAGOLL.</p>						

Appendix 20: Materials from lesson 2 – Teacher’s PPT

Read the text below and underline all the verbs.

“1998 marked the 150th Anniversary of a movement by women to achieve full civil rights in this country. Over the past seven generations, dramatic social and legal changes have been accomplished that are now so accepted that they go unnoticed by people whose lives they have completely changed. Many people who have lived through the recent decades of this process have come to accept what has changed. And younger people, for the most part, can hardly believe life was ever otherwise. They do not believe that society has changed so much in the last century.” *From National Women’s History Alliance*

Now, in pairs answer these questions:

- Which verbs did you underline?
- Some of them start with the verb “have” and others with “has”. Are those sentences in singular or plural form?
- What accompanies the verb “have/has”?
- Does it remind you of a Spanish verb tense?
- Do you know the name of this verb tense?

Now, tick the correct rules after discussing it with your partner

GRAMMAR RULE

We use the Present Perfect Simple to talk about unfinished actions that started in the past and continue in the present.

We use the Present Perfect Simple to talk about something that started and finished at a definite time in the past.

We use the Present Perfect Simple to talk about finished actions, such as life experiences and past events with an impact in the present.

We use the Present Perfect Simple to talk about actions happening at the moment of speaking.

IT’S ALL ABOUT THE STRUCTURE:

+ Subject + auxiliary verb (to have) + past participle...

e.g. Wendy Cope + has + written two books of poetry

– Subject + auxiliary verb (to have) + “not” + past participle...

e.g. ??????

WH-HOW **+** Auxiliary verb (to have) + subject + past participle?

e.g. ??????

To talk about unfinished actions:

We use this tense to talk about unfinished actions that started in the past and continue in the present.

- We use it to say “**how long**”.
- We can use **since** to specify the time when the action started and **for** to define the duration of the action.

e.g. *Women have voted **since** 1920 in the U.S.*

*Women have fought for gender equality **for** years.*

To talk about finished actions:

- To talk about a **life experience**, so the person needs to be alive:

e.g. *I have been to London twice*

We can use ‘**ever**’ and ‘**never**’

e.g. *I have never been to Tokyo.*

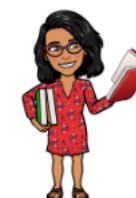
- To talk about a finished action with an **unfinished time word**, such as “this month”, “this week” or “today”.

e.g. *She has written two books **this year**.*

- To tell **news** or describe recent events that are important for the present.

e.g. *Wendy Cope **has won** a prize.*

We often use “**already**”, “**just**” and “**yet**” to do so.



HOW TO USE “ALREADY”, “JUST” AND “YET”

Already means ‘something has happened sooner than we expected’:

e.g. *Men and women have already become equal in the eyes of the law in a few developed countries.*

Just means ‘a short time ago’:

e.g. *In Dubai, women have just gained the right to drive.*

Cheat sheet:
“already”= “ya”
“just”= “acabar de”
“yet”= “todavía”

ATTENTION!

Yet is only used in **questions and negative** sentences. It means ‘something is expected to happen’:

e.g. *Women have not gained the right to divorce their husbands **yet** in some countries.*



CHECKING FACTS: TRUE OR FALSE?

Women’s rights in the 20th century

In pairs, you have **3 minutes** to decide whether these statements are true or false.

IN U.S.A.

- American Women have voted since the 1920s
- American women have had the right to own properties for more than a 100 years.
- American women have enjoyed the right to divorce their husbands since the 1940s
- American women have exercised the right to abort since the 1950s

LISTENING TASK:

Watch this video:

<https://www.youtube.com/watch?v=YstMwOkeF4w&list=LLo-cFzuIkFNgnz9GOvDzML4Q&index=2&t=0s>

Then, answer these questions:

What has changed?

List three rights that women have acquired.

E.g. "Since 1920, women have had the right to vote".

What should change to achieve gender equality?

List three things that should change (use modal verbs)

E.g. "Men and women should have equal salaries".

Let's get to know your poets better!



1. Individually, complete your poet's biography in your notebook.
2. Then, you will correct the sentences and discuss your answers within your groups.
You have 10 minutes.

Hello! I am Marion Bernstein. I was born in London, UK, but I _____ (live) in Glasgow since 1874. I _____ (just, become) independent, because I _____ (earn) money by teaching piano lessons. I _____ (never, travel) abroad. I _____ (not have, yet) children _____. I _____ (write) poetry since I was young. The themes of my poetry _____ (always, be) related to feminism. I _____ (already, publish) my poems in the newspaper *Glasgow Weekly Mail*. However, I _____ (not publish, yet) a book of poetry _____. Critics _____ (never, like) my poetry. However, I _____ (always, enjoy) writing feminist poetry. I _____ (fight) for gender equality for years and I will not stop.



MARION BERNSTEIN:

Hello! I am Dorothy Parker. I was born in New Jersey, U.S, but I _____ (live) in New York ever since I can remember. I _____ (always, be) a multifaceted woman. I _____ (write) critiques, poetry and even screenplays. I _____ (already, publish) a poem in the famous magazine *The New Yorker*. However, I _____ (not publish, yet) a book of poetry _____. I _____ (work) for *Vanity Fair* for some years. Moreover, I _____ (just, found) the group *Algonquin Round Table* with some other friends. My poetry _____ (denounce) social injustices. Consequently, I _____ (always, enjoy) writing feminist poetry. For years I _____ (fight) for gender equality and my poetry _____ (help) many women.



Hello! My name is Maya Angelou. I was born in St. Louis, Missouri, but I _____ (live) in many cities in the U.S. and abroad. I _____ (just, visit) Africa.

I _____ (just, divorce) my husband, but I _____ (already, met) another man.

I _____ (work) as a poet, singer, memoirist and civil rights activist. I _____ (publish) many autobiographies, books of essays and poetry. I _____ (win) many prizes for my literary works. I _____ (become) a feminist and racial icon.

I _____ (fight) for women's and African Americans' rights for years. I _____ (demonstrate) against patriarchy. My poetry _____ (help) many women.



Hello! I am Wendy Cope. I was born in Kent, U.K. I _____ (live) in Eli for some years. I _____ (be) to many places, but I _____ (not visit, yet) all countries _____. I _____ (marry) only one man in my life.

I _____ (work) my whole life as a poet and a professor. I _____ (teach) in school as well as university level. I _____ (win) three literary awards. I _____ (already, write) five collections of poetry and I _____ (just, publish) *Anecdotal Evidence*.

Finally, I _____ (just, retire), because I am 73 years old and I _____ (enjoy) a long, successful life.



THINKER'S KEY

THE ANSWER



1. Imagine that the sentences in the text about your poet are the answers to some questions.
What would the questions be?
2. **Divide the text** into two parts and, **in pairs, find the questions** for the supposed answers.
3. Put in common your answer with your partners and write them down in your document in Drive.

These questions are the kind of questions that you should ask in the podcast.

For example:
1) Answer: *I have lived in New York.*
Question: *Where have you lived?*
2) Answer: *I have lived in New York for five years.*
Question: *How long have you lived in New York?*

HOMEWORK: CREATE A GROUP PPT

- This PPT is one of the final products for the **BLOG**. You will work on it during several lessons.
- By the end of this project, you will **present** this PPT to your classmates.



FIRST STEP: Use the document in your Drive to learn about your poet's life:

- The **coordinator** will look for info to answer the following questions: *where and when was she born? when and why did she die? did she marry someone?*
- The **spokesperson** will look for info to answer about her work to answer the questions: *Was she independent? What did she work as? Where did she work?*
- The **secretary** will look for information about her education and achievements and answer to these questions: *did she go to university? did she study a degree? did she win any awards? did literary critics like her work?*
- The **time controller** will look for information about her poetry to answer: *did she publish any books of poetry? did she publish in any famous magazine? what were the themes of her poetry? in her poem, find, what was her criticism against patriarchy?*
- The **techie** is in charge of proofreading the presentation, that is, he/she has to correct any grammar mistakes and, if necessary, make the presentation more appealing and original.

SECOND STEP

Each of you will **create some slides** with the information that you have found to answer the questions. Slides should be **original** and written with **correct grammar**.

You will find a **rubric** with what is expected of you in your Team Drive in the document "Homework".

Remember you will present your PPT orally to your classmates.



REMEMBER:

Pending homework:

- 1) The Google form about the poem
- 2) The PPT presentation on your poet

WAGOLL: What a Good One Looks Like



VIRGINIA WOOLF
(1882-1941)

- Born in London
 - Died in Sussex.
- She committed **suicide**.

Private life:

She was married to Leonard Woolf. However, they never had children.

Appendix 21: Materials from lesson 2 – YouTube video for listening task



A Brief History of Women's Rights

Retrieved from: <http://bit.ly/2XoFtuD>

QR code:



Appendix 22: Lesson plan from lesson 3

LESSON 3						
Learning outcomes At the end of this unit, students should be able: <ul style="list-style-type: none"> - To identify the main elements of a poem studied in this lesson: line, stanza, rhymes. - To distinguish several figures of speech in poetry such as metaphor, simile, repetition, alliteration, onomatopoeia and personification. - To list different descriptive adjectives such as silly, worried, ridiculous, upset, unpleasant, exhausted, surprised, angry, nasty, unique, proud, risky, rude and frightened. - To skim a written text to extract its most important aspects 						
Project stage	Procedure	Timing	Interaction pattern	Resources and materials	Key competences	Evaluation Criteria
Discovery	Learning centre: Poetry elements 1. T provides SS with input explaining which the key elements of a poem are. 2. Doing Think-Pair-Share, SS answer a set of questions first individually, then they share their answers in pairs and, finally, with the whole group.	13 min	Individual, pair and group work.	PPT presentation (see appendix 23)	CCL-CAA-CIEE-CCEC	Crit.IN.2.1. Crit.IN.3.1.
Discovery	Learning centre: Literary devices 1. Doing Jot Thoughts, SS write down the name of as many literary devices or figures of speech as possible in 2 minutes. 2. SS watch a video to learn about figures of speech. 3. SS complete a graphic organiser with information provided by the video about the figures of speech.	13 min	Individual and group work	PPT presentation (see appendix 23) Word cloud (see appendix 24) YouTube video (see appendix 24)	CCL-CD-CAA-CCEC	Crit.IN.1.1. Crit.IN.2.1.

Discovery	<p>Learning centre: Descriptive adjectives- Ordering task:</p> <ol style="list-style-type: none"> 1. T provides SS with a word cloud and explains the task. 2. SS find the meaning of the words and create their ranking after having ordered them from the most negative to the most positive ones. 3. Doing Jot Thoughts SS write down more descriptive adjectives. 	13 min	Group work	PPT presentation (see appendix 23).	CCL-CD-CAA	Crit.IN.2.1. Crit.IN.3.1.
Discovery	<p>Learning centre: Writing a poem – Reading</p> <ol style="list-style-type: none"> 1. SS read a text about writing poetry for beginners and highlight key aspects of the process of writing. 2. Doing Round Table, SS write down essential aspects in the process of writing poetry. 	13 min	Individual and group work	<p>PPT presentation (see appendix 23).</p> <p>Text (see appendix 24) .</p>	CCL-CD-CAA- CCEC	Crit.IN.3.1.
Homework: completing a quiz in Quizizz about figures of speech (see appendix 24)						

Appendix 23: Materials from lesson 3 – Teacher’s PPT

LEARNING CENTERS



POETRY ELEMENTS



LITERARY DEVICES



DESCRIPTIVE ADJECTIVES



WRITING A POEM



LITERARY DEVICES

JOT THOUGHTS

- The topic is LITERARY DEVICES
- You have 2 minutes to write down the name of as many literary devices as you can



POETRY ELEMENTS

FIRST, LEARN ABOUT THE ELEMENTS OF A POEM

Line	a group of words arranged in a row [false friends: verse≠verso]
Stanza	a group of lines within a poem (like a paragraph)
Rhyme	words that sound the same (e.g. feminism and sexism)

Now, Think (2 min)-Pair (3 min)-Share (8 min) about:

- How many lines does the poem have?
- How many stanzas does the poem have?
- Find rhymes in your poem.

13
min

LITERARY DEVICES

1. Watch the **Video** <http://bit.ly/FiguresOfSpeech>
2. Complete the graphic organiser on your notebook

Figure of speech	Definition	Example
Metaphor		
Simile		
Alliteration		
Repetition		
Onomatopoeia		
Personification		

DESCRIPTIVE ADJECTIVES

Do you know the meaning of all these adjectives?

ORDERING TASK:

1. In groups, find out the **meaning** of these adjectives.
2. Now, **order** them from the most negative to the most positive ones.
3. Doing **Jot Thoughts** write down more descriptive adjectives that you know.



HOMEWORK

1. Go to Quizizz
2. Do the quiz on figures of speech to see if you understood



WRITING A POEM

1. Individually, **read** the text **“How to Write Poetry for Beginners”** and highlight key aspects of the process of writing. The text is in your **Team Drive**.
2. Doing **Round Table** take turns to write down about “Essential aspects in the process of writing poetry”



13 min

Appendix 24: Materials from lesson 3 – YouTube video, Word Cloud, Quizziz and Text



Figures of Speech

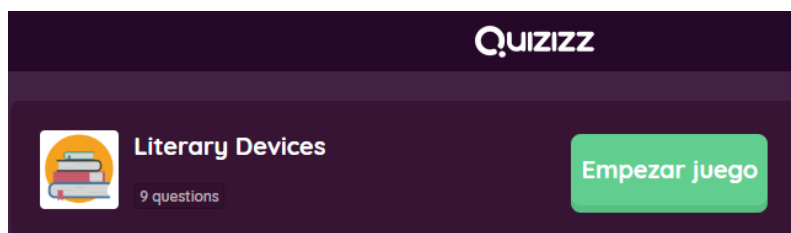
Retrieved from: <http://bit.ly/FiguresOfSpeech>

QR code:



Link: <https://bit.ly/2IO8Kbh>

QR code:



Link: <http://bit.ly/2wQwKTd>

QR code:





How to Write Poetry for Beginners

One thing you need to understand is that **anyone** can write poetry. The key is **Imagination**. Other than that, you need to *feel*. Writing a poem is all about taking your feelings, your sentiments and pouring them out on to paper (for all to see).

Part 1

Getting Started

- 1** **Decide what your poem is about.** You can write a poem about **anything**. A tree, the moon, time, your eyes. Most people tend to write about love.
- 2** **Choose the type of poem you want it to be.** Your poem doesn't have to be among an already-set category. Poem structure is purely dependent on the poet and the poem itself. As a beginner, rhyming poems are basically the best starting point. Being arguably the easiest poem structure to master and execute, they give the kind of result that will boost your psyche to continue writing poems.
 - Note that a poem doesn't have to make sense grammatically; what does matter is that your readers or audience get the message you want to communicate using your own ingenious formation of the words.
- 3** **Be descriptive.** Description of an element, object or emotion is a central part of evoking the feeling or depths of a poem. In fact, you could write a whole poem just describing something. To help you get started in this descriptive process, ask yourself questions.

Part 2

The actual writing

- 1** **Tackle the first line.** This is the most important line as it sets the rhythm of your poem, as well as being about making a first good impression. It has to be interesting or mysterious enough to make your reader want to read more. In other words, the top line has to be catchy.
 - For the example of *The Sea*, the first line might be:

clothed in blue with ends unseen
- 2** **Create rhyming words.** As mentioned earlier, you might find it best to start with rhyming poems first. This means looking at words that rhyme. For this example, the poem would use words that rhyme with the last syllable of 'seen', namely 'een'.

You can also use free verse, that is, no rhymes at all.
- 3** **Try to think of these words or look them up in a rhyming words dictionary or online.**

A list of words for this example could include: been, chin, lean, teen, keen, sin, and so forth. These will help form the second line of the poem and consequently the third, and so on.
- 4** **Write the rest of the poem.** Try to think of what else you would like to say about your subject that deserves mention in your poem. Then try to make these words fit in to the words you came up with in step earlier.

- 5 Recite the lines as you write them.** Either in your mind or aloud. This allows you to get the right number of syllables needed to make the poem have a good flow.
- 6 Decide when you are finished.** Your little poem is complete. There is no limit as to how long a poem is. Some are a mere sentence long, while others are paragraphs long or even the length of a tale. It all rests with the poet's creativity.
- 7 Produce a clean copy of the poem.**
You have now completed your draft. This is the initial version of your poem. More often than not, you will feel the need to edit the poem, replace a few words, or sometimes discard the whole poem. Whatever you do, just remember that you are the poet, expressing *your feelings* through *your poems* so intuition, above anything else, is key. Once you are done editing your draft, it's time to produce a clean copy of the poem.

Here are some ideas:

- Write out the poem on a clean sheet of paper in cursive
- Type it out on a text editor and decorate it then print it out
- Make a slide show presentation of the poem, perhaps a stanza on each slide

Retrieved from: <https://www.wikihow.com/Write-Poetry-for-Beginners>

QR code:



Appendix 25: Lesson plan from lesson 4

LESSON 4						
Learning outcomes At the end of this unit, students should be able: <ul style="list-style-type: none"> - To use descriptive adjectives such as silly, worried, ridiculous, upset, unpleasant, exhausted, surprised, angry, nasty, unique, proud, risky, rude and frightened to describe key aspects of a poem in written and oral forms - To analyse the most important aspects of a poem, such as the number of lines, stanzas, theme, message and figures of speech - To participate in a conversation about the author and poem that they are studying using the Present Perfect Simple 						
Project stage	Procedure	Timing	Interaction pattern	Resources and materials	Key competences	Evaluation Criteria
Deepening	Round Robin: 1. SS first discuss the answers to three of the questions of the form given as homework on the first day to activate their previous knowledge about the poem. They have 3 minutes to discuss about each question.	10 min	Group work	PPT presentation (see appendix 26). Google Form (see appendix 18).	CCL-CAA-CSC-CIEE-CCEC	Crit.IN.2.1.
Deepening	Poem analysis: 1. T explains the activity that requires SS to analyse the poem cooperatively. 2. SS specialise in one of the aspects provided in the handout to analyse the poem. 3. In the last 5 min, SS put in common their analysis.	20 min	Individual and group work	PPT presentation, (see appendix 26).	CCL-CD-CAA-CSC-CIEE-CCEC	Crit.IN.3.1. Crit.IN.2.1.
Deepening	PPT improvement: 1. SS add a slide to their PPT about their poet, in which they explain the themes and message of the poem.	6 min	Group work	PPT presentation (see appendix 26). Google Drive.	CCL-CD-CAA-CIEE-CCEC	Crit.IN.4.1.

Deepening	<p>PPT improvement:</p> <ol style="list-style-type: none"> 1. Again, SS add a few slides to their PPT; this time to explain what they have learnt about gender roles and women's rights through their poet and poem. 2. If time is left, SS fine-tune the PPT and improve its style and format. 	10 min	Group work	<p>PPT presentation (see appendix 26).</p> <p>Google Drive.</p>	CCL-CD-CAA-CIEE-CCEC	Crit.IN.4.1.
------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------	------------	------------------------------------------------------------------------	----------------------	--------------

Appendix 26: Materials from lesson 4 – Teacher's PPT

Poetry analysis

10
min

1. Doing Round Robin share your answers to the following questions from the Google Form that you completed as homework.

- What does the title of the poem mean? (3 min)
- What is the topic of the poem? (3 min)
- What message does the speaker want to convey? (3 min)

Poetry analysis

20
min

2. Now, analyse the different aspects of the poem that appear in the chart that you have in your Drive. Each of you, specialise in one aspect. If you are a group of 5 people, 2 people have to share one of the clouds. Take the last 5 minutes to share your analysis within your groups. Each specialist has to explain what he/she *has discovered*.

ANALYSING A POEM

- ❖ **Themes** (gender roles, women's rights...)
- ❖ **Message:** what message does the poetic speaker want to transmit? what does she denounce about society?)
- ❖ **Important words**
- ❖ **Important sounds**

TITLE:

POET:

Interpretation:
who is the poetic speaker? when? where? why?

What do I think the poet was feeling or thinking when she was writing this poem?

*Images I saw in my mind while I was reading the poem:
If necessary draw a picture!*

Poetry analysis

6
min

3. Now, add a slide to your PPT and explain the themes and message of your poet's poem.

NOW:

- Add slides to your ppt.

10
min



They should answer to these questions:

1. "What has this poet and her poem taught me about gender roles and women's rights in her time?"
2. "What has changed since the poem was written?"

Each member must write at least one sentence

e.g. "From Bernstein's poem, I have learnt that women could not vote in the 19th century"

Appendix 27: Lesson plan from lesson 5

LESSON 5						
Learning outcomes At the end of this unit, students should be able: <ul style="list-style-type: none"> - To follow the steps of writing as a process to create a poem - To use language creatively to write a poem 						
Project stage	Procedure	Timing	Interaction pattern	Resources and materials	Key competences	Evaluation Criteria
Planning	1. T explains task to SS, who have to write down a poem collaboratively. 2. T explains the stages of the writing process and how SS should organise themselves to complete the task. 3. T provides students with a checklist for them to revise and edit their poem before handing it in.	5 min	Teacher-fronted explanation	PPT presentation (see appendix 28). Checklist (see appendix 29).	CCL-CAA	Crit.IN.1.1.
Planning + Creation	1. In groups, SS start the writing process and brainstorm about what they want to write about during 10 minutes (the secretary is in charge of writing down everything). 2. Then, SS start writing the draft (12 minutes). 3. Then, SS revise their poem (10 minutes). 4. Then, SS edit their poem (5 minutes). 5. Then, the secretary of each group writes down the final copy and the techie sends it	42 min	Group work	PPT presentation (see appendix 28). Gmail.	CCL-CD-CAA-CSC-CIEE-CCEC	Crit.IN.4.1.

	to the teacher (5 min).					
Planning	<p>Podcast planning and rehearsal:</p> <ol style="list-style-type: none"> 1. T asks SS to plan and think about the way in which they will create the final product: the podcast. 2. SS decide the roles they will play in the podcast, as well as the questions that they will ask the poet as part of the interview. 3. Finally, if they have time, they rehearse and ask a round of questions. 	8 min	Individual and group work	<p>PPT presentation (see appendix 28).</p> <p>Google Drive.</p>	CCL-CAA-CSIEE	<p>Crit.IN.2.1.</p> <p>Crit.IN.4.1.</p>

Appendix 28: Materials from lesson 5 – Teacher's PPT



NOW YOU ARE THE POETS!

asdfghjkl;
kvjiad
;lkdf



In groups, write down a **POEM** in honour of your poet.

It must meet four requirements:

- To have a title
- To be at least 10-line long
- To include two figures of speech
- To use the prompt "I have learned from you that..."
- To mention the poet's contribution to the feminist fight

YOU HAVE 45 MIN TO COMPLETE THIS TASK.

BY THE END OF THE CLASS, YOU WILL SEND THE POEM TO ME AND I WILL UPLOAD IT TO THE BLOG.

REMEMBER:
Use your
roles!



Dorothy Parker

Alej-C+T
Alej-Sp
Marcos-S
Adrián-TC



Maya Angelou

Celia-C+T
Diego-Sp
Claudia-S
Lucía-TC



Wendy Cope

Roberto-C
Lucas-Sp
Alej-S
Andrea-TC
Jocelyn-T



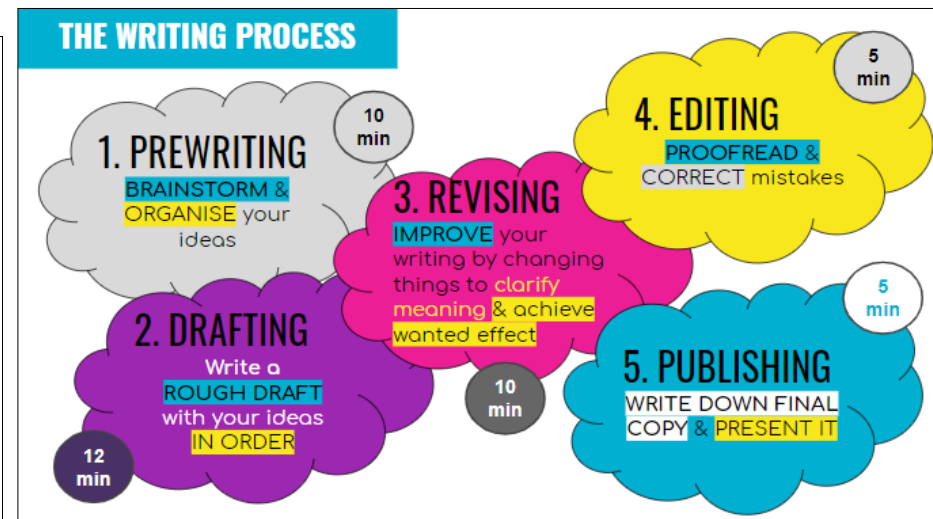
Marion Bernstein

Dario-C
Jorge-Sp
Isabel-S
Soda-TC
Sofía-T



REMEMBER TO USE YOUR ROLES

C=coordinator=timonel
Sp=spokesman=corresponsal
TC=time controller=aduanero
S=secretary=interventor
T=techie=informático y creativo



TO DO RIGHT NOW OR IT WILL BE HOMEWORK

Next day you will record the podcast, so NOW:

1. **Choose** someone to be the poet/interviewee.

He/she should learn some basic facts about the poet, but he/she may also invent some answers.

2. Each of the interviewers, **write down** in a piece of paper **3 questions** to ask the poet.

You cannot ask the same questions.

E.g. "How many books of poetry have you written?"

3. **Now rehearse:** each of you ask "the poet" a question. Try to do it as naturally as possible and avoid reading.

Appendix 29: Checklist to evaluate the honouring poems

Category	Mark	Justification
Title: Does our poem have a title? Is it appealing? Is it original?		
Structure: Does our poem have at least 10 lines? Have we used the prompt “I have learned from you that...”?		
Grammar: Have we used the Present Perfect Simple? Are sentences grammatically correct? Are there any grammar mistakes?		
Vocabulary: Have we used descriptive adjectives studied in this unit? Have we used vocabulary related to women’s rights studied in this unit?		
Figures of speech: Have we used at least two figures of speech? Do they achieve the desired poetic effect?		
Originality: Have we used language creatively?		

Appendix 30: Lesson plan from lesson 6

LESSON 6						
Learning outcomes At the end of this unit, students should be able: <ul style="list-style-type: none"> - To participate in a podcast as interviewers asking questions about someone's life experiences using the interrogative form of the Present Perfect Simple - To participate in a podcast as interviewees answering questions about their life experiences using the affirmative form of the Present Perfect Simple - To create a PPT presentation about their women writers' lives and poetry - To list some Do's and Dont's of giving an oral presentation 						
Project stage	Steps	Timing	Interaction pattern	Resources and materials	Key competences	Evaluation Criteria
Creation + Planning	1. T gives SS some tips before they start recording their podcasts. 2. The first group to record prepares their devices with which the podcasts will be recorded. 3. They record the podcast. 4. The next group records and so on. Planning: 1. SS who are not recording the podcast do an ordering and listing task about Do's and Dont's when giving an oral presentation.	25 min (5 min each group plus time for any mishaps)	Group work	British Council text (see appendix 32). Voice recorder in tablet.	CCL-CD-CAA-CIEE-CCEC	Crit.IN.2.2. Crit.IN.3.1.
Publishing	1. Groups send podcasts to the teacher.	5 min	Group work	Gmail.	CD-CIEE	
Planning	Listing task:	5 min	Group work	Blackboard.	CCL-CD-CAA-	Crit.IN.2.2.

	1. T writes a list of Do's and Dont's on the blackboard by asking each group about the list that they created using the text from the BBC about giving an oral presentation.				CIEE CCEC	Crit.IN.3.1.
Planning	Oral presentation exercises: 1. In pairs, SS do two exercises about useful language for oral presentations. 2. T corrects the exercises by asking SS to answer the different questions .	10 min	Pair work	Oral presentation activity (see appendix 33).	CCL-CD-CAA-CIEE	Crit.IN.3.1.
Planning	Finishing touches to PPT: 1. In groups, SS give the finishing touches to their PPTs.	10 min	Group work	Google Drive.	CCL-CD-CAA-CIEE	Crit.IN.4.1.
Homework: creating a planning about their oral presentations using a graphic organiser (see appendix 34).						

Appendix 31: Materials from lesson 6 – Teacher’s PPT

TODAY IS THE DAY:

You will **record the podcast**

Remember:

- One of you will pretend to be the **poet (the interviewee)**.
- The others **(the interviewers)**
- **Interviewers** ask the poet **from 6-8 questions** about her life

Each interviewer must ask at least 2 questions containing the **PRESENT PERFECT SIMPLE**.



Remember to make sentences with a **SUBJECT+VERB+OBJECT** structure and to use the **Pres. Perf. Simple**.

- X** Have written five books
- ✓** I have written five books



The group that is going to record the podcast

1. Open the recorder APP on your tablets
2. Press “play” to record
3. At the end press “guardar”
4. A file will download. Send it to me.

Two members must record the podcast and send it to me via EMAIL or GOOGLE DRIVE to 701822@unizar.es



Only one group at a time will be recording the podcast.

Meanwhile, others must work on their PowerPoints and oral presentations.

LISTING TASK:

- Search “oral presentation BBC” in Google and go to the first site.
- Write down a list of Do’s and Don’ts about oral presentations.



Appendix 32: Materials from lesson 6 – Text for listing task

Do:

- Use the planning time to prepare what you're going to say.
- If you are allowed to have a note card, write short notes in point form.
- Use more formal language.
- Use short, simple sentences to express your ideas clearly.
- Pause from time to time and don't speak too quickly. This allows the listener to understand your ideas. Include a short pause after each idea.
- Speak clearly and at the right volume.
- Have your notes ready in case you forget anything.
- Practise your presentation. If possible record yourself and listen to your presentation. If you can't record yourself, ask a friend to listen to you. Does your friend understand you?
- Make your opinions very clear. Use expressions to give your opinion.
- Look at the people who are listening to you.

Don't:

- Write out the whole presentation and learn every word by heart.
- Write out the whole presentation and read it aloud.
- Use very informal language.
- Only look at your note card. It's important to look up at your listeners when you are speaking.

Retrieved from: <http://learnenglishteens.britishcouncil.org/exams/speaking-exams/oral-presentation>

QR code:



Appendix 33: Materials from lesson 6 – Oral presentation activity

1. Check your language: ordering – parts of a presentation

Here are some expressions from a presentation about tourism. Write a number (1-5) to put these sentences in the order you would say them.

.....	Finally, we'll think about how tourism will change in the future.
.....	Next, I think it's important to consider the disadvantages.
.....	I'm going to talk about tourism in our country.
.....	To sum up, there are many advantages now to tourism in our country, but the future is uncertain.
.....	First of all, I'd like to talk about the situation today.

2. Check your language: grouping – useful phrases

Write the phrases for each part of your presentation in the correct group.

Secondly, ...	The topic of my presentation is ...	First of all, ...	In addition, ...
I'd like to talk about ...	However, ...	What's more, ...	On the other hand, ...
Then again, ...	In conclusion, ...	I'm going to talk about ...	Also, ...

introducing your presentation	ordering your presentation	adding more ideas	adding ideas from a different point of view

Retrieved from:

http://learnenglishteens.britishcouncil.org/sites/teens/files/oral_presentation_-_exercises_1.pdf

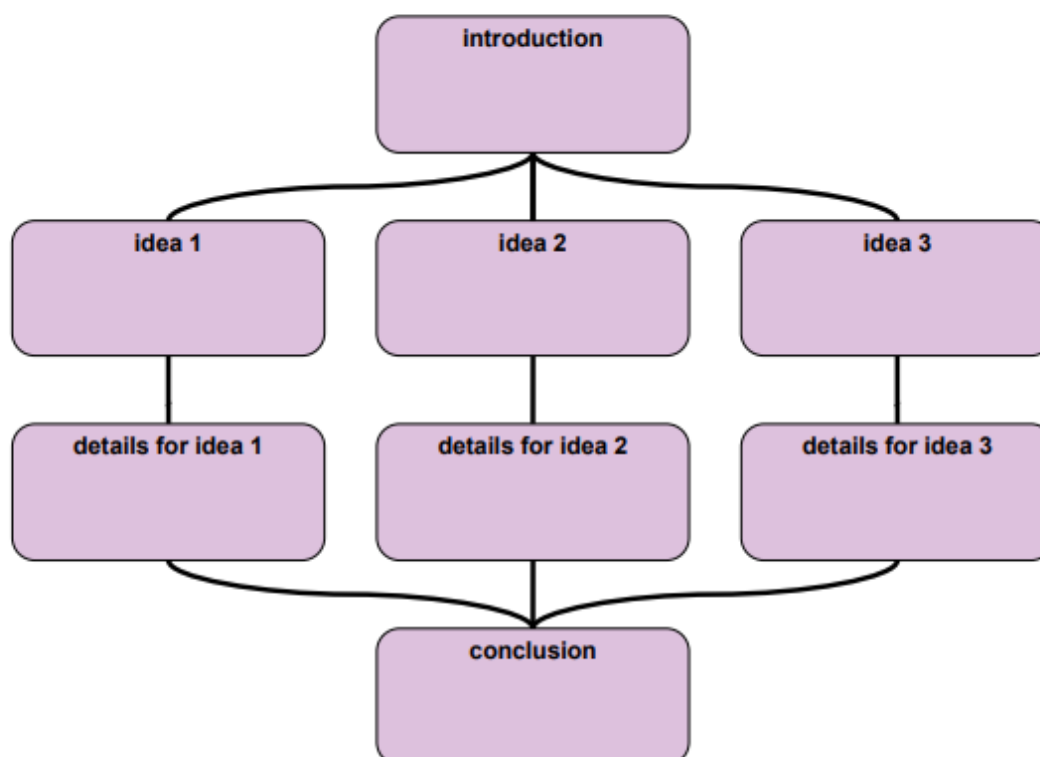
QR code:



Appendix 34: Materials from lesson 6 – Oral presentation planning

Exam speaking: Oral presentation – planning

This sheet is to help you plan and structure your presentation. Write short notes in the boxes. Don't write full sentences.



Remember that when you give your presentation, you may only be allowed to have a small note card. Try making notes on your card in the same format as above.

Retrieved from:

[http://learnenglishteens.britishcouncil.org/sites/teens/files/oral_presentation -
_planning_sheet_3.pdf](http://learnenglishteens.britishcouncil.org/sites/teens/files/oral_presentation_-_planning_sheet_3.pdf)

QR code:



Appendix 35: Podcast rubric

Bands	Marks	Grammar and vocabulary	Pronunciation	Interactive communication
5	10-9	<ul style="list-style-type: none"> ○ S shows good command of the Pres. Perf. Simple and other simple forms such as Pres. Simple and Past Simple. ○ S uses a wide range of vocabulary studied in the unit when asking or answering questions. 	<ul style="list-style-type: none"> ○ S is mostly intelligible AND pronounces words correctly. 	<ul style="list-style-type: none"> ○ S speaks fluently facilitating interaction. ○ S exchanges simple information successfully.
4	9-7	Performance shares features of Bands 3 and 5.		
3	7-6	<ul style="list-style-type: none"> ○ S shows sufficient command of the Pres. Perf. Simple and other simple forms such as Pres. Simple and Past Simple. ○ S uses some vocabulary studied in the unit when asking or answering questions. 	<ul style="list-style-type: none"> ○ S is fairly intelligible, BUT mispronounces a few words. 	<ul style="list-style-type: none"> ○ S is rather fluent BUT experiences some difficulty. ○ S manages to exchange simple information.
2	6-4	Performance shares features of Bands 1 and 3.		
1	4-2	<ul style="list-style-type: none"> ○ S shows little command of the Pres. Perf. Simple and other simple forms such as Pres. Simple and Past Simple. ○ S uses no vocabulary studied in the unit when asking or answering questions. 	<ul style="list-style-type: none"> ○ S is barely intelligible AND mispronounces most words. 	<ul style="list-style-type: none"> ○ S lacks fluency AND stops many times hampering interaction. ○ S barely exchanges simple information.
0	2-0	Performance below Band 1.		

Adapted from: <https://www.cambridgeenglish.org/images/168617-assessing-speaking-performance-at-level-a2.pdf>

Appendix 36: Lesson plan from lesson 7

LESSON 7						
Learning outcome At the end of this unit, students should be able: <ul style="list-style-type: none"> - To give an oral presentation about a simple topic such as someone's biography using the pertinent verb tenses (Present and Past Simple and Present Perfect Simple) - To retain chunks of language of different lengths in short-term memory in order to take notes during an oral presentation 						
Project stage	Steps	Timing	Interaction pattern	Resources and materials	Key competences	Evaluation Criteria
Publishing	Oral presentations: 1. SS give their oral presentations about their poets. 2. While a group presents, the others fill in a chart with information about the poet. 3. T as well as SS ask any doubts they may have to the group presenting.	40 min	Group work and individual work	PPT presentation (see appendix 37). Chart (see appendix 37).	CCL-CD-CAA-CSC-CIEE-CCEC	Crit.IN.1.1. Crit.IN.2.1.
Publishing	1. Groups send their PPT presentations to T, who will publish them in the BLOG.	5 min	Group work	Gmail.	CD	
Final questionnaire	1. SS complete a final form to compare it with the one that they completed on the first day and so as to check their progress.	10 min	Individual work.	Final questionnaire in Google Form (see appendix 8).	CCL-CAA-CSC-CCEC	Crit.IN.3.1.

Appendix 37: Materials from lesson 7 – Teacher's PPT

SHOW TIME !

40
min

While a group presents, the rest of you will be listening and completing a chart with the poets' biographical information.



TASK: Complete this chart with the info presented by your classmates

	<i>Marion Bernstein</i>	Dorothy Parker	Maya Angelou	<i>Wendy Cope</i>
Place of birth				
Date of birth				
Education				
Themes of poetry (e.g. love, rights, feelings...)				
Major achievement (e.g. prizes, etc.)				
Cause of death				

FINALLY, PLEASE COMPLETE THIS SURVEY

<http://bit.ly/unizarsurvey>

10
min

Appendix 38: Rubric to assess the oral presentation

Category	Excellent (10-9)	Good (8-7)	Average (6-5)	Poor (4-0)
Oral presentation	Students are well prepared . Volume is loud enough. Always establish eye contact with audience.	Students are fairly prepared . Volume is loud enough. Establish eye contact most of the time .	Students do not seem prepared . Volume is loud enough. Establish eye contact sometimes .	Students are little prepared . Volume is too soft to be heard. Establish no eye contact .
Linguistic aspects	Many instances of use of the Pres. Perf. Simple, a lot of vocabulary related to women's rights and poetry AND correct pronunciation.	Several instances of use of the Pres. Perf. Simple, some vocabulary related to women's rights and poetry is used AND correct pronunciation.	Few instances of use of the Pres. Perf. Simple, little vocabulary related to women's rights and poetry AND average pronunciation.	No instances of use of the Pres. Perf. Simple, no vocabulary related to women's rights and poetry AND incorrect pronunciation.
Content accuracy	All content on slides is accurate. There are no factual errors .	Most of the content on slides is accurate. There are few factual errors .	There are many inaccuracies in the content.	Content is confusing on many of the slides.
Use of graphics	All slides have graphics (images, etc.) to support information or decorate.	Most of the slides have graphics to support all information.	Some of the slides have graphics but don't support the information.	Many of the slides have no graphics .
Font & formatting	Font formats (e.g. colour and style) have been carefully planned to facilitate reading on all slides.	Font formats (e.g. colour and style) have been carefully planned to facilitate reading on most slides.	Font formats (e.g. colour and style) have been carefully planned to facilitate reading on few slides.	Font formats (e.g. colour and style) have not been carefully planned to facilitate reading on the slides.

Appendix 39: Lesson plan from lesson 8

LESSON 8						
Learning outcomes At the end of this unit, students should be able: <ul style="list-style-type: none"> - To assess their own work and performance and their classmates' - To describe and assess their experience during the project in written form 						
Project stage	Steps	Timing	Interaction pattern	Resources and materials	Key competences	Evaluation Criteria
Publishing/ Celebration	Blog visit: 1. T provides SS with a link for them to visit the blog and finally see their work (the poem, the podcast and the PPT).	5 min	Group work	Blog.	CD	Crit.IN.3.1.
Publishing/ Celebration	Poetry recital: 1. The coordinators of each groups come forward and recite their poems to their classmates. 2. Each group chooses their favourite poem.	20 min	Individual and group work		CCL-CIEE-CCEC	Crit.IN.1.1. Crit.IN.2.1.
Assessment & Reflection	Peer- and self-assessment: 1. SS evaluate each other and themselves by means of a rubric, which once they are done they hand in to the teacher.	10 min	Individual work	Self- and peer-assessment rubric in PPT (see appendix 40).	CCL-CIEE	Crit.IN.3.1.
Assessment & Reflection	5-minute paper: 1. SS describe their experience in the project writing a 5-minute paper in which they have to give "Two Stars and A Wish" to the project.	8 min	Individual work		CCL-CAA-CIEE	Crit.IN.4.1.

	<p>They are provided with linguistic scaffolding to help them complete the paper within the given time limit.</p> <p>2. SS hand in the paper to T, which will serve as feedback on the project to her as well.</p>					
Assessment & Reflection	<p>Feedback:</p> <p>1. T gives feedback on their products and work to all groups. T gives suggestions for improvement regarding both the products themselves, as well as cooperative work. SS can also express any concern, disappointment or annoyance.</p>	12 min	Teacher-fronted explanation		CCL-CAA-CIEE	Crit.IN.1.1.

Appendix 40: Materials from lesson 8 – Teacher’s PPT

CELEBRATION TIME

- Go to the **BLOG** and see your contribution to giving visibility to these women’s writers’ works and feminist fight.



5 min

CELEBRATION TIME

- The **coordinator** of each group has to come forward and **recite** the poem to their classmates.
- Each group has to choose their **favourite poem**.



20 min

ASSESSMENT TIME

PEER-ASSESSMENT RUBRIC (10 %)

Attribute	Myself	1	2	3
Adopted his/her role				
Participated in group discussions				
Provided useful ideas				
Worked hard				
Quality of his/her work				
Total				
Values: 5=superior 4=above average 3=average 2=below average 1=weak				

10 min

ASSESSMENT TIME

5 min

- Write a **5-minute paper** describing your experience in this project.
- Give it **TWO STARS AND A WISH**.



I liked...
I enjoyed...
I learned...
My favourite thing was...
I'm proud of myself because...



I disliked...
I would like...
... was too difficult.
I needed help with...
I wanted to...

Appendix 41: Lesson plan from lesson 1 of the implementation

LESSON 1						
Learning outcomes At the end of this unit, students should be able: <ul style="list-style-type: none"> - To briefly define feminism using key vocabulary such as gender, equality, inequality, sexism, rights or sexes. - To explain the impact of feminism on society using the Present Simple or Past Simple - To process speech containing pauses, errors, corrections and other performance variables 						
Project stage	Procedure	Timing	Interaction pattern	Resources and materials	Key competences	Evaluation Criteria
Presentation	1. T presents herself. 2. T explains some basic rules of classroom management.	5 min	T-Ss	PPT presentation (see appendix 15)	CCL-CAA	
Initial questionnaire	1. Students complete a survey about their literary tastes and knowledge about feminism.	10 min	Individual work	Google form (see appendix 1)	CCL-CD-CAA	
Activation	Introduction of the topic and driving question of the project. 1. T presents topic and asks students questions about it. 2. T presents the driving question.	5 min	Teacher-fronted explanation.	PPT presentation (see appendix 15)	CCL-CD-CSC-CCEC	Crit.IN.1.1.
Activation	Word cloud discussion: 1. T explains the activity 2. Ss complete the activity 3. When time's up, T & Ss put in common the discussion about the known and unknown	10 min	Pair work	PPT presentation (see appendix 15) and Word cloud (see appendix 16)	CCL-CD-CAA--CIEE	Crit.IN.2.1.

	words.					
Activation	EdPuzzle on a speech about feminism by Emma Watson: 1. T explains activity. 2. Ss complete activity individually	10 min	Individual work.	EdPuzzle (see appendix 16)	CCL-CD-CAA-CSC	Crit.IN.1.1.
Activation	Voki: 1. T plays the Voki that introduces the challenge. 2. T repeats instructions about the challenge, final product and assessment, and checks for understanding.	5 min	Teacher-fronted explanation.	PPT presentation (see appendix 15) and Voki (see appendix 16)	CCL-CAA	Crit.IN.1.1.
Activation	Teams and roles: 1. T explains the seating arrangements and roles in the cooperative groups. T also explains the distribution of poets among the groups.	5 min	Teacher-fronted explanation.	PPT presentation (see appendix 15)	CCL-CAA-CSC	Crit.IN.1.1.
Activation	Homework: 1. T explains homework to SS. 2. SS ask questions.	3 min	Teacher-fronted explanation.	Google Forms: Compass Point (see appendix 17) and Poem handout (see appendix 18).	CCL-CD-CAA-CIEE-CCEC	Crit.IN.3.2. Crit.IN.4.1.
Activation	Google Drive: 1. T asks the techies in the groups to create a Team Drive for their team.	2 min	Individual work	Google Drive.	CAA-CD-CIEE	
Homework: Two Google Forms: a Compass Point (see appendix 17) and a handout about students' assigned poem (see appendix 18).						

Appendix 42: Lesson plan from lesson 2 of the implementation

LESSON 2						
Learning outcomes At the end of this unit, students should be able: <ul style="list-style-type: none"> - To apply the grammar rules of the Present Perfect Simple to talk about recent past events and important changes in women's lives - To ask questions about someone's life and biographical information using the Present Perfect Simple - To extract specific data from a YouTube video 						
Project stage	Procedure	Timing	Interaction pattern	Resources and materials	Key competences	Evaluation Criteria
Discovery	Grammar explanation: 1. T explains the structure of the Pres. Perf. Simple in affirmative, negative and interrogative sentences. While doing so, T asks SS some questions to make them deduce examples. 2. T explains the uses of this tense and adverbs related to it.	10 min	Teacher-fronted instruction	PPT presentation (see appendix 43).	CCL-CAA	Crit.IN.1.1. Crit.IN.2.1.
Discovery	True or false task: 1. SS are asked to quickly discuss about four statements and decide whether they are true or false. 2. T asks some pairs about their decision on the truthfulness of the statements.	5 min	Pair work	PPT presentation (see appendix 43).	CCL-CAA-CCEC	Crit.IN.2.1.
Discovery	Listening task: 1. T explains the task and plays the video about the history of women's rights. SS watch the video twice. 2. In groups, SS create a list with three rights that women have gained and three ways to improve society regarding their rights.	7 min	Group work.	PPT presentation (see appendix 43). YouTube video "A Brief History of Women's Rights"	CCL-CAA-CSC-CIEE	Crit.IN.1.1. Crit.IN.2.1.

	3. T asks a few SS to share their answers and outcome of the task with the class.			(see appendix 21).		
Discovery	Grammar practice: 1. T explains the activity to SS. 2. Individually, SS complete a text with information about the poet on which they will specialise with the correct forms of the Pres. Perf. Simple. 3. Students compare their answers with their teammates.	10 min	Individual and group work.	PPT presentation (see appendix 43). Google Drive, where each group has access to the text about its poet.	CCL-CD-CAA-CCEC	Crit.IN.3.1.
Discovery	“Thinker’s Key” 1. T explains the task to students. 2. SS divide the text into two parts, and each pair is in charge of a half. They have to find the questions that would be asked if the answers were their pieces of text. 3. SS put in common their answer to this Thinker’s Key and write them down in a document in their Team Drive.	7 min	Pair and group work	PPT presentation (see appendix 43). Google Drive.	CLC-CD-CAA	Crit.IN.3.1.
Discovery	Homework: 1. T shows SS document in Google Drive to which all teams have access, where they can find information about their homework. 2. T explains homework (SS have to create a group PPT presentation answering a series of questions that were assigned using their roles). 3. T shows WAGOLL of a PPT presentation. 2. SS ask questions about homework.	5 min	Teacher-fronted explanation	PPT presentation (see appendix 43). Google Drive.	CCL-CD-CAA-CCEC	Crit.IN.3.1 Crit.IN.4.1.
Homework: Reading a text about their poet’s life (see appendix 44) to create a PPT with the information that they found out and using a WAGOLL						

Appendix 43: Materials from lesson 2 in the implementation – Teacher’s PPT

Use the Present Perfect Simple to:

- talk about unfinished actions that started in the past and continue in the present
- talk about finished actions, such as life experiences and past events with an impact in the present

IT’S ALL ABOUT THE STRUCTURE:

+ Subject + auxiliary verb (to have) + past participle...

e.g. *She + has + been to London once*

– Subject + auxiliary verb (to have) + “not” + past participle...

e.g. *??????*

WH-
HOW

+

Auxiliary verb (to have) + subject + past participle?

e.g. *(WH-) HAVE YOU BEEN TO LONDON?*

To talk about unfinished actions:

We use this tense to talk about unfinished actions that started in the past and continue in the present.

- We use it to say “**how long**”.
- We can use **since** to specify the time when the action started and **for** to define the duration of the action.

e.g. *Women have voted **since** 1920 in the U.S.*

*Women have fought for gender equality **for** years.*

To talk about finished actions:

- To talk about a **life experience**, so the person needs to be alive:
- To tell **news** or describe recent events that are important for the present.

e.g. *I have been to London twice*

We can use “**ever**” and “**never**”

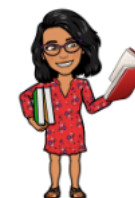
e.g. *I have never been to Tokyo.*

e.g. *Wendy Cope has won a prize.*

We often use “**already**”, “**just**” and “**yet**” to do so.

- To talk about a finished action with an **unfinished time word**, such as “**this month**”, “**this week**” or “**today**”.

e.g. *She has written two books **this year**.*



HOW TO USE "ALREADY", "JUST" AND "YET"

Already means 'something has happened sooner than we expected':

e.g. *Men and women **have already become** equal in the eyes of the law in a few developed countries.*

Just means 'a short time ago':

e.g. *In Dubai, women **have just gained** the right to drive.*

Cheat sheet:
"already" = "ya"
"just" = "acabar de"
"yet" = "todavía"

ATTENTION!

Yet is only used in **questions and negative** sentences. It means 'something is expected to happen':

e.g. *Women **have not gained** the right to divorce their husbands **yet** in some countries.*



CHECKING FACTS: TRUE OR FALSE?

Women's rights in the 20th century

In pairs, you have **3 minutes** to decide whether these statements are true or false.

IN U.S.A.

- American Women **have voted** since the 1920s
- American women **have had** the right to own properties for more than a 100 years.
- American women **have enjoyed** the right to divorce their husbands since the 1940s
- American women **have exercised** the right to abort since the 1950s

LISTENING TASK:

Watch this video:

<https://www.youtube.com/watch?v=YsIMwOkeFaw&list=LLo-eFzuIKFNgnz9GOvDzM4O&index=2&t=0s>

Then, answer these questions:

What has changed?

List **three** rights that women **have acquired**.

E.g. "Since 1920, women **have had** the right to vote".

What should change to achieve gender equality?

List **three** things that should change (use modal verbs)

E.g. "Men and women **should have** equal salaries".

Let's get to know your poets better!



- Individually, complete your poet's biography in your notebook.
 - Then, you will correct the sentences and discuss your answers within your groups.
- You have 10 minutes.

Hello! I am Marion Bernstein. I was born in London, UK, but I _____ (live) in Glasgow since 1874. I _____ (just, become) independent, because I _____ (earn) money by teaching piano lessons. I _____ (never, travel) abroad. I _____ (not have, yet) children _____. I _____ (write) poetry since I was young. The themes of my poetry _____ (always, be) related to feminism. I _____ (already, publish) my poems in the newspaper *Glasgow Weekly Mail*. However, I _____ (not publish, yet) a book of poetry _____. Critics _____ (never, like) my poetry. However, I _____ (always, enjoy) writing feminist poetry. I _____ (fight) for gender equality for years and I will not stop.



Hello! I am Dorothy Parker. I was born in New Jersey, U.S, but I _____ (live) in New York ever since I can remember. I _____ (always, be) a multifaceted woman. I _____ (write) critiques, poetry and even screenplays. I _____ (already, publish) a poem in the famous magazine *The New Yorker*. However, I _____ (not publish, yet) a book of poetry _____. I _____ (work) for *Vanity Fair* for some years. Moreover, I _____ (just, found) the group *Algonquin Round Table* with some other friends. My poetry _____ (denounce) social injustices. Consequently, I _____ (always, enjoy) writing feminist poetry. For years I _____ (fight) for gender equality and my poetry _____ (help) many women.



Hello! My name is Maya Angelou. I was born in St. Louis, Missouri, but I _____ (live) in many cities in the U.S. and abroad. I _____ (just, visit) Africa. I _____ (just, divorce) my husband, but I _____ (already, met) another man. I _____ (work) as a poet, singer, memoirist and civil rights activist. I _____ (publish) many autobiographies, books of essays and poetry. I _____ (win) many prizes for my literary works. I _____ (become) a feminist and racial icon. I _____ (fight) for women's and African Americans' rights for years. I _____ (demonstrate) against patriarchy. My poetry _____ (help) many women.



Hello! I am Wendy Cope. I was born in Kent, U.K. I _____ (live) in Eli for some years. I _____ (be) to many places, but I _____ (not visit, yet) all countries _____. I _____ (marry) only one man in my life. I _____ (work) my whole life as a poet and a professor. I _____ (teach) in school as well as university level. I _____ (win) three literary awards. I _____ (already, write) five collections of poetry and I _____ (just, publish) *Anecdotal Evidence*. Finally, I _____ (just, retire), because I am 73 years old and I _____ (enjoy) a long, successful life.



THINKER'S KEY

THE ANSWER



1. Imagine that the sentences in the text about your poet are the answers to some questions.

What would the questions be?

2. **Divide the text** into two parts and, **in pairs, find the questions** for the supposed answers.

3. Put in common your answer with your partners and write them down in your document in Drive.

These questions are the kind of questions that you should ask in the podcast.

For example:

1) Answer: *I have lived in New York.*

Question: *Where have you lived?*

2) Answer: *I have lived in New York for five years.*

Question: *How long have you lived in New York?*

HOMEWORK: CREATE A GROUP PPT

→ This PPT is one of the final products for the **BLOG**. You will work on it during several lessons.

→ By the end of this project, you will **present** this PPT to your classmates.



FIRST STEP: Use the document in your Drive to learn about your poet's life:

- The **coordinator** will look for info to answer the following questions: *where and when was she born? when and why did she die? did she marry someone?*
- The **spokesperson** will look for info to answer about her work to answer the questions: *Was she independent? What did she work as? Where did she work?*
- The **secretary** will look for information about her education and achievements and answer to these questions: *did she go to university? did she study a degree? did she win any awards? did literary critics like her work?*
- The **time controller** will look for information about her poetry to answer: *did she publish any books of poetry? did she publish in any famous magazine? what were the themes of her poetry? in her poem, find, what was her criticism against patriarchy?*
- The **techie** is in charge of proofreading the presentation, that is, he/she has to correct any grammar mistakes and, if necessary, make the presentation more appealing and original.

SECOND STEP

Each of you will **create some slides** with the information that you have found to answer the questions. Slides should be **original** and written with **correct grammar**.

You will find a **rubric** with what is expected of you in your Team Drive in the document "Homework".

Remember you will present your PPT orally to your classmates.



REMEMBER:

Pending homework:

- 1) The Google form about the poem
- 2) The PPT presentation on your poet

WAGOLL: What a Good One Looks Like



VIRGINIA WOOLF
(1882-1941)

- Born in London
- Died in Sussex.

She committed **suicide**.

Private life:
She was married to Leonard Woolf.
However, they never had children.

Marion Bernstein

From Wikipedia, the free encyclopedia

Marion Bernstein (1846–1908) was a radical feminist poet who lived most of her life in Glasgow.

Biography

Bernstein was born in London in 1846 to Theodore Bernstein, a Jewish emigrant from Germany and Lydia Pulsford, an Anglican mother from Marylebone. Marion suffered from debilitating infirmity in her childhood, and suffered illness throughout her adult life. By 1874 she had moved to Glasgow with her widowed mother, her brother, her married sister, and her brother-in-law. In Glasgow she supported herself by teaching piano lessons.

Poetry

Bernstein is commonly remembered for writing a number of radically feminist poems, for example 'A Dream', 'The Wretched Sex', 'A Woman's Logic' and 'Wanted Husband'. Much of her work was published in newspapers printed in Glasgow, most notably the *Glasgow Weekly Mail*. Her only published book of poetry, *Mirren's Musings*, was published in 1876. Interest in Bernstein was revived following her inclusion in Tom Leonard's 'Radical Renfrew', an edited collection of poems by Scottish writers who had been largely forgotten.

Reception

After the revival of her work in the 1990s, Bernstein's works were included in several prominent critical studies of Scottish poetry, such as *Mungo's Tongues*, *Glasgow Poets Past and Present*, *A History of Scottish Women's Writing*, *The New Penguin Book of Scottish Verse*, and *The Edinburgh History of Scottish Literature*. However, a significant portion of her work remained unpublished.

In 2013 Bernstein's collected poems were published as *A Song of Glasgow Town*. This collection included poems from *Mirren's Musings*, as well as several poems published elsewhere and fifteen previously unpublished works.

Retrieved from: https://en.wikipedia.org/wiki/Marion_Bernstein

Dorothy Parker

From Wikipedia, the free encyclopedia

Dorothy Parker (née Rothschild; August 22, 1893 – June 7, 1967) was an American poet, writer, critic, and satirist based in New York.

From a conflicted and unhappy childhood, Parker rose to acclaim, both for her literary works published in such magazines as *The New Yorker* and as a founding member of the Algonquin Round Table. Following the breakup of the circle, Parker traveled to Hollywood to pursue screenwriting. Her successes there, including two Academy Award nominations, were curtailed when her involvement in left-wing politics resulted in her being placed on the Hollywood blacklist.

Early life and education

Also known as Dot or Dottie, Parker was born Dorothy Rothschild in 1893 to Jacob Henry and Eliza Annie Rothschild at 732 Ocean Avenue in Long Branch, New Jersey. Dorothy's mother was of Scottish descent, and her father was of German Jewish descent.

Parker grew up on the Upper West Side and attended a Roman Catholic elementary school with sister Helen, although their father was Jewish and her stepmother was Protestant. Parker later attended Miss Dana's School, a finishing school in Morristown, New Jersey. She graduated from Miss Dana's School in 1911, at the age of 18.

Following her father's death in 1913, she played piano at a dancing school to earn a living while she worked on her poetry.

Marriages and divorces

In 1917, she met and married a Wall Street stockbroker, Edwin Pond Parker II (1893–1933), but they were soon separated by his army service in World War I. Parker eventually separated from her husband, divorcing in 1928.

She had a number of affairs, her lovers including reporter-turned-playwright Charles MacArthur and the publisher Seward Collins. Her relationship with MacArthur resulted in a pregnancy. She had an abortion, and fell into a depression that culminated in her first attempt at suicide.

In 1932 Parker met Alan Campbell, an actor with aspirations to become a screenwriter. They married two years later in New Mexico. The pair moved to Hollywood and signed ten-week contracts with Paramount Pictures. She and Campbell worked on more than 15 films.

Poetry

Dorothy Rothschild sold her first poem to *Vanity Fair* magazine in 1914 and some months later was hired as an editorial assistant for *Vogue*. She moved to *Vanity Fair* as a staff writer after two years at *Vogue*.

Parker's career took off in 1918 while she was writing theatre criticism for *Vanity Fair*. At the magazine, she met Robert Benchley, who became a close friend, and Robert E. Sherwood. The trio founded the group *the Algonquin Round Table*. Through their publication of Parker's remarks and short verses, Dorothy began developing a national reputation as a wit.

From the 1920s to the 1930s were Parker's greatest period of productivity and success. In the 1920s alone she published some 300 poems and free verses in *Vanity Fair*, *Vogue*, "The Conning Tower" and *The New Yorker*.

Parker published her first volume of poetry, *Enough Rope*, in 1926. The collection sold 47,000 copies and was praised by many critics. Parker released two more volumes of verse, *Sunset Gun* (1928) and *Death and Taxes* (1931).

Later life and death

Parker died on June 7, 1967, of a heart attack at the age of 73. In her will, she left her estate to Martin Luther King Jr. After King's death, her estate was left by his family to the NAACP. Her ashes remained unclaimed in various places, including her attorney Paul O'Dwyer's filing cabinet, for approximately 17 years.

Retrieved from: https://en.wikipedia.org/wiki/Dorothy_Parker

Maya Angelou

From Wikipedia, the free encyclopedia

Maya Angelou (April 4, 1928 – May 28, 2014) born **Marguerite Annie Johnson** in St. Louis, Missouri, was an American poet, singer, memoirist, and civil rights activist.

She was respected as a spokesperson for black people and women, and her works have been considered a defense of black culture. She was active in the Civil Rights Movement and worked with Martin Luther King Jr. and Malcolm X.

Her books center on themes such as racism, identity, family and travel.

She published seven autobiographies, three books of essays, several books of poetry, and is credited with a list of plays, movies, and television shows spanning over 50 years. She received dozens of awards and more than 50 honorary degrees.

She became a poet and writer after a series of occupations as a young adult, including fry cook, sex worker, nightclub dancer and performer, cast member of the opera *Porgy and Bess*, coordinator for the Southern Christian Leadership Conference, and journalist in Egypt and Ghana during the decolonization of Africa.

Adulthood and familial relations:

Three weeks after completing school, at the age of 17, she gave birth to her son, Clyde (who later changed his name to Guy Johnson).

In 1951, Angelou married Tosh Angelos, a Greek electrician, former sailor, and aspiring musician, despite the condemnation of interracial relationships at the time and the disapproval of her mother. However, she soon divorced him in 1954.

Later in 1973 in San Francisco, Angelou married Paul du Feu, a Welsh carpenter and ex-husband of writer Germaine Greer.

Awards and honors

Angelou was awarded over fifty honorary degrees. Angelou was honored by universities, literary organizations, government agencies, and special interest groups. Her honors included a Pulitzer Prize nomination for her book of poetry, *Just Give Me a Cool Drink of Water 'fore I Diiie*, a Tony Award nomination for her role in the 1973 play *Look Away*, and three Grammys for her spoken word albums.

Poetry

Angelou is best known for her seven autobiographies, but she was also a prolific and successful poet. She was called "the black woman's poet laureate", and her poems have been called the anthems of African Americans. Her poetry has often been praised for its depictions of Black beauty, the strength of women, and the human spirit; criticizing the Vietnam War; demanding social justice for all—than for its poetic virtue. Yet *Just Give Me a Cool Drink of Water 'fore I Diie*, which was published in 1971, was nominated for a Pulitzer Prize in 1972. Angelou's poetry collections include *The Complete Collected Poems of Maya Angelou* (1994) and *Phenomenal Woman* (1995), a collection of four poems that takes its title from a poem which originally appeared in *Cosmopolitan* magazine in 1978.

Death

Angelou died on the morning of May 28, 2014 at the age of 86. She was found by her nurse. Angelou had reportedly been in poor health and had canceled recent scheduled appearances. During her memorial service at Wake Forest University, her son Guy Johnson explained that she had been in constant pain due to her dancing career and respiratory failure during the last ten years of her life.

Retrieved from: https://en.wikipedia.org/wiki/Maya_Angelou

Wendy Cope

From Wikipedia, the free encyclopedia, and Poetry Foundation.

Wendy Cope was born in 1945. She was born and raised in Kent, England, where her parents often recited poetry to her. She studied at St Hilda's College, where she earned a degree in History. As part of her education, she trained as a teacher at Oxford University.

Following her graduation from St Hilda's College, Oxford Cope spent fifteen years as a primary-school teacher. In 1981, Cope started working as an Art editor for the magazine *Contact*. Five years later she became a freelance writer and she published her first book of poetry, *Making Cocoa for Kingsley Amis* (1986). She also worked as a television critic for *The Spectator* magazine until 1990. The collection was an incredible success, selling tens of thousands of copies in the UK.

She finally married Lachlan Mackinnon in 2013 after 19 years of living together. However, they never had children.

Cope is now 73 years old and she continues to live with her husband in the U.K.

Poetry and other genres

Cope's poetry collections include *Serious Concerns* (1992); *If I Don't Know* (2001); *Two Cures for Love: Selected Poems 1979–2006* (2008); *Family Values* (2011); *Christmas Poems* (2017), a collection of new and previously published Christmas-themed work; and *Anecdotal Evidence* (2018).

She has also written prose, books for children, and edited numerous anthologies, including, *The Faber Book of Bedtime Stories* (1999).

Critical reception and awards

Her books have sold well and she has attracted many followers with her lighthearted, often comical poetry. She has also achieved literary credibility winning two awards over a fourteen-year period.

She is said to have a keen eye for the everyday, mundane aspects of English life, especially the desires, frustrations, hopes, confusions and emotions in intimate relationships.

Dr Rowan Williams is a well known fan of her work, writing that: "Wendy Cope is without doubt the wittiest of contemporary English poets, and says a lot of extremely serious things".

Cope has received a Cholmondeley Award and a Michael Braude Award for Light Verse from the American Academy of Arts and Letters. In 2010, she was awarded an Order of the British Empire (OBE). She is a member of the Royal Society of Literature.

Retrieved from: https://en.wikipedia.org/wiki/Wendy_Cope

Appendix 45: Lesson plan from lesson 3 of the implementation

LESSON 3						
Learning outcomes At the end of this unit, students should be able: <ul style="list-style-type: none"> - To list descriptive adjectives such as silly, worried, ridiculous, upset, unpleasant, exhausted, surprised, angry, nasty, unique, proud, risky, rude and frightened - To use descriptive adjectives such as the aforementioned ones to describe key aspects of a poem in written and oral forms - To analyse the most important aspects of a poem, such as the number such as the theme, message, tone and figures of speech To participate in a conversation about the author and poem that they are studying using the Present Perfect Simple						
Project stage	Procedure	Timing	Interaction pattern	Resources and materials	Key competences	Evaluation Criteria
Deepening	Ordering task: 1. T provides SS with a word cloud and explains the task. 2. SS find the meaning of the words and create their ranking after having ordered them from the most negative to the most positive ones.	8 min	Group work.	PPT presentation (see appendix 46) and word cloud (see appendix 47).	CCL-CD-CAA	
Deepening	Round Robin: 1. SS first discuss the answers to three of the questions of the form given as homework on the first day to activate their previous knowledge about the poem. They have 3 minutes to discuss about each question.	6 min	Group work	PPT presentation (see appendix 46). Google Form (see appendix 18).	CCL-CAA-CSC-CIEE-CCEC	Crit.IN.2.1.
Deepening	Poem analysis: 1. T explains the activity that requires SS to analyse the poem cooperatively in a doc in Google Drive.	20 min	Individual and group work	PPT presentation, + Poem analysis handout (see appendix 46).	CCL-CD-CAA-CSC-CIEE-CCEC	Crit.IN.3.1. Crit.IN.2.1.

	<p>2. SS specialise in one of the aspects provided in the handout to analyse the poem.</p> <p>3. In the last 5 min, SS put in common their analysis.</p>			Google Drive		
Deepening	<p>PPT improvement:</p> <p>1. SS add a slide to their PPT about their poet, in which they explain the themes and message of the poem.</p>	6 min	Group work	<p>PPT presentation (see appendix 46).</p> <p>Google Drive</p>	CCL-CD-CAA-CIEE-CCEC	Crit.IN.4.1.
Deepening	<p>1. Again, SS add a few slides to their PPT; this time to explain what they have learnt about gender roles and women's rights through their poet and poem.</p> <p>2. If time is left, SS fine-tune the PPT and improve its style and format.</p>	8 min	Group work	<p>PPT presentation (see appendix 46).</p> <p>Google Drive.</p>	CCL-CD-CAA-CSC-CIEE-CCEC	Crit.IN.4.1.
Planning	<p>Podcast rehearsal:</p> <p>1. SS plan how they will create the final product: the podcast.</p> <p>2. SS decide the roles they will play in the podcast, as well as the questions that they will ask the poet as part of the interview.</p> <p>3. Finally, they rehearse and ask a round of questions.</p>	7 min	Individual and group work	<p>PPT presentation (see appendix 46).</p> <p>Google Drive.</p>	CCL-CAA-CSIEE	Crit.IN.2.1.

Appendix 46: Materials from lesson 3 in the implementation – Teacher’s PPT

Do you know the meaning of all these adjectives?

8 min



ORDERING TASK:

1. In groups, find out the **meaning** of these adjectives.
2. Now, **order** them from the most negative to the most positive ones.

<https://bit.ly/2lO8Kbh>

Poetry analysis

6 min

1. Doing **Round Robin** share your answers to the following questions from the Google Form that you completed as homework.
 - What does the title of the poem mean? (2 min)
 - What is the topic of the poem? (2 min)
 - What message does the speaker want to convey? (2 min)

Poetry analysis

20 min

2. Now, **analyse** the different aspects of the poem that appear in the chart that you have in your Drive. Each of you, **specialise** in one aspect. If you are a group of 5 people, 2 people have to share one of the clouds. Take the last **5 minutes** to share your analysis within your groups. Each specialist has to explain what he/she *has discovered*.

ANALYSING A POEM

❖ **Themes** (gender roles, women's rights...)

❖ **Message:** what message does the poetic speaker want to transmit? what does she denounce about society?)

❖ **Important words**

❖ **Important sounds**

TITLE:

POET:

Interpretation: who is the poetic speaker? when? where? why?

What do I think the poet was feeling or thinking when she was writing this poem?

Images I saw in my mind while I was reading the poem: If necessary draw a picture!

Poetry analysis

6
min

3. Now, **add a slide** to your PPT and **explain** the **themes and message** of your poet's poem.

NOW:

- Add **one or two** slides to your ppt.

8
min



They should answer to these questions:

1. "What has this poet and her poem taught me about gender roles and women's rights in her time?"
2. "What has changed since the poem was written?"

Each member must write at least one sentence

e.g. "From Bernstein's poem, I have learnt that women could not vote in the 19th century"

TO DO RIGHT NOW OR IT WILL BE HOMEWORK

Next day you will record the podcast, so NOW:

1. **Choose** someone to be the poet/interviewee.

He/she should learn some basic facts about the poet, but he/she may also invent some answers.

2. Each of the interviewers, **write down** in a piece of paper **3 questions** to ask the poet.

You cannot ask the same questions.

E.g. "How many books of poetry have you written?"

3. **Now rehearse:** each of you ask "the poet" a question. Try to do it as naturally as possible and avoid reading.

Appendix 47: Materials from lesson 3 in the implementation – Word cloud



Link: <https://bit.ly/2IO8Kbh>

QR code:



Appendix 48: Lesson plan from lesson 4 of the implementation

LESSON 4						
Learning outcomes At the end of this unit, students should be able: <ul style="list-style-type: none"> - To participate in a podcast as interviewers asking questions about someone's life experiences - To participate in a podcast as interviewees answering questions about their life experiences - To create a PPT presentation - To list some Do's and Dont's of giving an oral presentation 						
Project stage	Procedure	Timing	Interaction pattern	Resources and materials	Key competences	Evaluation Criteria
Creation + Planning	1. T gives SS some tips before they start recording their podcasts. 2. The first group to record prepares their devices with which the podcasts will be recorded. 3. They record the podcast. 4. The next group records and so on. Planning: 1. SS who are not recording the podcast do an ordering and listing task about Do's and Dont's when giving an oral presentation.	25 min (5 min each group plus time for any mishaps)	Group work	PPT presentation (see appendix 31) Voice recorder in tablet. BBC text (see appendix 32)	CCL-CD-CAA-CSIEE-CIEE-CCEC	Crit.IN.2.2. Crit.IN.3.1.
Publishing	1. Groups send podcasts to the teacher.	5 min	Group work	Gmail	CD-CIEE	
Planning	Listing task: 1. T writes a list of Do's and Dont's on the blackboard by asking each group about the list that they created using the text from the BBC about giving an oral presentation.	5 min	Group work	Blackboard	CCL-CD-CAA-CIEE CCEC	Crit.IN.2.2. Crit.IN.3.1.

Planning	<p>Oral presentation exercises:</p> <ol style="list-style-type: none"> 1. In pairs, SS do two exercises about useful language for oral presentations. 2. T corrects the exercises by asking SS to answer the different questions. 	10 min	Pair work	BBC activities sheet (see appendix 33)	CCL-CD-CAA-CIEE	Crit.IN.3.1.
Planning	<p>Finishing touches to PPT:</p> <ol style="list-style-type: none"> 1. In groups, SS give the finishing touches to their PPTs. 	10 min	Group work	Google Drive	CCL-CD-CAA-CIEE	Crit.IN.4.1.

Appendix 49: Lesson plan from lesson 4 of the implementation

LESSON 5						
Learning outcomes At the end of this unit, students should be able: <ul style="list-style-type: none"> - To give an oral presentation about a simple topic such as someone's biography - To listen for detail during an oral presentation 						
Project stage	Steps	Timing	Interaction pattern	Resources and materials	Key competences	Evaluation Criteria
Publishing	Oral presentations: 1. SS give their oral presentations about their poets. 2. While a group presents, the others fill in a chart with information about the poet. 3. T as well as SS asks any doubts they may have to the group presenting.	40 min	Group work and individual work	PPT presentation + Listening chart (see appendix 37).	CCL-CD-CAA-CSC-CCEC	Crit.IN.1.1. Crit.IN.2.1.
Publishing	1. Groups send their PPT presentations to T, who will publish them in the BLOG.	5 min	Group work	Blog	CD	
Final questionnaire	1. SS complete a final form to compare it with the one that they completed on the first day and so as to check their progress.	10 min	Individual work.	Google Form (see appendix 8).	CCL-CAA-CSC-CCEC	Crit.IN.3.1.

Appendix 50: Final questionnaire – Answers of the section on literature

Link: <http://bit.ly/2YwkzHs>

QR code:



Appendix 51: Final questionnaire – Answers of the section on feminism

Link: <http://bit.ly/2KWi3Hm>







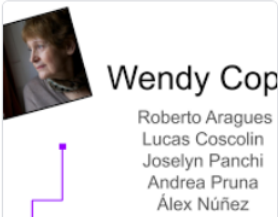

QR code:



Appendix 52: Final products of the project

Mi unidad > Final products literary project ▾



 <p>DOROTHY PARKER PPT</p>	 <p>Dorothy parker.mp3</p>	 <p>Marion 2.mp3</p>	 <p>MARION BERNSTEIN POEM</p> <p>group members: Sofia Marco Darío García Isabel Sin</p> <p>MARION BERNSTEIN PPT</p>
 <p>MAYA ANGELOU PPT</p>	 <p>MAYA ANGELOU.mp3</p>	 <p>Wendy Cope</p> <p>Roberto Aragues Lucas Coscolin Joselyn Panchi Andrea Pruna Álex Núñez</p> <p>WENDY COPE PPT</p>	 <p>Wendy Cope.mp3</p>

Link: <http://bit.ly/2Ja6E3o>

QR code:

