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The Big Short Film Festival: Cooperative Learning and Project-Based Learning in the EFL Classroom

Festival de Pequeños Grandes Cortometrajes: Trabajo Cooperativo y Aprendizaje Basado en Proyectos en el aula de Inglés como Lengua Extranjera

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Abstract

Nowadays, teacher-fronted lessons are losing their battle against learner-centered methodologies, in which the students' autonomy, self-efficacy perception and motivation are just as important as the instruction, if not more. However, they are not always easy to implement, and many students still learn English through traditionally oriented lessons. After a brief placement period experienced in a Secondary Compulsory Education classroom, some clear needs regarding lack of interaction, motivation and cooperation could be observed. These needs could be significantly corrected and improved by implementing two key active methodologies: Project-Based Learning and Cooperative Learning.

By means of the combination of the aforementioned approaches and never losing sight of Communicative Language Teaching, this learning unit proposal seeks to increase the students' motivation on English learning and improve their collaborative and cooperative skills, as their communicative and linguistic competence (amongst other key competences) is developed.

The Big Short Film Festival is a highly creative project-oriented unit, in which the students have to work together to plan, create and record a short film following the features of an assigned film genre. Dialogue and collaboration are fostered through dynamic, varied and team-based challenges and activities, making the students feel engaged in the making of an original, self-produced product and giving them the opportunity to be the directors, producers, writers and performers of their own visual entertainment production, and to experience what it is like to be on the other side of the screen.

1. Introduction

The educational field of English as a Foreign Language (EFL) is constantly evolving, adapting itself to the learners' needs and requirements. Through the years, teachers have acquired more tools and resources, owing to new technologies and research. The role of both teachers and students has changed as well. In the EFL classroom, teacher-fronted lessons are losing their battle against learner-centered lessons, in which the students' self-efficacy perception and motivation are just as, if not more, important as the instruction.

This dissertation is indeed focused on showing how new active methodologies, such as Project-Based Learning (PBL), can encourage both of the aforementioned concepts, combined with Cooperative Learning (CL) and never losing sight of the main approach in EFL teaching nowadays, Communicative Language Teaching (CLT). By means of a proposal of a Learning Unit based on these approaches and methods, this final dissertation seeks to improve and develop the learners' communicative competence in English as a foreign language.

This Project-Based learning unit has been designed considering the methodological specifications of the Aragonese curriculum (2016), which denotes Project-Based Learning as a globalizing, solid methodology, and consists of six sessions devoted to the topic of cinema, filming and storytelling, each one dealing with a part of the creative process required by the final product: the planning, creation and filming of a short movie.

The learning unit proposed in this dissertation was intended to be put into practice and tested during the second placement period of the Master's degree. However, due to the threat of the COVID-19 that has affected education amongst all the other fields, in-person classes had to be suspended by educational institutions. For this reason, this unit has been based on a hypothetical context, similar to the one I would have experienced. The unit has been designed for a group of students in the 4th year of Secondary Compulsory Education. The school I did my 1st placement in was the CPRI-INPRISE Santa María del Pilar ("Marianistas").

During this period, I had the chance to speak to some of whom would have been my students during the second placement regarding Project-Based Learning, and they commented on the attractiveness of creative, imaginative projects, and the motivation

they led to. Considering the technological facilities provided by the school, I considered that the topic of cinema, filming and editing would be meaningful and appealing to them.

The PBL methodology is intended to be improved and supported by CL, a method to which not all the students are used, as I observed during my first placement.

This dissertation is organized into five sections, each one of them dealing with a different aspect of the learning unit. In the 2nd section, the purpose and objectives of the dissertation and the project are reviewed. In the 3rd section, a justification for the development of the project is provided. Furthermore, the theoretical framework supporting the methodologies and approaches in which the project has been based is explored and reviewed, including the literature of the Communicative Language Teaching approach, Project-Based Learning (PBL) and its variation devoted to language teaching, Project-Based Language Learning (PBLL), and the benefits of CL and the implementation of cinema and filming in the EFL classroom, as a source of motivation. In this section, the methodological advice provided in the Spanish Curriculum for Secondary Compulsory Education regarding EFL is also reviewed. Furthermore, this section includes a review of the methodology applied to design the learning unit. The 4th section is devoted to the learning unit itself, providing an overview of the didactic proposal and a critical analysis regarding the previously mentioned theoretical framework.

Finally, the conclusions drawn during the planning and designing of the learning unit are presented in the 5th section, together with some possible forward-looking improvements.

2. Purpose and Objectives

The main purpose of the learning unit entitled *The Big Short Film Festival* is to develop the students' Communicative competence in English as a foreign language through a combination of various approaches and methodologies: Project-Based Language Learning, Communicative Language Teaching and Cooperative Learning. Every lesson is intended to make students engage in meaningful interaction. This leads to the use of language focussed on a real context, and consequently the practice of the four language macro-skills. Regarding writing, students are given the opportunity to practice cohesion and sequencing in different written productions. The unit is also intended to boost the

learners' motivation and confidence towards their speaking skills by means of cooperative, interactional activities, which also lead to an improvement of their fluency.

Furthermore, the proposal included in this dissertation is connected with the research done during two courses of this Master's to create two assignments and the experience of carrying them out: the report for the Practicum I, as it was during my first placement when I first witnessed and selected the needs to be covered, and a Project-Based Language Learning unit for the course *Design of Learning Activities for EFL* (appendix I).

The topic of the unit addresses and promotes both motivation and creativity, as the project is centered on the students' interests. Besides, even though some guidelines and useful information are given to them to be considered during the making process, the final product is to be personalized by them regarding their own preferences.

Likewise, this unit also contributes to the development of some of the key competences established by the European Framework for lifelong learning (2001). Of all the key competences specified in this framework, this learning unit is focussed especially on the development of the Communicative and Linguistic competence, but competences such as Learning to Learn, Digital and Initiative and Entrepreneurship are developed, too.

In closing, this proposal also intends to encourage success skills such as creativity, decision-taking and initiative, as well as autonomous work and the reinforcement of the collaborative workgroup skills, since a cooperative methodology leads their steps through the making of the project until its final publishing.

3. Justification and Theoretical Framework

3.1. Justification

During my brief 1st placement I was allowed to witness some EFL lessons and gather some possible needs to cover in my yet-to-plan final dissertation. The needs that stood out the most were the lack of interaction and cooperation, the lack of awareness of project-based learning (the students were mistaken in their understanding of what projects were and their possibilities), and the little motivation projects roused amongst the learners.

The Aragonese Curriculum (2016) gives support to the use of active methodologies such as PBL and CL, encouraging student involvement and participation

and consequently leading to significative, meaningful learning. Furthermore, regarding the Aragonese Curriculum, the contents, objectives, and evaluation criteria included in this learning unit have been selected following its requirements and regulations.

Some of the general methodological principles described in section 12 of the Aragonese Curriculum itself have been taken into consideration when planning this learning unit.

In the first place, the implementation of a PBL approach was led by the pertinency of this didactic framework to promote learning through discovery, engaging the students into thinking and research processes as mentioned in subsection g). This approach is directly addressed in the following subsection h). PBL requires the planning, designing and publishing of a self-produced product, and this allows the students to improve their investigation and resolution processes and skills.

The proposed learning unit also encourages the students to explore the applications of the ICTs when learning, encouraging their creativity as specified in subsection k).

Referring to creativity, the choice of cinema and filming as the main topic to promote the students' imagination and originality is justified in subsection f) through the use of challenging, interesting activities. Considering the same subsections' specifications, reflection on learning is recurrently addressed throughout the unit, encouraging the learners' personal, critical analysis onto their own learning processes.

Considering the choice of CL schemes, as established in subsection n), it is a need to combine different interaction patterns and groupings, relying on collaborative learning in order to encourage heterogeneity and to assure the students' quality assistance.

The Curriculum also identifies diversity as a keystone of all methodological decisions in subsection a). It is fundamental to give importance to diversity, combining different techniques and resources to facilitate every learner the achievement of the established targets. This statement justifies yet again the implementation of CL as it is beneficial for all kinds of students, being an advantage for those with learning disabilities (Bruce, 2009). Some of the activities included in the learning unit provide the students

with different options for presenting the output, regarding their individual skills and weaknesses.

Cooperation and collaborative work are sometimes overlooked in the EFL classroom. Individual work is easier to manage, regarding aspects such as responsibility, which in teamwork is not always shared equally. Besides, speaking from the experience drawn during my first placement and my own years as a student, EFL textbooks do not always boost cooperative group work, as most of the exercises in them are planned to be carried out individually. Via CL, the students' autonomy towards work is developed, as they must make decisions taking every teammate's opinion into account to carry out their projects and guarantee their success.

In order to change this, the proposed learning unit project uses many of the cooperative activity structures proposed by Spencer Kagan (1994) amongst others, giving the learners the opportunity to collaborate to plan a create a product and guiding their interaction to make it meaningful. In addition, it is not based on a textbook unit but provides authentic, personalized materials as recommended in a defining characteristic of CLT (Richards, 2006).

The speaking skill is specially addressed by the activities included in this proposal. The implementation of CL leads to an increment of student interaction, a key principle of CLT, and interaction is a source of motivation (Dörnyei 1994). In addition to the fact that filming a short movie is already a way to provide the students with many speaking opportunities, the unit includes challenging peer-teaching activities, requiring them to research and teach their classmates important concepts regarding the making of the product and improving their research skills. This is another source of intrinsic motivation since these kinds of activities promote the learners' curiosity (Dörnyei, 1994).

The project *The Big Short Film Festival* is designed to address the aforementioned issues and needs, identified during the 1st placement of the Master's degree. It addresses a motivating, appealing topic for students and can connect with their own interests. As stated by one of the principles of CLT, the approach currently promoted by the LOMCE (2013), language acquisition is facilitated when introducing a real-world context (Richards 2006), in this case, cinema and films. Assuming the role of directors, actors,

writers and editing experts, the students, divided into cooperative teams, are asked to prepare and introduce a short film of a different film genre each.

The choice of the making of a short film as a final product was made due to its benefits regarding motivation, the encouragement of creativity and the wide range of possibilities it offered. By making a short film, students are able to develop and improve both oral and written language skills. In addition, the topic of filmmaking and storytelling can significantly improve second language acquisition, allowing students to change their role from a viewer to a producer of content, sharing their own view of the world as they explore new vocabulary and concepts, as they improve their English language accuracy (Gromik, 2006).

When analysing motivation towards the learning of a second language, Dörnyei (1994) distinguishes two different aspects of the social dimension of the L2 motivation: integrative and instrumental motivation. Regarding the former, cooperative focused activities can make students develop a positive disposition towards the learning process. Regarding the latter, PBL can be the way to prove the students that English can be used in real situations and for unlimited and varied possibilities, being as it is a priority in education living in a globalized world (LOMCE, 2013).

The combination of skills integrated into this project also allows students to practice more than one register, using both formal and colloquial language in the proposed activities and the process of their final product.

Finally, it is important to denote that PBL requires the making and publishing of a final product. The presentation of the product in this learning unit has been shaped as a première and an award ceremony, designed to be motivational for the students and to give them an incentive to work towards a goal and a sensation of self-accomplishment and satisfaction regarding the working process (Dörnyei, 1994).

3.2 Theoretical Framework

This section reviews PBL as a useful approach for the effective development of the communicative competence. Its benefits regarding the EFL classroom, features and keys for success will be supported by this theoretical framework. The combination of PBL

with CLT to promote and regulate interaction will also be given theoretical support to its combination with collaborative structured activities.

As enounced in the LOMCE Aragonese Curriculum in its section devoted to English as a foreign language (2016), the European framework establishes guidelines regarding language learning through the development of the communicative competence. These guidelines promote a communicative approach, establishing an ultimate goal for every language learner: to communicate in English in different contexts and for a myriad of purposes.

Communicative Language Teaching is said to take over in ESL classes in the late 1980s reinforced by SLA research, (Lightbown, 2000). As stated by Lightbown, CLT emerged due to dissatisfaction with the current pedagogical approaches where the main focus was on the dominion of grammar through controlled practice (Richards, 2006). This new approach put more emphasis on the context in which the language was set, as well as on its purpose: communication.

Richards (2006) declares that CLT sets as its goal the development of the communicative competence, this being defined by Brown (2007) as a set of strategies for getting and sending messages and negotiating meaning in oral and written discourse. The Common European Framework of Reference (2001) referenced in the Spanish Curriculum describes it as comprising linguistic, pragmatic and sociolinguistic competences, each of them referring to the functions of the language acquisition learning process. The Curriculum (2016), in the aforementioned section of English Language, enounces that linguistic competences embrace lexical, syntactic and phonological skills as well as other dimensions of language as a system; pragmatic competences refer to the functional use of language in communicative situations; finally, sociolinguistic competences refer to the socio-cultural aspects and conditions of language learning, which are noticeable through interaction.

As CLT is focused on the learner's needs and requirements (Nunan (1989), in Brown (2007)), it is a dynamic, evolving approach. However, it has six stable principles or features, summarized by Brown (2007):

- CLT is focused on all components of the communicative competence. Therefore, it encourages the integration of skills.

- CLT central focus is not form but the function of language.
- Fluency has to be given more importance than accuracy to engage the students in meaningful conversations.
- CLT focuses on real-world contexts since it is there where the students are supposed to ultimately use language. This implies the use of authentic materials.
- CLT encourages learner-centered learning.
- CLT sets the teacher in the role of guide, which leads to the students constructing meaning by interacting with others.

These statements lead to the necessity of adopting learning approaches where the learners are central to the contents, against traditional instruction in which teachers are the main model, researcher and provider of knowledge for the students. PBL matches with all of them, which is the reason why I chose it as the main approach of my learning unit.

PBL is an active, student-centered approach that involves students improving their language skills through the development of projects both in and outside of the classroom. Back in the 1900s, inspired by his master John Dewey, William H. Kilpatrick published *The Project Method* (1929), a prelude for the PBL approach as we know it in which Kilpatrick (1929) considered the importance of giving an achievable purpose to the students, as "under proper guidance, purpose means efficiency, not only in reaching the projected end of the activity immediately at hand, but even more in securing from the activity the learning which it potentially contains" (p.18).

In their article *The Main course, not the Dessert*, Larmer and Mergendoller (2010) spot the difference between "doing a project" and PBL, defining the former as a short duration, light activity, and the latter as an essential tool for the students to reach their educational goals in the 21st century (p.1).

Providing Holm's more recent definition (2011), PBL is an instruction that takes place in an extended time period, "during which students select, plan, investigate and produce a product, presentation or performance that answers a real-world question or responds to an authentic challenge". (p.1) By using real-world projects this approach is employed to teach students as they work cooperatively to achieve the proposed goal (Bender, 2012). PBL also fosters differentiated instruction. The different activities allow

the students to assume and self-assign roles depending on their detected flairs and weaknesses, sharing responsibilities and contributing to the making of the project. According to Henry (1994), there are three types of projects to be distinguished: structured, semi-structured and unstructured. In structured projects, the methodology, topic and materials are specified by the teacher. In semi-structured projects, the area and methodology are specified by the teacher, but students are given a lot of responsibility and choice regarding other aspects like the use of the materials and the final performance. Finally, unstructured projects require learners to "design, conduct, analyze and present their findings on a topic of their own choosing using information they have located themselves" (Henry, 1998, p.14).

PBL is versatile and can be adapted to many disciplines, including language learning. When implemented in this area, its name evolves into Project-Based Language Learning. This kind of project-focused dynamic has been encouraged in ELT for many reasons. Learners' use of language is determined by genuine communicative needs, as they negotiate plans and analyze and discuss information and ideas (Hedge, 2000).

Regarding the application of this project-focused approach to the field of language acquisition, Stoller (2006) defines its ten main features. Considering her considerations, a project for language learning must: involve a making process and a final product; provide the students with ownership of the mentioned process, having a voice; last for an extended period of time, either days, weeks or months; integrate multiple skills; lead to the understanding the topic through the integration of both language and content; allow the students to be responsible for their own learning; encourage the collaboration in pairs and groups, facilitating as well individual work; encourage students to adopt roles to contribute to the making of the project, as the teacher adopts the role of the facilitator; lead to an attainable product, and allow the reflection on both process and the final product (p.233).

These features converge with those of CLT stated by Richards (2006) and Brown (2007). Besides, the integration of project-focused work can lead to an increase in the students' involvement and responsibility for learning (Stoller, 2002). PBL encourages imagination, creativity, self-discipline, and collaboration and research skills.

This involvement can also lead to an increase in motivation towards language learning, as the students are given the feeling of being in charge (Dörnyei, 1994). Motivation is affected regarding its four major factors listed by Dörnyei (1994): interest and curiosity on the project, relevance and connection with personal needs, expectancy of success linked with self-confidence and self-efficacy, and satisfaction with the final outcome (p. 277-278). The students often get to choose multiple aspects of the project, which motivates them and leads to a more meaningful learning.

The development of a project can be divided into different stages, which names and order may differ depending on the author but share many common core features. When establishing the Golden Standards for PBL, Larmer, Mergendoller & Boss (2015) state that the centers of successful project design are learning goals since students should see real-world applications to what they are taught as they develop success skills such as critical thinking or collaborative work. In addition, they detect seven essential project design elements for success:

- A challenging, driving question, the focus of the project and the source of curiosity for the students.
- Sustained inquiry, the process needed by the students to ask questions, find resources…
- Authenticity, since real-life context leads to an increase in the learners' motivation. This can be facilitated through processes, activities or tools.
- Student choice, a motivation booster. Students can be given control over some of the aspects of the project, as the resources they will use, or the roles they will adopt in the group.
- Reflection on the learning process, which leads to the internalization of the concepts seen throughout the making of the project.
- Critique and revision, including both teacher and peer feedback.
- A public product or solution to the challenge set at the beginning of the project.

During the Master's degree, we were facilitated another structure, similar to the aforementioned, in the course *Design of Learning Activities for EFL*. As this model provided by Gil (2020) is specifically adapted to language acquisition and PBLL, it has been the structure chosen for the unit proposal. This model is further detailed in section 3.3, devoted to Methodology.

When working on a project, students are required to collaborate to create the final product. This collaboration shouldn't be seen as simply "working in groups". One of the main factors of PBL is the possibility to be combined with CL.

As seen by Johnson & Johnson (2017), cooperation is "working together to accomplish shared goals". Through CL structures, students become active agents in their learning process, instead of being passive receivers of knowledge (Azizinezhad, Hashemi & Darvishi, 2013). It is also used as a strategy to reduce competition and individualism (Slavin & Cooper, 1999).

Traditional interaction patterns in teacher-fronted lessons benefit high achievers over the rest of the learners. On the other hand, CL allows all students to verbalize their thoughts, either with their partners or groupmates or the teacher (Kagan, 1994).

The role of teacher changes in CL regarding aspects such as the correction patterns. (Kagan, 1994). The teacher must monitor around the class and pay attention to the interaction maintained within the groups, so as to provide corrective feedback when needed. CL benefits feedback, as every student can receive it, not only the students who show a higher participation level.

CL can be described through four defining factors (Johnson & Johnson, 2017):

- Positive interdependence. Each member of the group is considered indispensable and their contribution, unique. By doing this, students believe that they are linked with their groupmates in a way that one cannot succeed unless the others do so. Cooperative structures create situations in which the only way to reach the goal is if the whole group succeeds (Slavin, 1996).
- Promotive, face-to-face interaction, through which the students promote each other's' learning.
- Individual and group accountability, to let the group know which members need assistance. This can be used to balance responsibilities within a group during the performance of an activity. However, it is important to also provide interpersonal rewards. This means, rewarding groups based on group performance (Slavin, 1996). By doing this, if students see that the success of the group is positively valued, they will help one another to achieve the following objectives.

- Quality group processing, which enables working groups to reflect on their learning process and their own performance as a team.
- Collaborative and social skills, to show students how to work cooperatively and function effectively.

In the proposed Learning Unit, the aforementioned factors are fostered through cooperative structures such as the *Jigsaw* activity, in which all students depend on each other. Regarding the equal levels of participation, other structures are implemented such as the *Talking Chips*, an activity that allows the teacher to establish rules for turn-taking interventions.

Kagan (1994) declares that CL is a natural match with language learning, as it is effective for developing language skills for EFL students. To do so, it is recommended to divide students into small groups, as they set a high amount of comprehensible input (Kagan, 1994). As interaction is an essential element in CL, the teacher can foster it through these small groups since every student gets to express and share their thoughts (Cohen, Lotan & Holthius, 1995), having their own chance to be in the spotlight, something which is not possible for every student when maintaining full-class interaction. Regarding its formation, it depends on the teacher and their knowledge about their students, since it can be selective, combining high and low achievers, or randomly formed. The decision of choosing one way or another can depend on the duration of the groups, as selectively formed groups are recommended for long-lasting projects, and randomly formed for short projects (Kagan, 1994). For this learning unit, students have been thought to be divided into heterogeneous groups of five randomly formed by the teacher, as randomly built groups create excitement amongst the students and promote classbuilding (Kagan, 1994).

When working in cooperative groups, students are often told to assume a role defining a unique task in their team (Slavin & Cooper, 1999). By taking these roles, students can also value their groupmates' contributions, leading to the aforementioned factor of positive interdependence. In addition, this feature of CL can have a positive effect on the individual learner's self-image and self-efficacy perception, and their approach to English, leading to greater participation and effective learning (Cohen, Lotan & Holthius, 1995). The students are given roles (e.g. recorder, coach, facilitator, presenter) in cooperative groups during the learning unit proposal. These roles allow

students to balance the level of responsibilities each member has to assume, avoiding abusiveness.

Another interesting technique directly related to CL is peer-teaching, something I decided to include in my learning unit. Peer-teaching is also considered a CL structure, which leads to meaningful learning through small investigation and presentation (Sharan & Sharan (1992), in Slavin & Cooper (1999)). In the starting point of the unit, every group is intended to choose a related subtopic from a list provided by the teacher to prepare a group presentation to show their findings to the rest of their classmates, who can also benefit of their information and apply it to the making of the final product.

Regarding the topic in which the learning unit revolves around, Keddie (2014) states that filming presentations and other performances, like in this case a short movie, is a great opportunity to motivate the students and easily document their work and progress. It is considered a demanding, dynamic theme, which boosts motivation, and encourages interaction and creativity (Essberger, 2001). Although it is not a recent idea, many teachers still neglect the idea of introducing student video filming as a tool for learning due to time considerations (Carney and Foss, 2008). However, the advances in technology and the student's easy access to recording devices such as mobile phones, it is possible to discover the many benefits of video projects. The students' control of technology allows the students to film whenever they feel ready, as the teacher provides them with tools, concepts and tips until that very moment allowing creativity to flow better (Keddie, 2014). Consequently, the learning space exceeds its traditionally established limits, as the act of filming can be carried out both in and outside of the classroom.

Carney and Foss (2008) describe the use of filming and video production as an exciting, interesting option to implement in the EFL classroom. When adapted to a PBLL structure, this topic allows the students to develop all four communicative macro kills, as well as additional skills such as directing, acting and editing. Besides, the fact of acting and collaborating to record a short film can lead to an improvement in the students' fluency (Carney and Foss, 2008). Being a part of the students' lives, it is a source of motivation at the same time it provides the need of using authentic language in a creative context (Donaghy, 2014).

3.3. Methodology

This unit proposal aims to improve the communicative competence in English learners in the 4th year of Secondary Compulsory Education. Due to the exceptional situation, the implementation of the learning unit couldn't take place. Therefore, it has been "ideally" planned.

I started by reading the literature provided in the Master's concerning the theory on which I would base my learning unit. I started creating the first drafts of the learning unit, having in mind that interaction, authentic materials and the integration of macro-skills had to be addressed throughout the unit.

I decided to follow Richards' conception of "backwards planning" (Richards, 20013). To do so, the Aragonese Curriculum for English as a Foreign Language in the 4th year of Secondary Compulsory Education was thoroughly reviewed, as I compiled the specific contents my learning unit would include. After unpacking the curriculum, the intended learning outcomes for each session and the desired results students should accomplish at the end of the unit were formulated, and I went back to the lectures provided during the Master's to see which method or approach could help me to successfully achieve my objectives. In the end, I understood that the combination of two SLA approaches, PBLL and CL, and maintaining CLT as a basis, was the option that suited my objectives best. Moreover, I was inspired by the project developed for the course *Design of Learning Activities for EFL*.

Considering the structure types for projects (Henry, 1994) mentioned in the previous section, I opted for the semi-structured project model, as it would provide the teacher the option to plan and select many aspects of the project, but also allow the students to be truly responsible. Regarding the final product, although it changed from the beginning of the unit, the essence of creatively developing a short audio-visual production was maintained. First, the filming of a trailer was considered, evolving in the end to a more attractive idea, a short film. When the final product was set, the steps towards its achievement were designed and the sessions structured. As mentioned in the previous subsection, the structure on which the sessions are organized is Gil's (2020), as seen in the course Design of Learning Activities for EFL. This model divides the PBLL path into seven stages or phases, namely: activation (previous knowledge and language

are activated and the topic is introduced), discovery (learners are exposed to comprehensible input and internalize it), deepening (learners' understanding is explored and expanded), planning (the product is planned regarding the new knowledge), creation (a final product is created), publishing (students share their final creation with an audience) and assessment (both project and learning process are assessed).

I conformed to the principles of CLT when planning the activities, so they were designed to engage students in meaningful communication. With this in mind, I planned the intended interaction patterns each activity would involve. I created and provided the materials needed for the activities, as well as their ideal time adjustment and the key competences they would develop as listed in the Aragonese Curriculum.

In the end, different forms of assessment and evaluation were considered, including teacher, peer and self-assessment tools. As a proposal for the evaluation of the effectiveness of the learning unit, a questionnaire has been designed in Google Forms (Appendix VII). This questionnaire would be handed to the students at the end of the unit to get to know their opinions and thoughts on the implementation. To facilitate the students' understanding (allowing them to focus not on the language form but the answers themselves), the questionnaire has been designed in Spanish.

4. Unit Plan Proposal

4.1 Context and topic of the learning unit

The learning unit included in this dissertation was initially going to be designed for a group of students aged 15-16, belonging to the 4th year of Secondary Compulsory Education. The school setting was CPRI-INPRISE Santa María del Pilar, a catholic school located in the neighborhood of El Canal which hosts students aged 3 to 18. The school offers a bilingual program in the stages of Primary and Secondary Education. As a distinguishing feature, Santa María del Pilar is one of the few schools in Zaragoza focused on students with special educational needs, particularly on students with autism spectrum. For this reason, integration and differentiated attention to all needs are understood as essential features of education.

The school is committed to the integration of ICTs. In recent years, the school provided the students with iPads to be used in class hours when needed for academic purposes. In addition, this past year the Bring your Own Device initiative was

implemented in the last year of ESO and Bachillerato, allowing the students to bring their own digital devices to school and facilitating an effective integration of ITCs.

The target group for the learning unit proposal is based on my knowledge about the school and my short experience there during the first placement. The group is composed of 25 students in 4th year of ESO. It is a heterogeneous group made of 14 girls and 11 boys of mixed abilities. Most of them have a good English level, as they belong to the bilingual section of the school. Some students have an outstanding speaking level. I decided to include a student suffering an Attention-Deficit Hyperactive Disorder (ADHD), as the implementation of CL structures such as team building activities or well-established targets to achieve as a group can be beneficial for this kind of students (Bruce, 2009) (Taylor & Larson, 1998).

The students' four skills are be developed during the implementation of the learning unit proposal. In addition, and through the implementation of CL structures amongst others, this learning unit emphasizes the practice of oral skills.

The learning unit proposal has been designed following a PBL methodology. The topic, which seeks to engage and interest the students, is related to films, filming and storytelling. The unit's established target is the planning, creation and recording of a 7-minute short film of a determined genre. This short film is the final outcome of the learning unit. During its creation process, the students will have to follow the features of the genre of their film (which is randomly assigned in the second session), imagine its plot and create the characters appearing in the story. Although some facts are established by the teacher, this project mostly relies on the students' creativity and own choice, allowing them to be responsible for their learning and its outcome.

The topic around which the learning unit revolves is relevant to the students since cinema is a common interest for them and a huge part of the youth's entertainment. Even if cinema weren't everyone's favorite hobby, the students could find the idea of themselves becoming part of the production of a short feature appealing, being easy for them to link this topic with their personal, daily life.

The learning unit has been planned to cover six sessions (60 minutes long each), taking place at the end of the 3rd term. At this stage, the students would have already developed a connection with each other and a sense of being a team as a classroom and

could count on the knowledge acquired during the rest of the year. Creative, ludic projects are better received by the students at the end of the academic year, as the students may be tired and need motivating activities to be focused.

The main aim of the sessions is to provide the students with enough support, tools and knowledge to achieve the final product, the filming of a short movie. To achieve this, each session deals with essential parts of the movie (e.g. the writing of the plot, the invention of the characters), useful linguistic forms and structures (e.g. relative clauses and sequence words) and vocabulary (e.g. parts of a film, descriptive adjectives, types of character), amongst others. The activities included in each session contribute to the improvement of oral fluency and the expression of creativity. To achieve the unit's goal, the students have to work in cooperative groups, assuming a specific role that has to be performed for the group to accomplish the activities.

4.2. Contribution to the Key Competences

The Key Competences established by the European Framework must be integrated into the students' learning process, as it is set on the Aragonese curriculum for Secondary School Education (2016). PBL is stated as one of the methodologies which most accurately develops competences in EFL learning.

This unit plan intends to contribute to the development of some of these key competences. However, as it is an EFL oriented learning unit, some key competences are more emphasized than others.

The learning unit contributes directly to the development of the Communicative and Linguistic Competence, which is addressed in every session. The making of the proposed project promotes this competence's acquisition in many ways.

By implementing a PBLL approach from a CLT perspective, the students are exposed to authentic materials such as short films, blog texts, videos (as in activities 2.1 (Appendix 7.2.2), 3.1 (Appendix 7.2.3), or 5.1 (Appendix 7.2.5) amongst others), etc. Consequently, the students are exposed to authentic language in use. Working in cooperative teams, learners are expected to use the target language functionally to discuss and share their ideas and accomplish the activities' goals. This exposure is also achieved by the research the students have to carry out in investigation activities, as *Our Five*

Minutes for peer-teaching activity (explained in Appendix 7.6.1). In addition, the students' language skills are intended to be improved by producing original work, such as their film 's descriptive plot or the storyboard. The Communicative competence is composed of linguistic, pragmatic and sociolinguistic sub-competences.

Linguistic sub-competence refers to the lexical, phonological and syntactic knowledge and skills, and the understanding of language as a system. During the learning unit, the students deal with grammatical structures and features (relative clauses, sequence words). The students can see the functioning of language in context and are led inductively to a rule of language use in activities 3.1, 3.2 and 3.3 (Appendix 7.2.3).

Regarding sociolinguistic competence, the students must take into consideration different registers and general conventions when addressing a certain audience. An informal register is used in the film itself, depending on the choices made by the students regarding the action and context, and also in the course of class activities. However, the presentation of the project emulates an award ceremony, a context that requires a formal register. In addition, the different scenes and short movies played to the students in activities like 2.1 (Appendix 7.2.2) are intended to expose them to different English dialects, allowing them to listen and recognize colloquial expressions.

The third division, pragmatic sub-competence, refers to the functional use of language itself. This is the application of knowledge outside of the learning environment. The target language is expected to be used functionally by the students to achieve the goals proposed in the learning unit, leading to them narrating a plot summary (activity 3.6 in Appendix 7.2.3), or describing both a provided character and their own film characters (activities 4.3 and 4.4 in Appendix 7.2.4). In addition, the students have to produce and receive feedback and enounce suggestions for improvement.

In the process of making the short film, the students deal with both oral and written formats. Although they have to plan and write a script in the storyboarding activity (Appendix 7.3.5), it should be noted that it also involves oral production as the dialogues are to be performed by acting on the film. Fluency is also addressed in every group activity such as the *Talking Chips* (Appendix 7.3.2), as the students have to discuss and interact using the target language when sharing their opinions. CL activities allow students to negotiate meaning as they listen to and exchange each other's points of view.

The proposed learning unit is also related to Cultural Awareness and Expression Competence. During the making of the project, students are encouraged to be creative and original on their ideas and plans. The creation of the short movie itself as the final task and target to achieve allows the students to develop their artistic view.

The Digital Competence is an integral part of the Communicative Competence (Aragonese Curriculum, 2016). It is also intended to be developed by the students during their work on the proposed learning unit. It is addressed on a daily basis, as the students have to show their daily progress on a document uploaded to the platform Google Drive, which is to be shared with the teacher. Activities such as the creation of the storyboarded script can be done both on a digital platform (PIXTON) or by hand (Appendix 7.3.5). In addition, the use of digital tools as Canva is encouraged to provide visual support for *Our Five Minutes* research presentation. In this same activity, students are encouraged to develop their ICT skills when researching information on the Internet about an assigned topic. The handing of both the final video and the portfolio also implies the use of ICTs, as it is to be done through the online platform Google Classroom.

Working on a project-focused dynamic, the Sense of Initiative and Entrepreneurship Competence is especially relevant. In the first session representing the Activation stage (Gil, 2020), students are engaged in the making of the final product by a video and are invited to take an active role in the upcoming process as directors, writers and actors. In their groups, students need to discuss, think and decide for the better options to be included in their films. They are encouraged to be original and imaginative. By working cooperatively and being told to adopt specific roles, they also assume their assigned responsibility in the team.

The Social and Civic Competence is also present in the learning unit proposal, as the students are required to work cooperatively and, consequently, have to constantly use dialogue for communication. In order for the group to work efficiently, values as respect and self-awareness are necessary. CL itself assumes dialogue as the main tool for conflict resolution.

Finally, Learning to Learn Competence is developed on several dynamics through which the learners are allowed to reflect on their own learning process. The students are encouraged to retrieve previous knowledge and link it to their newly introduced concepts.

Regarding reflection on learning, an example of this can be seen in the completion of the *Compass Points* activity (Appendix 7.6.1), which takes place at the beginning and the end of the learning unit. Through this visible thinking routine, students become aware of their expectations and fears prior to the beginning of the learning unit, as well as their progress after the publishing of their project. The implementation of CL enhances the presence of this competence as it makes the students acquainted with everything they can learn from their classmates. Assessment contributes to the development of Learning to Learn Competence. By means of the peer-assessment activity *Feedback Carousel* (appendix 7.6.5), students are required to critically reflect and review their own work and efficacy, as well as their classmates'.

4.3 Objectives and Specific contents

The learning objectives establish the model for what learners have to accomplish at the end of a stage, year or learning unit in order for their results to be considered satisfactory. They are the guidelines for every learning unit design. The principal aim of this learning unit proposal is to contribute to the achievement of three levels of objectives. First, we encounter the stage objectives established in the Aragonese Curriculum (2016). Secondly, this same document provides specific objectives regarding the area of English as a Foreign Language. Thirdly, each learning unit has to include a list of its own specific objectives aligned with the selected evaluation criteria, drawn from the Curriculum.

For their correct formulation, evaluation criteria and their corresponding learning standards for the 4th year of ESO have been closely reviewed. Bloom's taxonomy (1956) was used as a reference for writing each objective, and consequently, its six levels are reflected in the objectives. This classification provides teachers with a range of educational outcomes for the cognitive domain, regarding those skills involving recognition of knowledge and intellectual skills.

Given that the target learners of the proposed unit are in their last year of ESO and conform a bilingual group of an intermediate level, the level of *remember* established by Bloom is not given special attention. Regarding the grammar contents imparted in the unit, the new concepts are linked with the students' previous and already evaluated knowledge. This is portrayed in the objectives, as they revolve around the levels of *create* and *apply*. As this learning unit partially relies on individual, group and peer assessment, one of the objectives belongs to the *evaluate* level. The specific objectives are listed in Appendix II.

The contents have been selected regarding their utility for the achievement of the specific task, but also regarding the development of the communicative competences and their application outside of the classroom. The contents specified for this learning unit have been drawn from the four blocks into which the Aragonese Curriculum divides its specifications for 4th of ESO (2016), and include contents regarding comprehension and production strategies (e.g. joining spontaneous conversations, interpreting messages, defining key vocabulary, formulating hypotheses), socio-cultural and sociolinguistic aspects (respecting social conventions, respecting others' points of view), communicative functions (e.g. describing people, narrating facts), syntactic structures and oral and common-use lexis (e.g. expression of relative clauses when making a description, describing and qualitative adjectives, cinema lexis, sequence words) and accentual, rhythmical and intonational patterns (producing and recognizing specific sounds located in provided lexis). A list of the specific contents has been included in Appendix III.

Regarding cross-curricular contents, gender equality has been emphasized in every session of this learning unit since the teams and cooperative groups are meant to be heterogeneous in every sense.

4.4 Sequence of Activities

As I previously mentioned, the structural basis considered for the design of this learning unit proposal is the model of Project-Based Language Learning on seven stages, suggested by Gil (2020).

The PBL unit *The Big Short Film Festival* is a semi-structured project, regarding the classification provided by Henry (1994) mentioned in the section devoted to the theoretical framework. The methodology and the topic and its introduction are planned by the teacher, who also provides the students with options and tools to be used in the making of their projects. However, the students are given the chance to choose what to use and how.

This project relies on the students' choices, as specified in the features of PBL mentioned in the theoretical framework. Whilst the genre of their short film is randomly assigned, the students are the ones to distribute the different cooperative roles introduced by the teacher in the first session, and also the roles to perform in the making of the film. The plot and rhythm of the movie are also theirs to decide.

Creativity is continuously encouraged in the activities included in the proposal. The students have to think, imagine and create, not only regarding the final product but also in the different activities. The option of providing the students with a set of already-established topics, characters and action settings was initially considered. Nonetheless, letting students plan and create the action freely and according to their own interests and tastes can lead to better results. This "artistic freedom" is, in addition, an important source of motivation.

A detailed view of each session of the learning unit can be seen in Appendix I.

Although the stages of the PBLL sequence have been respected, I decided not to assign one session per phase. As the number of sessions to be designed was restricted to six, some stages considered to be more important in the making of a project couldn't be furtherly developed. As a consequence, activities belonging to two different stages, e.g. creation and planning, may coincide in the same session. This is the case of Discovery, Planning and Deepening in the 2nd, 3rd and 4th sessions, Planning and Creation in the 5th session, and Publishing, Assessment and Reflection in the 6th session.

In the activities, students need to understand and use a wide range of language functions, from describing and narrating to making suggestions and recommendations for improvement. Differentiation of needs, levels and learning profiles is addressed in all the activities due to the different cooperative structures; by adopting different roles, the students can contribute to the making of the project, as they help and get helped. In addition, the production of a movie involves many different skills and requires the presence of varied learning profiles. Students are encouraged to distribute the different parts of the process considering their flairs.

The first session corresponds to the **Activation** stage. The main aims of the activities included in this session are to activate the learners' schemata and previous knowledge, and to introduce and set the main challenge and source of curiosity, the cornerstone of the project. The former is achieved by activity 1.1, in which the students are shown a quote related to the topic and a set of questions to discuss in pairs (Appendix 7.6.1) By exposing the students to these questions and making them reflect on their answers, the topic is introduced before specifically setting the challenge, allowing the students to anticipate what is going next. By providing a quote said by a celebrity, students

can see the importance of an undervalued film production, short movies, and are led to think of the many advantages the filming of this kind of feature can entail. Eventually, they begin to generate ideas. The latter can be seen in activity 1.2, as a short video introduces the challenge to the students (Appendix 7.6.1). This video has been recorded by a native English speaker for the making of this unit. The students see the director of a short film festival inviting them to participate as directors, producers, writers and performers, and setting a clear purpose for them to accomplish. Students are engaged from the start by the emulation of an authentic, realistic context which, as previously mentioned in the theoretical framework, is a source of motivation. The information given on video is then completed by the teacher with a visual presentation (Appendix 7.6.1), which provides the students with useful information regarding the upcoming project. This allows the students to have a realistic view of what they have to accomplish to be successful. CL is also addressed in this stage, as the students are introduced to the cooperative group roles of *Coach*, *Recorder*, *Presenter*, *Facilitator* (Gil, 2020) and *Time Checker*.

In this stage, the students are also given a challenge organizer, a *Compass Points* template (Appendix 7.6.1). Visual organizers are beneficial tools that allow them to interact with the information. This visual thinking routine leads to a better understanding of the task, as the students are told to express their initial expectations and fears, and to predict their possible need-to-knows. This information is shared once the teams are formed within the members of the same group, as a way to make the students realize what they may have in common.

Considering team building, the selected technique is a variation of the *Stand Up, Hand Up, Pair Up* dynamics (Gil, 2020). Instead of being given only the picture of a character, every pair or three of students receives in addition three statements referring to key information of the character (Appendix 7.6.1). To find their match, students have to ask and answer questions, making the students start immediate interaction in the target language. The teams, composed of five people, have been thought to be visible as well in the classroom setting, as the desks would be arranged in clusters. This facilitates students to work cooperatively with shoulder and face partners, too.

In this first session, *Our Five Minutes* activity is introduced to the students (Appendix 7.6.1). This peer-teaching dynamic requires the students to do research on a

useful topic regarding tools or tips for the making of the project, and orally share their findings with their classmates so they can also benefit from the information they compiled. Through this activity, students adopt the role of teachers, and are required to find resources and information to "teach" to their peers. This activity takes place at the beginning of every lesson, which allows the teacher to combine what the students found with the other activities in the same session. As the students share tools (e.g. editing programs, materials), techniques (e.g. basic camera shots) and tips (structure of plot-action, tips for character making), all the students have access to the information and have the option to use it. Every *Our Five Minutes* topic has been through to be useful in the same session (e.g. "how to build a good character" in the 4th session, "structure of action" in the 3rd session, or "basic camera shots" for the storyboard in the 5th session).

In the following stage, **Discovery**, the students find out different types of comprehensible language input and useful information regarding the final output. This stage can be seen in the second, third and fourth sessions of the learning unit proposal, as it is combined with activities belonging to other stages.

In every stage, it is necessary for the students to process input through interaction. For this reason, many of the activities require the students to interact and discuss with their peers. As an example, the activities of the second session follow CL strategies such as *Click and Clunk* (Sadler (2001) in Rojas (2007)) or the *Talking Chips* activity (both in Appendix 7.6.2). The former allows the students to see that they understand more than they may think, as they identify familiar and unfamiliar vocabulary. The latter promotes positive interdependence, as interventions are visible and countable, and every student has to participate in the discussion. Participation is also fostered by scaffolding in a cheat sheet (Appendix 7.6.2).

In addition, a *Jigsaw* activity has been included in this stage to show the students the many aspects to take into consideration when making a film of a certain genre (Appendix 7.6.2). To do this, teams split into five expert groups focused on *Purpose, Themes, Setting, Atmosphere,* and *Soundtrack*. Authentic short films of different genres are watched to foster the students' thinking and boost their motivation. This structure was selected for many reasons, as it facilitates negotiation of meaning, learning through experience and the integration of skills required in PBL, amongst others.

Gamified activities like *Guess the Genre* (Appendix 7.6.2) and *Bingo* have been used to introduce vocabulary in sessions 2 and 4. The latter has been selected as it allows the students to access to both old and new vocabulary, which will be used for describing the characters of their movies.

The third lesson is devoted to teaching the students the target grammar point. To do so, in activities 3.1, 3.2, 3.3 and 3.4 (Appendix 7.6.3) grammar is taught inductively, as the students have to discuss and develop the grammar rules guided by the teacher. The activities in this session combine individual, pair and group work, involving them in a communicative context in which interaction is needed to reach the concepts. The grammar concepts are well integrated into authentic adapted texts related to the topic (appendix 7.6.3), so the students can study them in context. The same texts they learn the grammar forms from are models for the plot the students have to write at the end of the session. In the activity 3.5 students are told to apply they recently acquired knowledge about relative clauses by completing a plot summary (Appendix 7.6.3). This plot summary is then used for locating sequence words and connectors, and for analysing the structure of action introduced at the beginning of the session. By working on the same texts instead of continuously providing new examples can be a support for the students, as they get used to their format and structure easier and faster. Another example is activity 4.2, in which the students read, analyse and work with a reading which will be their model for another writing structure: the description of a character (Appendix 7.6.4).

In the **Deepening** stage, learners deepen their understanding through hypotheses and collaboratively generated ideas. To do so, the selected activities are a *Think Chart* (Appendix 7.6.2) and a *Parts and Whole Thinking* organizer (Appendix 7.6.4). The *Think Chart* is a support for students to compile the information retrieved in the *Jigsaw* after being assigned a film genre, as the students can consider which ideas can be implemented in their films, their difficulties and how to successfully overcome them. On the other hand, the *Parts and Whole Thinking* activity is a way to make the students aware of the importance of each part of the project (plot, characters, materials…), their function and how they work together.

Planning is essential in the making of a project. The activities belonging to this stage aim to make the students organize their thoughts and plan how to implement each sessions' new concepts in the making of the final product. For this reason, these activities

can be found in more than one session. As the plot of the film and the characters are essential parts for the development of the project, two activities belonging to this stage have been included at the end of both Discovery sessions. This allows the students to organize their ideas for the plot and plan their characters when the new information is still fresh. Students are told to plan the structure of their film's plot by writing a draft (Appendix 7.6.3), which has to be submitted to the teacher to work on the final version. Regarding the characters, a mind map is suggested to build a visual representation of the main traits of each character (Appendix 7.6.4).

The making of a storyboard is a planning technique itself. By creating a storyboard, the students can visualize their final production as they put together dialogues, scenes, action and characters. In activity 5.1, the students get to see a real storyboard next to the final scenes of a film (Appendix 7.6.5). The use of authentic materials can yet again be a source of motivation, as the students can understand how real movies are planned and are required to follow the same steps. In cooperative teams, the students analyse the storyboard and are required to discuss what can be useful to include in their own version of it.

As mentioned in the theoretical framework, assessment is essential to design successful projects. During the Planning stage, feedback can be given and received to improve and fix details before properly creating the final project. Peer feedback can be seen in activity 5.2 as a *Feedback Carousel* (Kagan 1994) (Appendix 7.6.5). This CL structure was chosen because it invites the students to be critical and constructive when assessing others' work. At the same time, it allows the integration of more than one skill such as reading, writing and speaking, as students need to explain their progress and comment on possible measures of improvement, write their suggestions on a *Peer Feedback Post-it* (Appendix 7.6.5), and read and accept others' critiques.

Creation stage was difficult to include during in-class lessons. As the final product is a performance to be recorded, it was important to consider the possible drawbacks of not being able to film in the school. Consequently, most of the creative process takes place beyond school hours. Nonetheless, learners are given time to create and develop their projects in session 5. The decision of providing free time in order for the students to independently focus on their projects with no specific activity or target is led by the idea of letting every group work at their own pace, as not every team will be

on the same phase of the progress. By monitoring around the class, the teacher can assist the students and help them with the characters or the storyboard and so forth, as a facilitator. As the ones in charge of the development of the project, the students are allowed to choose what to focus on during their creation time.

Nevertheless, the activities encourage the students to be creative and to use their imagination. An example of this is activity 4.3, in which the students have to imagine the traits and background for a fictional character model (appendix 7.6.4), then compare their results with other classmates the same model, to see new points of view and ideas they didn't consider.

The sixth and last session is devoted to **Publishing** and **Assessing and Reflecting** stages. By publishing their final product, the students can show their progress and share their creations with their classmates and teacher. The first part of the publishing of their project is directed to the teacher only to facilitate a more meticulous assessment, as the students are required to upload the final video to Google Classroom.

PBL theory states the importance of a public product. To provide an interesting, motivating setting for the students to view the films, this last session emulates the Film Festival Final addressed in the first session. For showing their creations, each group has to make a 3-minute introduction about the story, the characters and the tools they used for making and editing the film. As this stage imitates an award ceremony, the students have the opportunity to vote for the best short film on a Doodle Poll (Appendix 7.6.6).

For the Assessment stage, students apply their critical thinking skills to assess their peers' products using the *Two Stars and a Wish* activity (Appendix 7.6.6). As a result of this activity, the students have to think of two outstanding features of each film, and one thing to improve or a suggestion for the future.

It is important to make the students reflect on their learning process and their evolution from the first session to the last. For this reason and as a way to facilitate reflection, this last stage includes the filling of the last prompt of the Compass Points template provided in the first session. The students can see their initial thoughts, worries and excitements about the project, and they reflect on their learning (Appendix 7.6.1).

The materials designed for the activities are mostly original. (e.g. *Compass Points* template, *Think Charts*) are based on models provided by Gil (2020) and Kagan (1995), amongst others. The online tool Canva was selected for the design of the visual presentations presenting some of the activities and linguistic forms. The templates and visually attractive and colourful. Some of the illustrations in the templates as well as the character description models are of my own design.

As the learning unit revolves around cinema and short films, many videos were selected for the activities to provide the students with visual models. The principles that guided the selection of these videos were oriented towards an appropriate language level but also were focused on finding interesting, appealing videos to engage and motivate the students. Similarly, the readings for the plot and description activities have been retrieved from online blogs and websites (e.g. www.img.com), and then adapted to the students' needs and level. Scaffolding was designed to cover possible difficulties for the students and included not only in the teacher's presentation slides but also in many of the activities' templates, such as the *Compass Points* (Appendix 7.6.1), as starter sentences and tips.

4.5 Evaluation criteria, evaluation tools and grading criteria

The evaluation for this project has been designed following the recommendations and criteria of the Aragonese Curriculum for Secondary Education in the LOMCE, as well as the PBL characteristics enounced in the theoretical framework by Stoller (2006), Larmer, Mergendoller and Boss (2015). Specific evaluation criteria and standards covering are further specified in Appendix IV.

As established in the legal provisions of the Curriculum, the evaluation of this learning unit ought to be continuous, formative and integrative. A formative evaluation aims to observe and track the students' learning process, detecting their strengths. To support a continuous assessment, monitoring is used by the teacher to identify learning issues and possible measures for improvement. The assessment must be flexible and, has to be adapted to the specifications of the class in which the learning unit is implemented.

Larmer (2015) and Stoller (2006) state the importance of evaluating both process and product in a project-oriented unit. The specific evaluation criteria cover both the final product (regarding the short film and its delivery), and the process, signaling what the

student should be able to do at the end of the learning unit for their results to be satisfactory. Consequently, various tools have been designed.

To assess the progress, students have to prove the continuity of their work. On one hand, students are required to submit an individual ePortfolio, a digital compilation of every individual and group activity. Google Classroom is the selected platform through which students must submit their ePorfolio, which represents 15% of the final mark. On the other hand, each group must have a register of their progress for the teacher to see. This is achieved by the Short Film Project template (Appendix 7.7), a Drive document shared with the teacher on which the students have a record of their advances. This allows the teacher to have a more realistic point of view on how the students are working, and to provide feedback and corrections if needed during the process. This template represents 20% of the total mark.

As Our Five Minutes investigation activity involves all four skills, it has been considered itself an evaluation tool, representing 5% of the grade. To evaluate it, a brief checklist has been designed (Appendix 7.7).

Attitude and behaviour are intended to be improved through cooperative structured activities included in the learning unit proposal. The assessment of the learners' attitude, collaboration and participation in the activities represents 10% of the grade. This is accomplished by two evaluation tools: an Individual Assessment Checklist (Appendix.7.7) (5% of the total grade), which is an evaluation carried out by the teacher during the sessions, and a Group-Assessment Checklist (Appendix 7.7) handed individually by the students, giving them a voice and the opportunity to assess their teamwork experience.

Two rubrics have been designed to evaluate the two parts of the final product: the oral presentation introducing the film and the short film itself, representing 10% and 40% of the total grade, respectively (Appendix 7.7).

An ascending model was chosen to easily represent the levels of achievement from the lowest (*Poor*) to the highest level (*Outstanding*). Each criterium is based on the intended and potential learning outcomes of the learning unit, referring to vocabulary, grammar and fluency, amongst others. This rubric also evaluates how the students have integrated the information received during every session, for example, regarding the

features of the genre (judging if they have been included in the film or not) and the design of the characters. In addition, as the product is an original production, creativity and use of resources are also valued in the rubric. The adjustment to the instructions is also present in the criteria evaluating the timing.

The breakdown of the overall grading criteria and assessment tools is the following:

	Tool	**Percentage**
Product	Presentation Rubric	10%
	Short Movie Rubric	40%
Process	ePortfolio	15%
	Short Movie Project Template	20%
	Our Five Minutes checklist	5%
	Individual Assessment (Attitude)	5% (Individual-Assessment Checklist, teacher evaluation) 5% (Group-Assessment Checklist, student evaluation)

5. Conclusions

To conclude this dissertation and regarding its main research and focus, it should be highlighted that its implementation in a real EFL Classroom was not possible. Consequently, every conclusion regarding the results and possible success of the learning unit proposal have been forced to be mere hypotheses. This proposal was intended to develop the students' communicative and linguistic competence in English as a Foreign Language, but also to cover needs regarding the lack of participation, motivation and self-involvement detected during my first and only placement in Santa María del Pilar.

One of the main objectives of the former dissertation was to prove that the PBL path, combined with CL structured activities, is a useful and powerful way to help students go through their EFL learning experience. Even though I have not been able to

test the effectiveness of the learning unit proposal in a real classroom, its design process has made me aware of how significant a learner-centered approach can be especially in Second Language Acquisition, and in general terms, education.

Nowadays, active learner-centered methodologies are beginning to encroach on traditional approaches' territory in the field of education. The approaches employed in this unit attempt to empower learners, making them feel in charge of their own learning process.

When focused on a language learning setting, a PBL methodology can provide many interesting benefits for both teacher and students. This approach allows the integration of all language skills at the same time students see their key competences developed. The model for structure and sequencing of activities used in the presented unit proposal (Gil, 2020) helps the teacher organize and plan the development of the project, structuring the activities depending on the students' needs in each stage and allowing them to organize their learning effectively as they follow the marked path. In addition, students are given a realistic target directly related to a real and familiar context, visual entertainment, and they can focus their efforts and expectations on the creation of a valued product. Following the guidelines provided in the theoretical framework for a successful project-oriented unit, authentic and engaging materials were designed and included.

CL structures have also been included in the proposal, contributing to the creation of situations for student communication and structuring their participation. Moreover, these structures attempt to improve the learners' cooperative skills and respect for each other's opinions and ideas, allowing the students to learn from their equals. The proposal contributes to the development of collaborative skills and team building, as the product is a task that can only be achieved by working with others. Students are expected to take responsibilities equally, attributing their successes and downsides not to individuals but the whole team.

The design of a project focused on making a short film has been presented as a powerful option to include in the EFL classroom in opposition to teacher-fronted lessons and PPP routines. By choosing cinema, learners can link what they learn with their daily life realia outside of the classroom (where real communication is meant to happen) and are encouraged to take an active role by producing their own visual entertainment. Filming is a flexible and fun tool that can be adapted to the learning objectives It can also portray different topics and, consequently, develop many cross-curricular values and

contents. When implemented without a special focus, as it has been done in the proposed unit, students can also benefit from the creative freedom they get, allowing them to express and manage the concepts they learn in class from their own perspective and introducing their interests. One of the main traits of a PBL approach is the reliance on the students' autonomous choice, and so has been portrayed in the proposed learning unit, as the students are designers, creators, producers and critics of their own products.

Although cinema is recurrently used in the EFL classroom for film viewings and analysis, its "making-of" process is also a very interesting tool to count on and should not be feared. Regarding future implementations and fields of investigation, it would be interesting to implement more non-controlled practice for speaking skills. In this project, performing and acting have been the way to orally represent a written planned script. However, activities including improvisation of scenes could give the students a more realistic view of their true skills. Furthermore, as I mentioned previously, this unit could be adapted to a myriad of specific topics and fields, and it would be interesting to encourage students to create their short movies covering specific questions related to cross-curricular values and topics, such as gender equality or diversity.

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7. Appendices

7.1 Appendix I: Assignments used as evidence of the necessity of improvement

1. https://drive.google.com/drive/folders/1-_BnOurStkQZF6E1T5qCMS9qihnxIC8a

Design of a Project-Based Learning Unit for a group of students in their 4th year of Secondary Compulsory Education, entitled *Welcome abroad.* The assignment consisted in the design of a sequence of activities and materials for a project in which the students' objective was to film a travel TV show.

2.https://drive.google.com/file/d/1hjT50Aq5TwQCuHjT3uZWjAXNZbw8LN9I/view?usp=drivesdk

First Placement Report, containing information about the school in which the first placement took place, as well as the experiences lived in there. During this first placement specific needs were detected in classes of 4th year of Secondary School Education.

7.2 Appendix II: Lesson Plans

7.2.1 Lesson 1

Lesson Plan (1st Session: Introduction) "Dear Candidate…". ACTIVATION.					
Expected learning outcomes At the end of this lesson, students will be able to: - Listen and understand a video introducing the topic. - Answer to a set of questions, activating their schemata. - Brainstorm about the organization of an upcoming project. - Ask and answer questions looking for specific information. - Explore and write their expectations and fears regarding the upcoming project. - Share thoughts and expectations with their classmates.					
Skills: Writing, speaking, reading, listening					
Activity	**Procedure**	**Materials**	**Interaction pattern**	**Timing**	**Key Competences**
1.1 Activation of schemata	1. T shows a set of questions for the SS to discuss and answer: - *What is a short film?* - *What are the main differences between short films and feature films?* 2. SS are shown a celebrity quote related to short films. After reading it, they have to discuss the following question: *- What advantages and disadvantages can you see in making short films?*	Screen to project the questions and the quote. PPT presentation	Full class interaction	8'	CCL-CAA-CSC
1.2 Topic presentation	1. T plays a video. The director of the Big Short Film Festival invites them to participate on the upcoming edition by planning and recording a short movie. The winner will be elected and awarded in the Big Short Film Awards, held on the final session. 2. SS are asked to brainstorm on how to organize the making of the short movies, making them feel involved.	Screen or Projector. Video (self-production) Screen and projector in order to display the questions.	Full class interaction.	5'	CCL-CAA-CSIEE

1.3 Project explanation	1. T displays a Power Point completing the explanation of the project. Doubts are answered when needed. 2. T explains Our Five Minutes activity and introduces cooperative roles. 3. SS are given a progress list in order to see what they have to have achieved by the end of the project.	PPT presentation	Teacher Talk	10'	CCL-CD-CSC-CCEC
1.4 Compass points activity	1. SS are provided a Compass Points template. 2. SS have to fill only the first three points. SS have to think and write down what excites them about the idea (*upsides*), what makes them worry about this project (*downsides*) and what they think they need to know in order to succeed (*Need-to-knows*).	Compass Points template Writing utensils	Individual work	15'	CCL-CAA
1.5 Group formation and sharing.	1. Teams are built by following a *Stand-Up, Hand Up, Pair Up* technique variation. Every two or three students are given a card with movie character printed on it, as well as some information about them (e.g. year of film release, film genre). By comparing their information, SS have to find and join another pair with a matching character. When found, they high five and sit with their new teammates. They will sit together in every session. 2. SS have to share their filled Compass Points with their teammates, so they see if they agree/have the same expectations/worries.	Cards with movie characters for the teams' formation.	Full class interaction/ group work.	20'	CCL-CAA-CSC-CCEC
Homework	- Group 1 has to investigate and gather information about technical resources (costumes, apps, chroma…) that can be useful for the recording. - Students have to decide the roles in the cooperative groups and tell the teacher in the next session.				

7.2.2 Lesson 2

Lesson Plan (2nd Session) FILM GENRES: A MANUAL. DISCOVERY AND DEEPENING					
Skills: listening, speaking, writing.					
Expected learning outcomes At the end of this lesson, students will be able to: - Distinguish the different film genres and enunciate their main features. - Identify new vocabulary related to film features. - Predict the meaning of words related to the topic using their previous knowledge, making connections and negotiation of meaning. - Reflect on what their learnt during the session and on how to use it. - Critically select technical resources in order to use them in the making of a short film.					
Activity	**Procedure**	**Materials**	**Interaction pattern**	**Timing**	**Key Competences**
2.1 Our Five Minutes: Student Teaching	1. Group 1 briefly presents their findings on technical resources (costumes, apps, chroma…) that can be useful for the recording.	SS can use a visual support (PPT presentation, photocopies…) of their choice.	Peer teaching	5’	CD-CCL-CAA-CSC
2.1 Introductory game: Guess the film genre	1. T displays five Word Clouds containing words of five different film genres. 2. In their cooperative teams, SS classify the words in two Click and Clunk columns, as explained by the T on the projected slide: *Click* words or words they understand, and *Clunk* words or words they don’t. 3. The whole class shares, so SS can participate in helping each other understand their clunk words. 4. When all the words are clear, SS have to guess the genre each Word Cloud represent. 5. SS can provide English-language film examples for each genre, justifying why the Film given in their example belongs to that genre.	Word Clouds for vocabulary and explanation of Click and Clunk dynamics. Screen or Projector Writing utensils	Group work / Full class interaction	10’	CCL-CAA-CCEC
2.2 Talking chips Activity	1. SS are explained the rules of the cooperative structure Talking chips and given the coloured chips. A cheat sheet for support is also provided. 2. In their groups, SS have to discuss a set of questions about film genres using their talking chips.	Talking chips Cheat Sheet Screen or Projector for questions	Group work	10’	CCL-CAA-CSC

2.3 Defining movie genres: Jigsaw activity	1. T explains activity with a PPT slide. 2. Each cooperative learning team members split in 5 groups of experts. The groups of experts are assigned the different categories: *Purpose*, *Setting*, *Themes and Topics, Atmosphere* and *Soundtrack*. Experts are provided with templates explaining their category. 3. SS watch 5 short movies (3 to 7 minutes each). Each movie belongs to a different genre (Romance, Comedy, Action, Horror and Sci-fi). Students can take notes. After watching the videos, each group has to suggest at least four ideas related to their category that are defining for each genre. These ideas can be hypothesis based on the videos, or justified ideas of their own. 4. Team members go back to initial formation and are given the Film Genres Template. SS share findings in order to fulfil the template, acting according to their cooperative roles.	- Screen or projector. - Videos (on Youtube) Romance: *I miss you* Comedy: *The Elevator* Action: *Hitman* Horror: *He dies at the end* Sci fi: *Travelooper* - Film Genres template - Group of Experts templates - Writing utensils	Group work	20’	CCL-CAA-CSC-CCEC
2.4 Movie Genre distribution	1. Each team has the chance to click and “spin” a digital spinning wheel containing different movie genres, in order to be randomly assigned a genre for the short movie.	- Customized spinning Wheel (www.flippity.net)	Full Class Interaction	3’	CD-CCL
2.5 Deepening: Think Chart on specific movie genre	1. Each team is provided with a Think Chart to be filled with their discoveries on the features, of their assigned genre, and how to use them in their films.	Think Chart template	Group work	12	
Homework	- Groups have to start filling the Movie Project Sheet (shared on Classroom) with their names, genre assigned, and first brainstorming about the film. Each group will copy this document on Google Drive, giving access to the teacher in order to assess their progress.	Movie Project Sheet Classroom platform Google Drive			CCL-CAA-CD-CSIEE

	- Group 2 has to investigate and gather information about plot structure/ the structure of action in short films.				

7.2.3 Lesson 3

Lesson Plan (3rd Session) THE PLOT: What's your story about? DISCOVERY, PLANNING					
Expected learning outcomes At the end of this lesson, students will be able to: - Understand the use of relative pronouns *who, where, which, when, whose* and *that.* - Understand the structure and use of defining and non-defining relative clauses. - Use relative clauses in order to give further details in a description or a plot summary. - Structure a narrative by indicating time, order and sequence, using connectors and sequence words. - Analyse and distinguish the different parts of a film plot (introduction, rising action, climax, ending). - Work cooperatively in the planning and drafting of a plot summary.					
Skills: Reading, speaking, writing					
Activity	**Procedure**	**Materials**	**Interaction pattern**	**Timing**	**Key Competences**
Our Five Minutes: Student teaching	1. Group number 2 briefly presents findings on plot structure/ the structure of action in short films.	SS can use a visual support (PPT presentation, photocopies…) of their choice.	Peer teaching	5'	CD-CCL-CAA-CSC AA-CD-CCL
3.1 Deductive grammar explanation: relative clauses	1. Individually, SS read the plot summary of The Goonies containing the grammar point (relative clauses) and have to highlight the relative clauses. 2. In pairs, SS discuss what the highlighted relative clauses mean.	PPT Presentation Printed copy of the text	Individual work / pair work	8'	CCL-CAA-CSC
3.2 Rule induction	1. SS are provided with a chart of the relative pronouns and their rules. 2. In pairs, SS have to fill the template and discuss the template.	Relative Pronouns Chart	Pair work	5'	CCL-CAA-CSC
3.3 Rule induction: See, Think, Wonder	1. T projects two sentences, a defining relative clause and a non-defining relative clause. 2. With a shoulder partner, SS have to discuss what they see in the sentences, what they think is the difference	PPT Presentation	Pair work	5'	CLL-CAA-CSC

	between them, and what they wonder about the possible rule.				
3.4 Grammar explanation	1. T explains the structure of relative pronouns and defining and non-defining relative clauses.	Blackboard	Teacher fronted	7’	CL-CAA
3.5 Structuring a plot summary: finding a model	1. SS are shown a simplified plot summary, with nearly no information, and a list of sentences giving details about some aspects in the plot. 2. SS have to insert the sentences into the text by using relative clauses. 3. Once the text is completed, SS have to highlight sequencing words and connectors they think are useful for structuring the action. 4. When finished, the T displays a slide with the complete highlighted text, so SS can see if they got it right. 5. In the same text, SS point out the parts of the plot description, as presented by group 2 in Seven Minutes activity.	Printed version of the text. PPT Presentation	Individual work	15’	CCL-CCEC-CAA
3.6 Structuring a plot summary: creating a draft	1. As a Pre-writing activity, each group has to start a draft of the plot of their short movie. 2. When an idea is clear, the students should comment on three reflection questions: *Does it make sense?* *Is anything out of order?* *Should we add or delete something?*	Writing utensils.	Group Work	15’	CCL-CAA-CSC

	3. When ready, SS show the draft to T. If T approves it, SS can start writing the plot. If not, T can give suggestions and tips on how to improve it.				
Homework	- Groups have to finish the plot of their movie and upload It to the Movie Project Sheet on Drive. - Group 3 has to investigate and gather information about characterization: how a good character should be like.	- Movie Project Sheet on Drive.			CCL-CAA-CD-CSIEE

7.2.4 Lesson 4

Lesson Plan (4th Session) THE CHARACTER: A HERO'S JOURNEY. DISCOVERY, PLANNING AND DEEPENING					
Expected learning outcomes At the end of this lesson, students will be able to: - Use descriptive and qualitative adjectives in order to describe key aspects of a character. - Predict the meaning of new words related to movie characters using their previous knowledge, formulating hypothesis from a given context, and through negotiation of meaning. - Make predictions and hypothesis about the information of a given text, based on a first skim. - Participate in a conversation about characters and their descriptions, justifying their choices and using previously reviewed vocabulary. - Create interesting, appealing characters for a short movie.					
Skills: Listening, Speaking, Writing, Reading.					
Activity	**Procedure**	**Materials**	**Interaction pattern**	**Timing**	**Key competences**
Our Five Minutes: Student Teaching	1. Group 3 briefly presents findings on characterization: how a good character should be like.	SS can use a visual support (PPT presentation, photocopies…) of their choice.	Student Fronted	5'	CD-CCL-CAA-CSC
4.1 Vocabulary Bingo	1. SS are asked to say a) types of character (main character, antagonist) b) word used to describe characters (adjectives). T can add some if the SS don't say enough of them. A volunteer writes every word down on the blackboard. Stop when reaching 27 words. SS have to read them and discuss on what word classes they belong to. 2. SS draw 3x3 squares grid as scorecards, then choose nine words out of the 27 on the blackboard. 3. T calls out random words, and SS having them in their grid can only cross out the word if they can make a correct sentence.	Blackboard or Screen Projector Writing utensils	Full class interaction	15'	CCL-CSC-CMC
4.2 Reading: A description	1. SS are given a reading on a film character description. **Pre- reading**: In their learning groups, SS try to guess the meaning of underlined words by their context. They also write down the information they think the reading is going to include. **While Reading**: SS confirm predictions and give a title to each paragraph.	PPT presentation	Group work	13'	CCL-CAA-CSC

	Post Reading: SS fill an adaptation of Story Pyramid and list the essential parts of a character description.				
4.3 Writing: a character description.	1. Every S receives a drawing of a different character (there can be up to four different models). Depending on what they see in the drawing and using the vocabulary, SS imagine and write a brief description for the character, regarding the essential parts of a character description they signalled in the Post-Reading activity. Words reviewed in the Bingo activity have to be employed, amongst others. 2. When teacher calls time, SS join three other SS with their same model and compare their descriptions, justifying their choices and seeing what they imagined differently. SS can take notes for new ideas.	Writing tools	Individual/ Group work	13’	CCL-CSC
4.4 Character design mind map	1. T explains activity and projects a character design mind map. 2. In their teams, SS get together and start planning the characters of their short movie, considering the essential parts of a character description they signalled in the Post-Reading Activity.	-Internet connection - Digital devices (if needed) - Writing utensils	Group work	8’	CCL-CAA-CSC
4.5 Deepening: Parts and Whole	1. SS are provided a *Parts and Whole Thinking* template (Swartz) 2. In their cooperative teams, SS fill the template considering all the elements seen in the previous sessions (structured plot, interesting and well-built characters, specific genre, technical resources).	Part and whole Template Writing Utensils	Group work	6’	CLC-CAA-CSC

Homework	- Groups have to finish the descriptions of their characters and upload them to the Movie Project Sheet on Drive. - Students can modify and complete their individual descriptions, and add the final version to their personal Portfolio. - Group 4 has to investigate and look for information about basic camera shot types. - Group 5 has to investigate and look for information about edition programs/apps, and what to include in the final version of the short film.	- Movie Project Sheet on Drive.			CD-CLC-CAA-CSIEE

7.2.5 Lesson 5

Lesson Plan (5th Session) THE STORYBOARD: PLANNING THE SCENE. PLANNING AND CREATING					
Expected learning outcomes At the end of this lesson, students will be able to: - Understand the importance of planning a script by means of a storyboard. - Create and plan a storyboard by using digital (PIXTON) or traditional resources. - Distinguish basic camera shot types. -Briefly summarize their work and upcoming steps in the making of their short film, providing a general vision of it. - Provide constructive, clear feedback to their classmates by means of a peer assessment activity. - Evaluate and reflect on the performance as a team during whole project in a group-assessment rubric					
Skills: Listening, Reading, Speaking, Writing					
Activity	**Procedure**	**Materials**	**Interaction pattern**	**Timing**	**Key Competences**
Our Five Minutes: Student Teaching	1. Group 4 briefly presents findings on basic camera shot types	SS can use a visual support (PPT presentation, photocopies…) of their choice.	Student fronted	5’	CD-CCL-CAA-CSC
Our Five Minutes: Student Teaching	1. Group 5 briefly presents their findings on edition programs/apps, and what to include in the final version of the short film (e.g. title, credits)	SS can use a visual support (PPT presentation, photocopies…) of their choice.	Student fronted	5’	CD-CCL-CAA-CSC
5.1 Video: Images vs dialogues	1. T Plays the video “Batman The Dark Knight: Storyboard to film comparison”. 2. In Round Table, each cooperative group have to note down what they think the utilities of a storyboard and what it should include. Then all teams share.	Video: “Batman The Dark Knight: Storyboard to film comparison” on Youtube. Writing utensils	Group work / Full class interaction	7’	CCL-CCEC-CSC

	1. T provides each team with a storyboard template to fill. Ss can choose to do it by hand or using the app PIXTON. 2. SS start creating the template with the scenes defining their story, including dialogues and a description for each slide.	Storyboard Template Digital devices Writing and drawing utensils PIXTON (www.pixton.com) for those who want to do it digitally.	Group work	15'	CLC-CD
5.2 Feedback carousel	1. Each group is given four feedback post-its, one for each other team 2. Two members of each group rotate clockwise, as feedback givers. The three remaining members have to provide a short explanation on the genre, characters and plot of their short movie. 3. SS go back to their own groups and comment on the tips and corrections they can give. The recorder writes down the feedback for each group in the feedback cards provided. 4. Each groups' presenter distributes the feedback cards to the other groups.	Feedback Post-its.		15'	CLC-CSC-CAA
5.3 Free time for project development	1. SS are given free time to produce their projects.	Digital devices if needed Writing utensils	Group work	13'	CLL-CSC-CD
Homework	- If not finished in class, SS have to finish the story board, and upload it to the Movie Project Sheet on Drive. - Recording and edition of the short film. Final version has to be submitted though Google Classroom. - SS will have to fill a group evaluation checklist, then share it with the teacher through Google Classroom.	– Movie Project Sheet on Drive. – Google Classroom. – Group evaluation checklist.			CLL-CAA-CSC-CCEC-CD

7.2.6 Lesson 6

Lesson Plan (6th Session) PREMIERE TIME: THE FESTIVAL. PUBLISHING, ASSESSMENT AND REFLECTION.					
Expected learning outcomes At the end of this lesson, students will be able to: - Give a brief oral presentation introducing a short film, describing its argument and characters. - Evaluate the performance and projects of other peers by stating to two positive aspects and a suggestion. - Critically choose a project as the best, justifying their choice. - Evaluate and reflect on the whole project in a self-assessment rubric					
Skills: Speaking, listening, writing.					
Activity	**Procedure**	**Materials**	**Interaction pattern**	**Timing**	**Key Competences**
6.1 Oral Presentations	Students introduce their films and play their trailer by using a PowerPoint presentation. The teacher asks any doubts he/she have to the group presenting.	- Screen projector. - Students' PP presentations.	Full class interaction	40'	CD-CCL-CCEC-CSC
6.2 Peer Assessment: Two Starts, One Wish.	Each team gives an evaluation of the rest of the presentations using the "Two Stars, One Wish" system.	- Two Stars, One Wish template - Writing utensils	Group work/ Full class Interaction	10'	CSC-CCL-CAA
6.3 Voting and Awards	1. SS have to vote on the Platform Doodle for the movie they consider to be the best. SS cannot vote for their own movie and must justify their choice. 2. The winner film is awarded. The team gets a little prize.	Link on www.doodle.com	Individual work Full Class interaction	5'	CSC-CCL-CD

6.4 Compass Points activity and sharing	Students retrieve their 1st session's Compass Points template and fill the last point ("*What have you learnt?*").	- Compass Points template	Individual work, Full class interaction	5'	CCL-CAA
Homework: Self-Assessment Checklist	- Individual Portfolio must be submitted on Google Classroom.	- Individual Portfolio			CCL-CAA-CD

7.3 Appendix II: Specific Objectives of the Learning Unit

Curriculum Objectives	**Specific Objectives of the Learning Unit** *At the end of this learning unit, the student will be able to…*
Obj. IN.1. Comprender la información general y específica de textos orales, sobre temas cotidianos, generales o de su interés, emitidos en situaciones de comunicación cara a cara.	- Understand general and specific information from oral and visual resources in order to identify the specific features of different film genres. - Understand general and specific information in an instructional video message and a presentation about the project.
Obj.IN.2. Expresarse oralmente e intercambiar mensajes de forma comprensible, adecuada y con cierta autonomía, sobre temas cotidianos generales, o de su interés, en diferentes situaciones comunicativas derivadas de tareas concretas.	- Perform brief oral presentations introducing research topics and the own final product to their classmates and teacher. - Create an original short film, applying the information and knowledge received in class.
Obj.IN.3. Leer y comprender textos de tipología diversa, de un nivel adecuado a sus capacidades e intereses, con el propósito de extraer la información general y específica, y valorar la lectura como fuente de información, disfrute y ocio.	- Understand general and specific information in oral and written speech related to films and characters. - Make good use of ICT resources in order to research information about a specific topic.
Obj.IN.4. Escribir textos sencillos sobre temas conocidos, generales o de su interés, con suficiente corrección, cohesión y coherencia, teniendo en cuenta al lector al que se dirige y la intención comunicativa.	- Compose a brief plot summary of a film, identifying its relevant information and following an established structure. - Compose a complete description of a fictional or real character.

Obj.IN.5. Utilizar los conocimientos sobre la lengua y las normas de uso lingüístico para comprender textos orales y escritos, hablar y escribir de forma adecuada, y reflexionar sobre el funcionamiento de la lengua extranjera en situaciones de comunicación.	-Understand general and specific information in oral and written speech related to films and characters. - Describe the own working process.
Obj.IN.6. Desarrollar estrategias de aprendizaje autónomo y cooperativo, mediante la realización de las tareas de clase, el trabajo individual y en equipo, el uso de todos los medios a su alcance (especialmente las TIC), la autoevaluación, y co-evaluación, con el fin de progresar en el aprendizaje y adquisición de la lengua extranjera.	- Work cooperatively in order to achieve specific targets. - Judge (orally and written) other classmates' work by means of peer assessment activities.
Obj.IN.7. Valorar el uso de la lengua extranjera como medio de acceso a la información, y reconocer su importancia como instrumento de comunicación y entendimiento entre personas de distintas procedencias y culturas, con el fin de desarrollar una consciencia intercultural sin prejuicios ni estereotipos.	- Use dialogue, respect and cooperation as the main tools for the group to achieve an specific target. - Formulate suggestions for improvement and advice.
Obj.IN.8. Desarrollar y mostrar una actitud receptiva, de interés, esfuerzo, y confianza en la propia capacidad de aprendizaje y de uso de la lengua extranjera.	- Reflect on the own learning process through visual thinking routines.

7.4 Appendix III: Specific Contents of the Learning Unit

Specific contents of the Learning Unit
<u>Comprehension and production strategies</u>
- Comprehending general and specific information in an instructional message (introduction video) and an explanation on the project and its objectives, given by the teacher. - Comprehending general and specific information in adapted texts extracted from the internet. - Activation of previous knowledge, as formulae and expressions, in order to communicate effectively. - Interpretation of messages: identifying main and secondary features of a plot summary. - Interpretation of messages: identifying main and secondary features of a descriptive text. - Using comprehension strategies in order to distinguish the different features of film genres in a video. - Using comprehension strategies in order to understand and define key vocabulary related to the topic of cinema and movies (Word Clouds on Film Genres). - Formulating hypotheses drawn from the comprehension of keywords located in a text describing a character. - Use of planning strategies (e.g. brainstorming and drafting) in the design of the final product. - Deducting the meaning of new words located in a text by their context. - Using communication strategies in order to produce a clear message (7 Minutes). - Using communication strategies in order to effectively apply digital resources in a group presentation (7 minutes, Presentation of the Film). - Reflecting on learning and application of self-correction and self-evaluation strategies (Feedback Carousel, Compass Points).

- Making an oral exposition with clarity and ease.
- Developing a written message in a clear way, adjusting to the model and features of a plot summary.
- Participating spontaneously in conversations with classmates.
- Composing a creative and original short film.

Sociocultural and sociolinguistic aspects

- Respecting social conventions and linguistic registers.
- Respecting their classmates' opinions and points of view.
- Understanding English as a way to understand and have access to multiple sources of entertainment.
- Use of gestures and body language.

Communicative functions

- Describing ideas, intentions and suggestions for the creative process of making a short film (Feedback Carousel, Movie Project Template, Plot Summary writing).
- Describing physical traits, personality, etc. of a film character, given or imaginary.
- Narrating past or present, real or fictional facts, creating the plot summary of a film.
- Establishing and maintaining communication, personal and social relationships with their classmates.
- Using diverse types of modality (probability, willingness, intention, necessity, decision, suggestion, advice, warning…) when the speaker reacts to what is happening in their present situation (Peer feedback, group planning of the short film throughout the learning unit).
- Exchanging information and points of view (Feedback Carousel, Talking Chips, Thinker Keys).
- Expressing interest, approval, satisfaction, trust and their opposites when giving feedback on other classmates' projects and interacting with the own team's work.

Syntactic and discursive structures
- Expressing defining and non-defining relative clauses introduced by relative pronouns *who, where, when, which, whose* and *that*, in order to describe and detail a film's argument. - Expressing modality: obligation/prohibition (*must* / *mustn't*, *have to*/*don't have to*), probability (*could*/*couldn't*), necessity (*need*, *needn't*) and advice (*should*/ *shouldn't*) in order to produce measures for improvement in the short film. - Expressing descriptive and qualitative adjectives in order to provide details in a description of a real or imaginary character. - Expressing sequencing and structure through the use of sequence words (*first, then, suddenly, during, as soon as, next, unexpectedly, eventually, at last, finally, in the end*) and connectors in order to properly narrate a fiction story. - Expressing conjunctions, e.g. linking words and phrases (*also*, *moreover*) and concession or contrast (*however*, *nevertheless*, *though*).
Oral and common-use lexis
- Recognizing and producing lexis regarding leisure and culture, from the topic of movies and cinema.
Accentual, rhythmical and intonational patterns
- Recognising and producing of the sounds /s/ (scene), /k/ (character) and /tʃ/ (which).

7.5. Appendix IV: Specific Evaluation Criteria and Standards

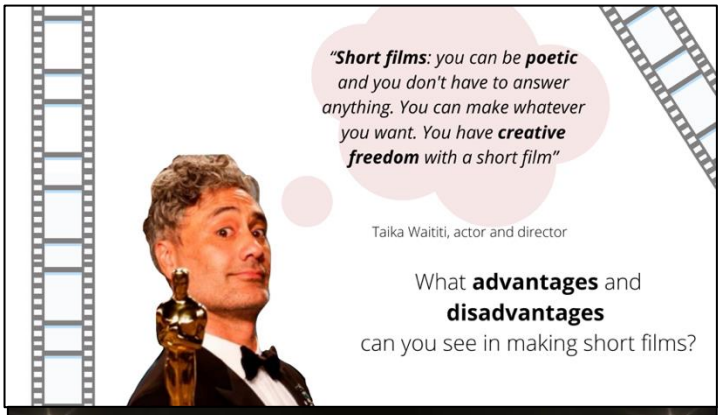
Specific Evaluation criteria	Curriculum evaluation criteria and standards		Assessment Tools	Key competences
The student can plan, design and develop a short movie, integrating the information seen in class and adjusting to the features of a specific genre.	Crit.IN.2.1. Crit.IN.2.2. Crit.IN.3.1. Crit.IN.4.1.	Est.IN.2.1.2. Est.IN.2.2.1. Est.IN.3.1.1. Est.IN.4.1.1. Est.IN.4.1.2.	Rubric for short movie Short Movie Project Template	CCL – CSC – CIEE – CD – CAA – CCEC
The student can understand specific information form an instructional video and apply it to the making of an original short film	Crit.IN.1.1.	Est.IN.1.1.1.	ePortfolio Rubric for short movie	CCL – CD – CAA
The student can describe real or fictional characters, providing details about their looks, background and principal traits.	Crit.IN.4.1.	Est.IN.4.1.1. Est.IN.4.1.2.	ePortfolio Short Movie Project Template	CCL – CSC – CIEE – CD – CCEC
The student can produce the plot summary of an original film, sequencing the narration and regarding the structure of action.	Crit.IN.4.1.	Est.IN.4.1.1. Est.IN.4.1.2.	ePortfolio Short Movie Project Template	CCL – CSC – CIEE – CD – CCEC

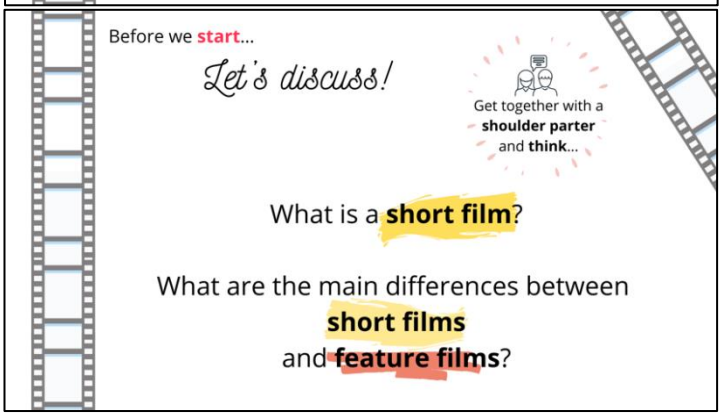
The student can judge and evaluate their classmates' project and performance, making suggestions for improvement and giving advice.	Crit.IN.2.1. Crit.IN.2.2. Crit.IN.4.1.	Est.IN.2.1.2. Est.IN.2.2.1. Est.IN.4.1.1. Est.IN.4.1.2.	ePortfolio (Feedback Carousel) Short Movie presentation (Two Stars and a Wish)	CCL – CSC – CD – CAA – CIEE
The student can reflect on their learning process and their evolution from the beginning to the end of the learning unit.	Crit.IN.4.1.	Est.4.1.1. Est.4.1.2.	ePortfolio (Compass Points)	CCL – CAA
The student can perform brief oral presentations introducing their research on a specific topic to the rest of their classmates.	Crit.IN.2.1.	Est.IN.2.1.1.	*Our Five Minutes* checklist	CCL – CAA – CD – CIEE – CCEC
The student can perform brief oral presentations introducing their final product.	Crit.IN.2.1.	Est.IN.2.1.1.	Rubric for Movie presentation	CCL – CAA – CD – CIEE – CCEC
The student can use several ICT resources for different purposes (e.g. research of information, film edition, upload tasks on the platform Google Classroom)	Crit.IN.3.1. Crit.IN.3.2.	Est.3.1.1. Est.3.2.1.	*Our Five Minutes* checklist. ePortfolio Short Movie Project Template	CCL – CAA – CD

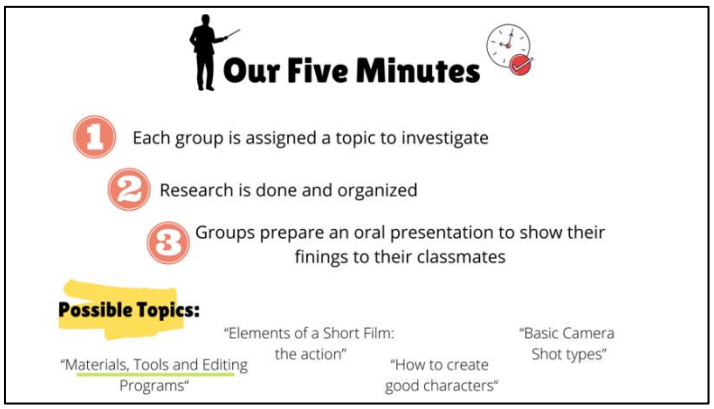
			(Tools used section)	
The student can judge their own performance in a cooperative team, as well as whole team's, by means of a checklist.	Crit.IN.2.1. Crit.IN.4.1.	Est.IN.2.1.2. Est.IN.4.1.2.	Group Assessment checklist	CCL – CAA

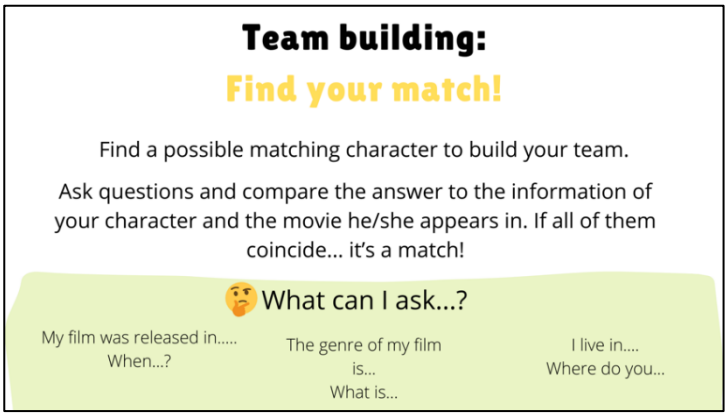
7.6. Appendix V: Materials

7.6.1 Lesson 1

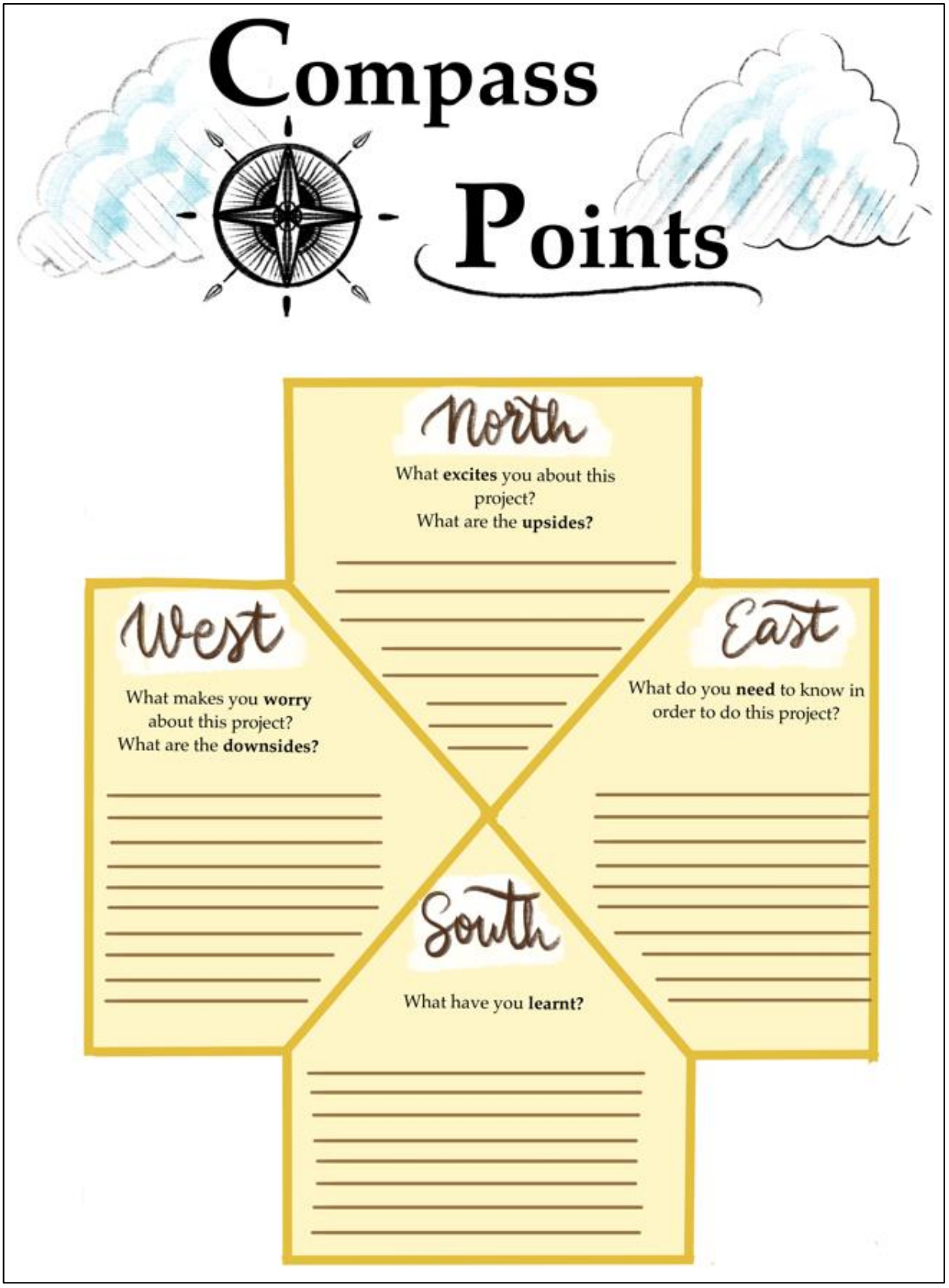








Activity 1.1,1.2 and 1.3. Presentation for Lesson 1 (slides made with www.canva.com).



Activity 1.4. Compass Points template.

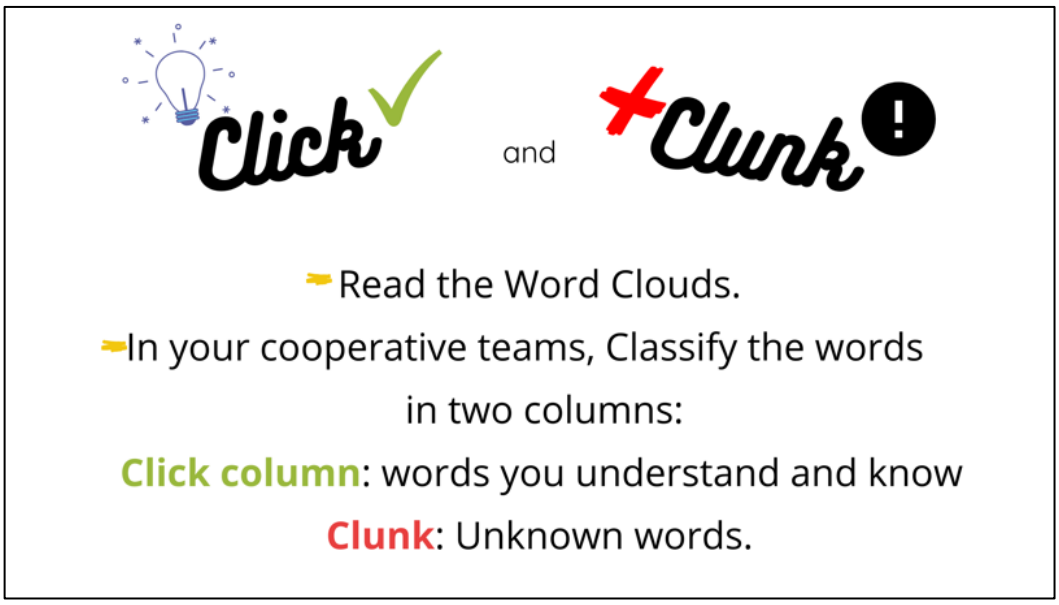
Activity 1.1. Challenge Video

"Hello, 4th year of Secondary School students: you have been selected! My name is Honour Beach. I'm director and organizer of the annual Big Short Film Festival. Every year, talented youngsters from all around the world send us their wonderful and creative short films. This year, your Secondary School has called our attention! To participate, you will have to plan and record a film up to seven minutes long. We would love to watch and review all of your creations, but we can only accept one video per school. You will have to give your best and compete for this honour! Sounds difficult? Well, you don't have to do this alone! You will work in teams of five and will have to share the work for directing, acting, writing and editing. Your teacher has glady accepted to guide you through this process, helping you to get the most out from your creative sides. She will host the selection contest to decide which short film will make it to the festival… and all of you will have the chance to vote for your favourite. Very best wishes, and… good luck!"

https://drive.google.com/file/d/14iphzBKynQLI0db_7oWuTKNF3mCahCce/view?usp=drivesdk

Activity 1.5 Character cards for group formation.

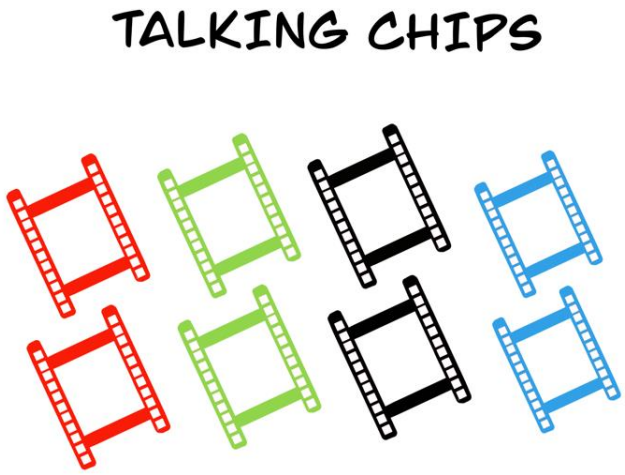
7.6.2 Lesson 2



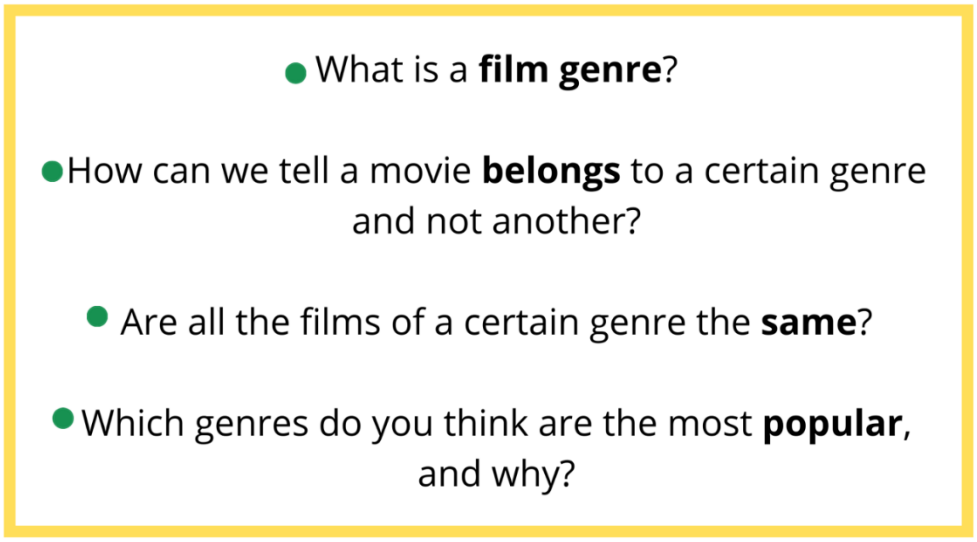
Activity 2.1. Click and Clunk explanation (slide made with www.canva.com)

Activity 2.1. Film Genres Word Clouds (made with www.wordclouds.com)

Activity 2.2. Explanation of Talking Chips activity (slide made with www.canva.com).

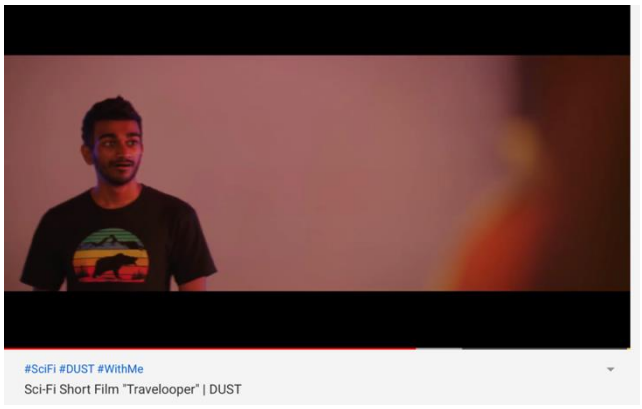


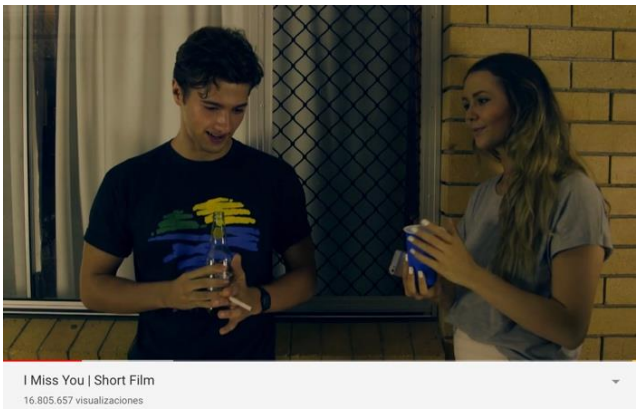
Activity 2.2. Talking chips, shaped as film strips.

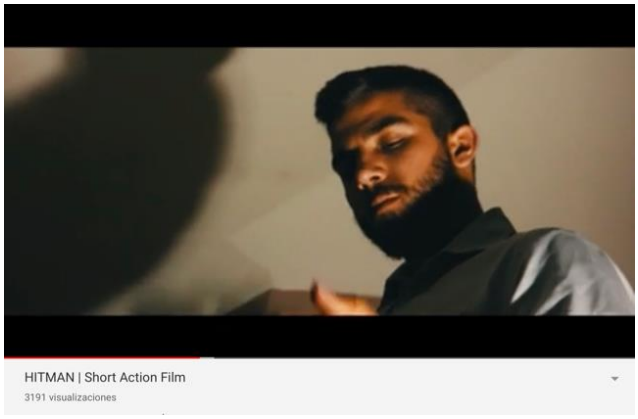


Activity 2.2 Canva presentation with questions for Talking Chips. (slide made with www.canva.com).

Activity 2.2. Talking Chips cheat sheet.







Activity 2.3. Short Films for Jigsaw activity.

Action: Hitman (https://www.youtube.com/watch?v=Yv6n_74_-ww&feature=share)

Romance: I Miss You (https://www.youtube.com/watch?v=4F5oD7G40ng&feature=share)

Horror: He Dies at the End (https://www.youtube.com/watch?v=EBpKC8IT3LI&feature=share)

Comedy: The Elevator (https://www.youtube.com/watch?v=Q-TQQE1y68c&feature=share)

Sci-fi:Travelooper (https://www.youtube.com/watch?v=zejiqNDw1Dw&feature=share)

Themes and Topics

Experts

The theme is the heart of the film. Every genre has recurring themes and stereotypes.
What are the most repeated themes of each genre?

Romance	
Comedy	
Sci-fi	
Horror	
Action	

Setting

Experts

The setting of a film is the time and place of the action. The setting can be a way for the characters to communicate their feelings, and can contribute to inspire a certain reaction in the audience.
What are the typical settings for each genre?

Romance	
Comedy	
Sci-fi	
Horror	
Action	

Atmosphere

Experts

Film atmosphere or mood establishes the tone of action. The ambiance, lighting, color... are used to inspire certain feelings to the audience.
What kind of atmosphere inspires each genre?

Romance	
Comedy	
Sci-fi	
Horror	
Action	

Soundtrack

Experts

The soundtrack is the music played during a film. Music can inspire feelings, introduce scenes... and makes the audience feel absorbed by the movie.
Does every genre have a different music?
What kind of music is it?

Romance	
Comedy	
Sci-fi	
Horror	
Action	

Activity 2.3. Jigsaw templates for groups of experts.

	Setting	Themes	Soundtrack	Atmosphere	Purpose
Romance					
Comedy					
Action					
Horror					
Sci-fi					

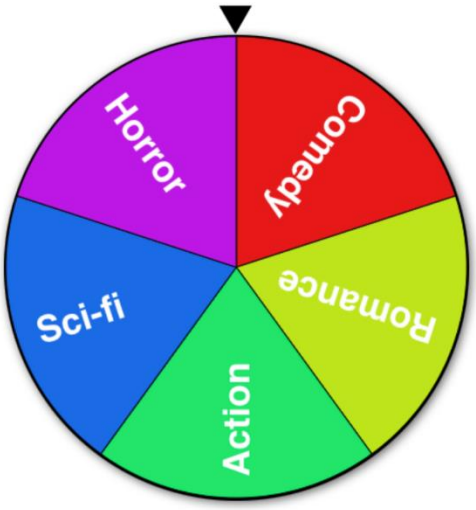
Activity 3.3. Jigsaw Film Genres template

Team members: _____

Genre of our film: _____

	Discoveries	Possibilities	Difficulties	How can we do it?
PURPOSE				
ATMOSPHERE				
THEMES AND TOPICS				
SOUNDTRACK				
SETTINGS				

Activity 2.5. Think Chart Lesson 2.



Activity 2.4. Spinning wheel for film genre distribution (www.flippity.com

7.6.3 Lesson 3

THE GOONIES

The Goonies, a group of friends living in the "Goon Docks" neighborhood of Astoria, Oregon, face foreclosure on their families' homes from the new Country Club. On one of their last days their morale sinks particularly low due to Mikey's older brother having failed his driver's license exam, crushing their plans to "cruise the coast in style" during their "last Goonies weekend." The gang is wasting time in the Walshs' attic when they find an old newspaper, an old paper which they identify as a Spanish map, and an artifact relating to a rumor of a lost but not forgotten pirate treasure somewhere in the area. Hearing the call of adventure, Mikey persuades his friends to join him in search for the treasure of a pirate named One-Eyed Willie. The group decides to evade the authority of Mikey's older brother, whose name is Brandon, and escape for one last "Goonie adventure".

They head down a seaside restaurant that seems to match coordinates set by the map and an old doubloon, unaware that the Fratellis, who are a family of fugitives, are using the restaurant as their hideout. The Fratellis return before they can leave, forcing the Goonies to use a cavern underneath the restaurant to escape. The Fratellis capture Chunk and interrogate him. Chunk is placed in the same room with the deformed Fratelli brother, Sloth, while the rest of the Fratellis enter the cavern and follow the Goonies' path.

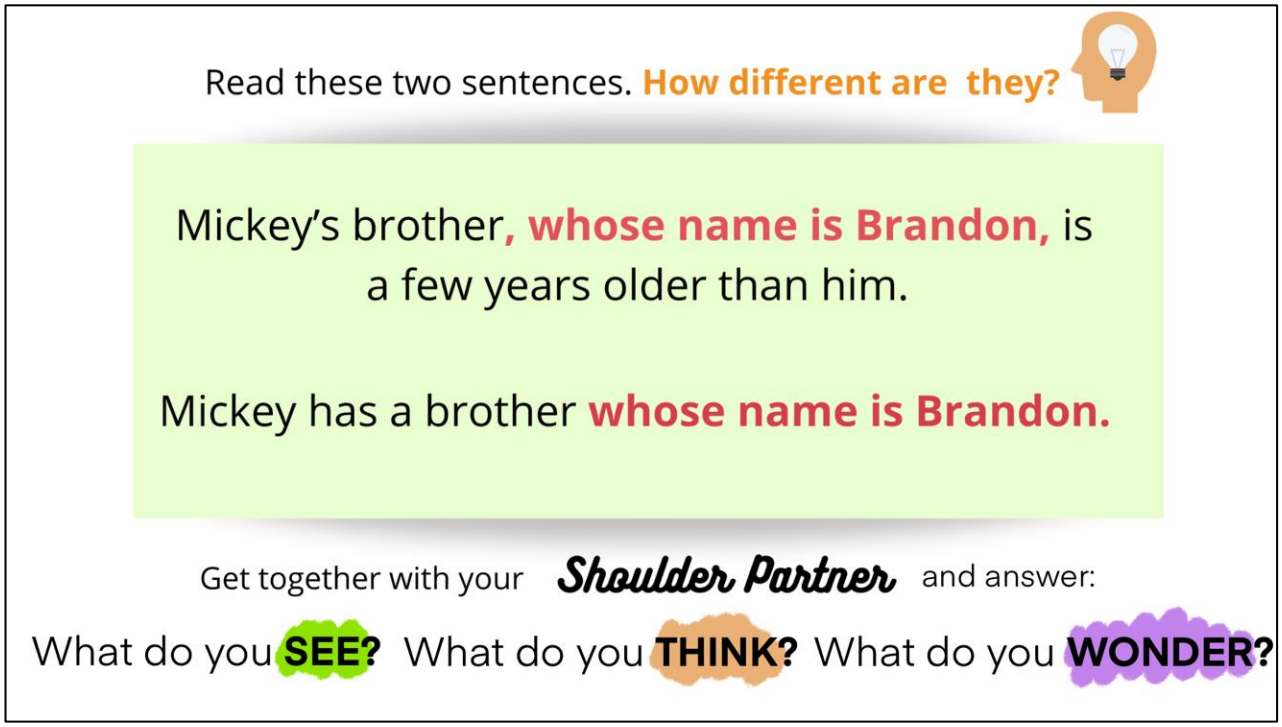
As the Goonies traverse the cavern, Mikey discovers that it matches with the map and convinces the rest of the group to continue to follow it to find the treasure. They overcome many deadly traps, and eventually arrive at a large underground cavern where Willie's ship lies waiting. Mikey finds Willie's skeleton, and acknowledges him as the "first Goonie". However, as the Goonies exit, they are caught by the Fratellis, who take their treasure and force the kids to walk the plank. The Goonies are saved by Chunk and Sloth, now close friends, who help the rest of the group to shore. When stealing the treasure, the Fratellis activate a fina trap, causing the cave to begin collapsing. The Goonies exit through a hole in the cave, finding themselves on a beach. Two passing policemen spot them and call in for help.

The Goonies are soon reunited with their parents while the Fratellis are arrested and Chunk offers to take Sloth, who is his new best friend, into his home. As Mikey sadly recognizes the end of their last adventure, he takes his marble bag, which contains a large handful of jewels taken from the ship. This is enough to save everyone's homes. As the families celebrate, they spot the ship where the treasure had been hidden for ages, free of the cave, sailing away.

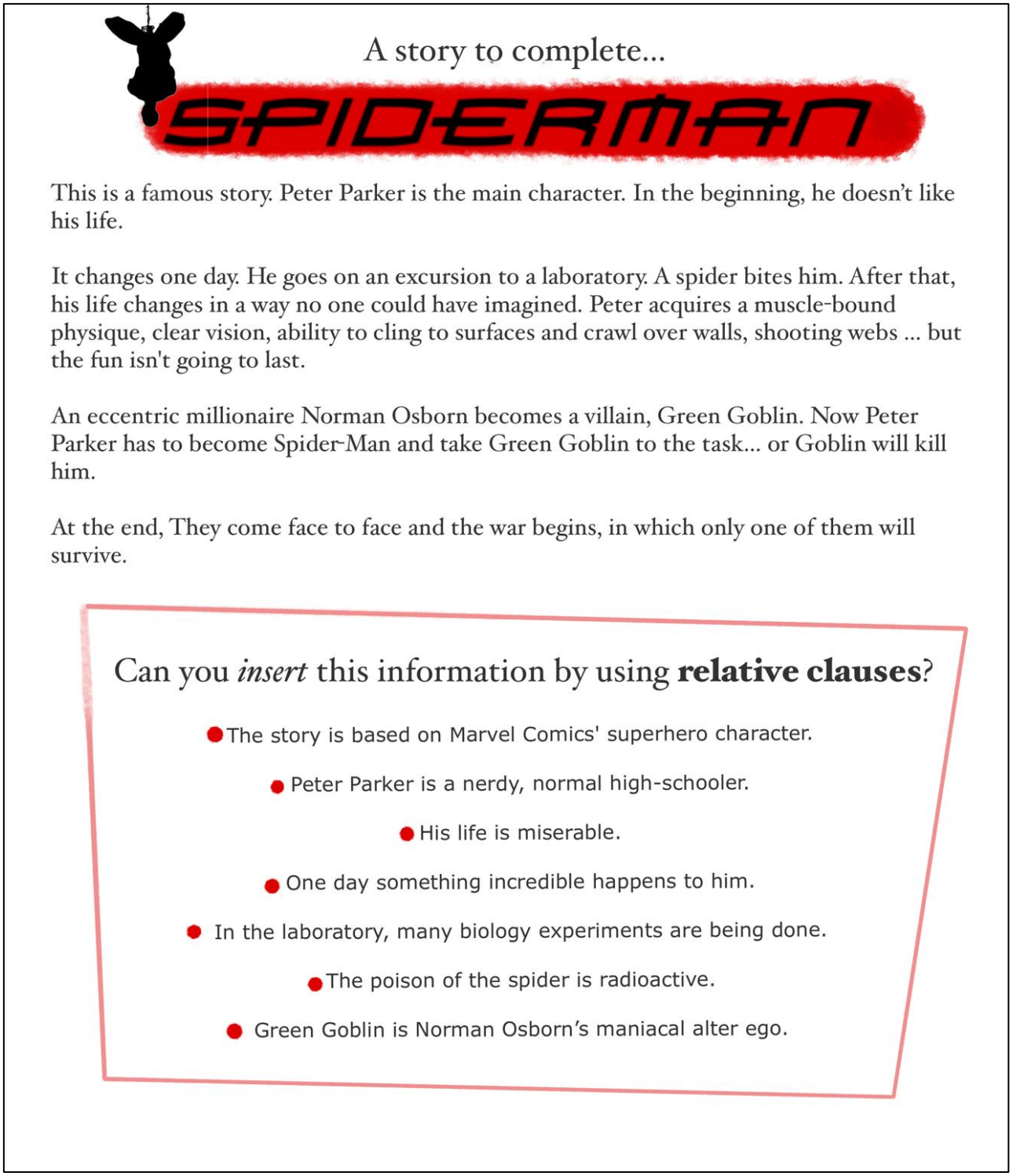
Activity 3.1. The Goonies plot. Adapted from https://www.imdb.com/title/tt0089218/plotsummary#synopsis

Relative pronoun	What is it used for?	Think and write an example

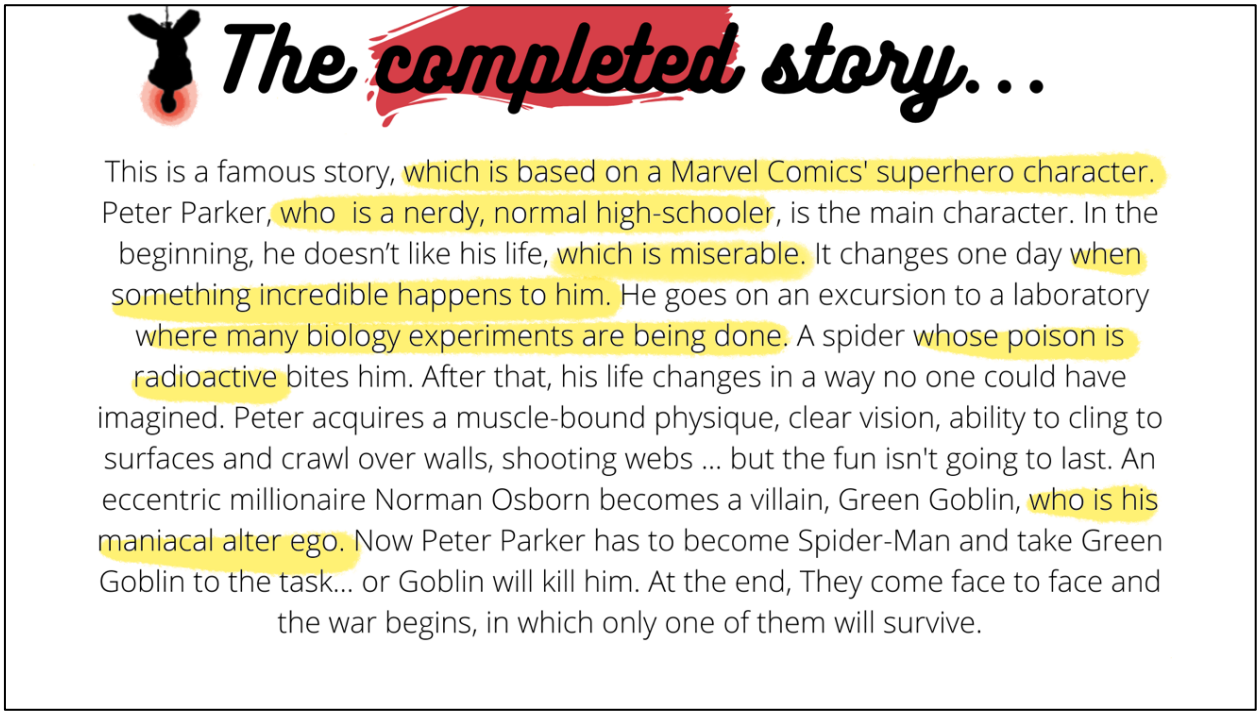
Activity 3.2. Relative Pronouns Chart



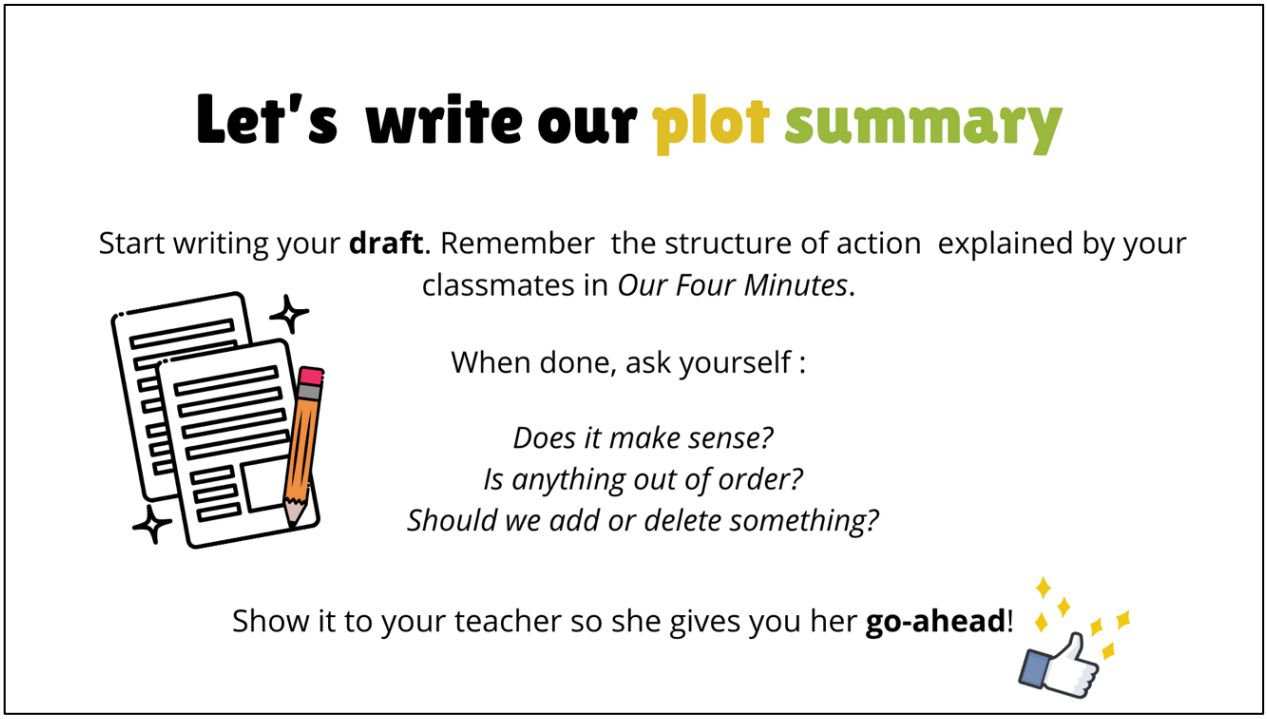
Activity 3.3. Slide for rule induction (slide made with www.canva.com).



Activity 3. 4. Structuring a Plot Summary: Writing sheet. Adapted from https://www.imdb.com/title/tt0145487/plotsummary?ref_=tt_stry_pl#summaries



Activity 3.4. Solutions (slide made with www.canva.com).



Activity 3.5. Slide for explanation. Creating a draft (slide made with www.canva.com).

7.6.4 Lesson 4

FRODO BAGGINS is one of the protagonists of The Lord of the rings books and movies.

Frodo grew up in the Shire, a Hobbit's village where people live in harmony. Frodo always looked up to his favorite uncle, Bilbo Baggins, who had his hand in raising young Frodo with his lively tales of adventure and far-off lands. He lives everywhere as he transports his uncle's Ring of Power in secret, avoiding evil forces and the Eye of Sauron—an evil lord in Mordor who wishes to reclaim the Ring as his own.

Frodo is joined on the outset of his journey by fellow hobbits Sam (his best friend), Merry, and Pippin. Gandalf the wizard creates the "Fellowship of the Ring" to aid Frodo in his quest, including Aragorn and Boromir from the world of men, the elf Legolas, and the dwarf Gimli. With the Fellowship at his side, hopefully Frodo will be able to successfully reach Mordor to destroy the Ring once and for all.

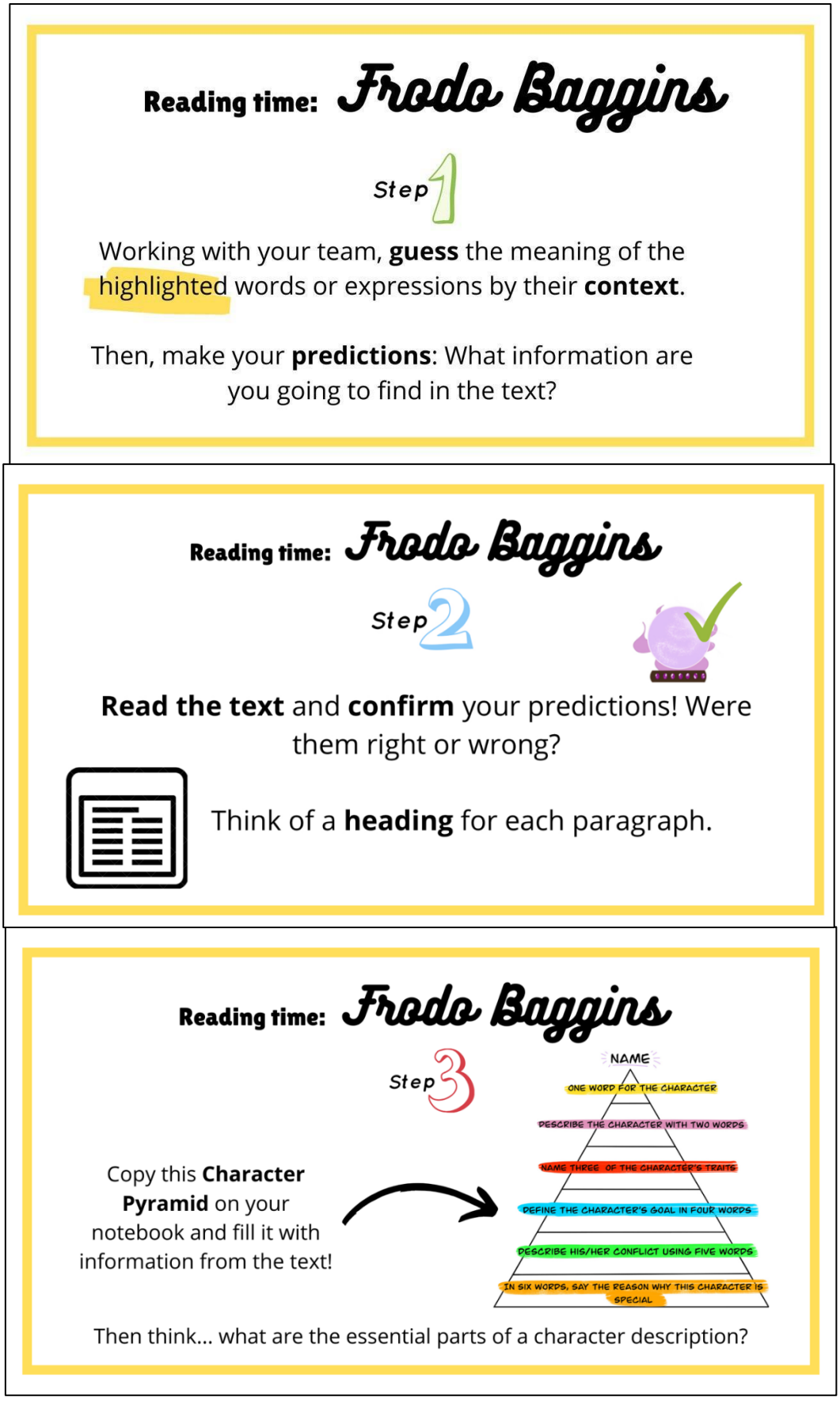
His profession? He is the bearer of the Ring. This becomes more than a full-time job. The closer he comes to destroying it, the more it takes on a mind of its own. The Ring doesn't want to be destroyed and it will fight dearly to survive, even if that means killing its own master.

Frodo is very interested in the outside world. Unlike most hobbits, Frodo took interest in what countries beyond the Shire. Constantly fascinated by Bilbo's stories of elves and adventure, Frodo had spent his life just waiting for an opportunity like this. What he didn't expect is how much of himself he'd have to give up for an adventure of a lifetime.

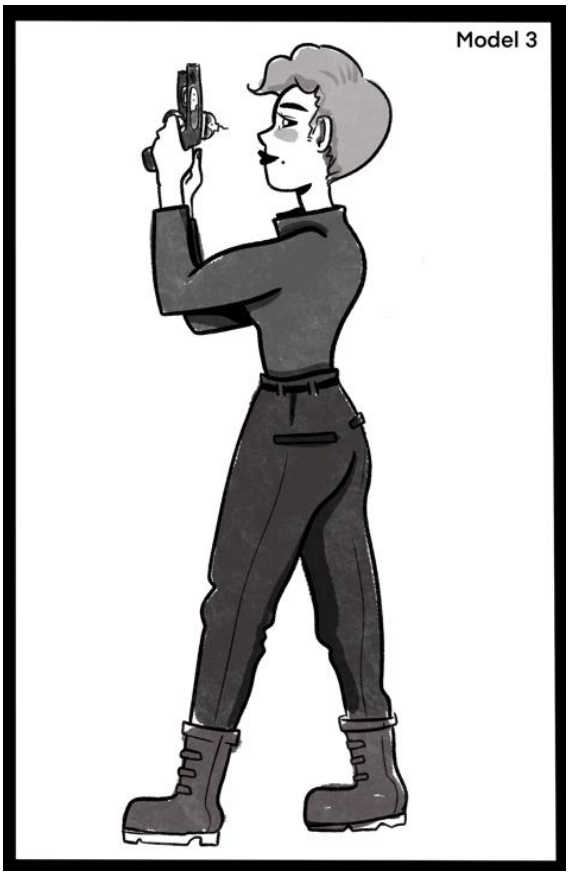
His main challege is to destroy the Ring, which is far easier said than done. Frodo must avoid seemingly certain death at the edge of thousands of orc swords, and perhaps even more dangers from humans who may wish to possess the ring. Sauron's Eye is always watching, and rallying seemingly endless forces to stop Frodo and take over all of Middle Earth.

As for his personality, he is said to be a "funny, interesting and joyful". Frodo is good-hearted and devoted to friends, just as he later becomes devoted to saving all of Middle Earth. He tends to be innocent and maybe too curious. Danger scares him, but he is the bravest hobbit in the middle Earth. Where most men would fall to the seduction of the Ring of Power, the hobbit Frodo remains steadfast and loyal to his quest.

Activity 4.2. Reading: a description. Adapted from https://www.charactour.com/hub/characters/view/Frodo-Baggins.The-Lord-of-the-Rings-The-Fellowship-of-the-Ring



Activity 4.2. Explanation of the activity (slides made with www.canva.com).



Activity 4.3. Writing: Imagining a character description.

Activity 4.4. Character Mind Map explanation (slide made with www.canva.com).

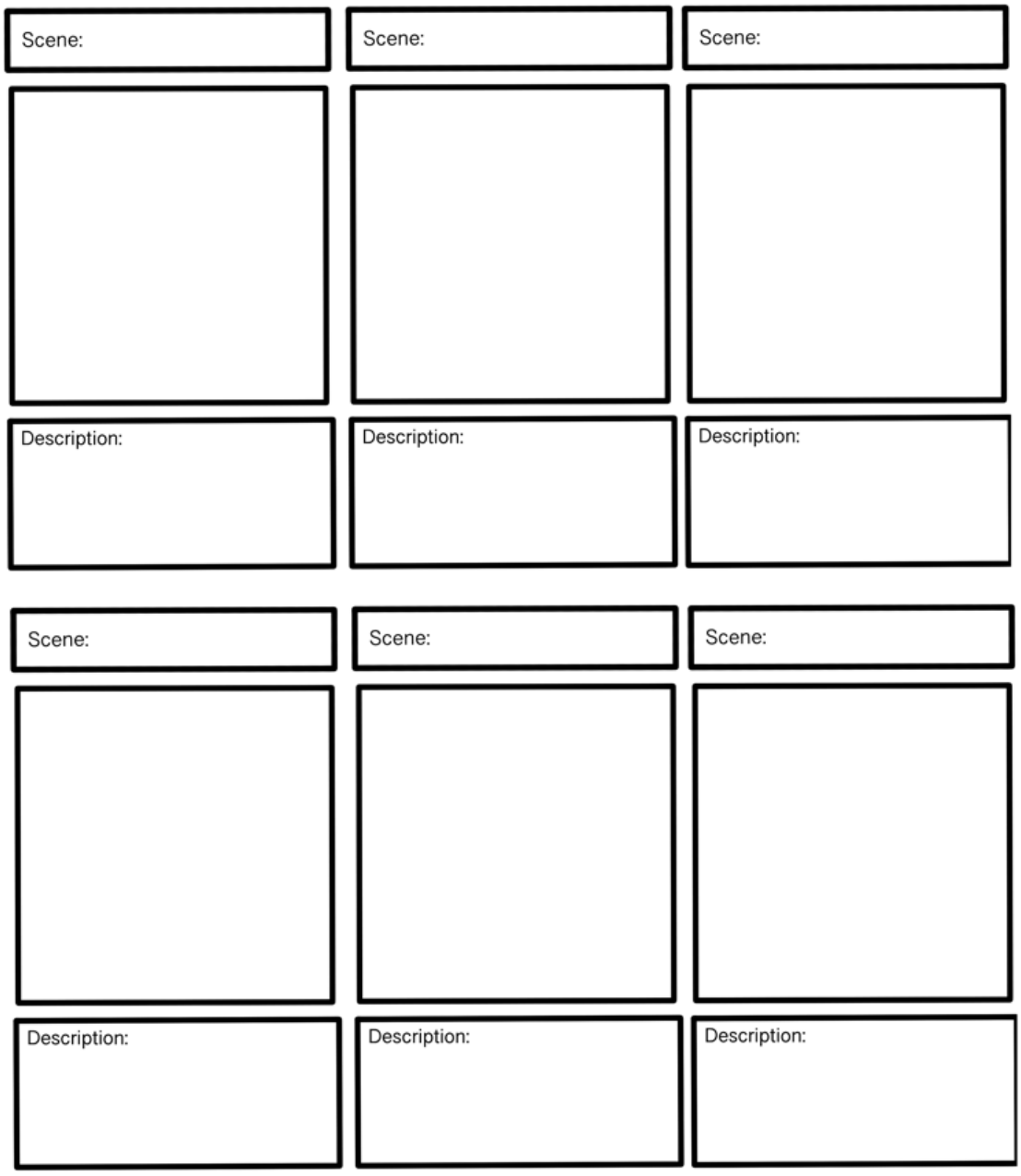
7.6.5 Lesson 5

Activity 5.1. Images vs. dialogues: Storyboards

"Batman The Dark Knight : Storyboard to film comparison" (https://www.youtube.com/watch?v=VmLhsACnKtU&feature=share)

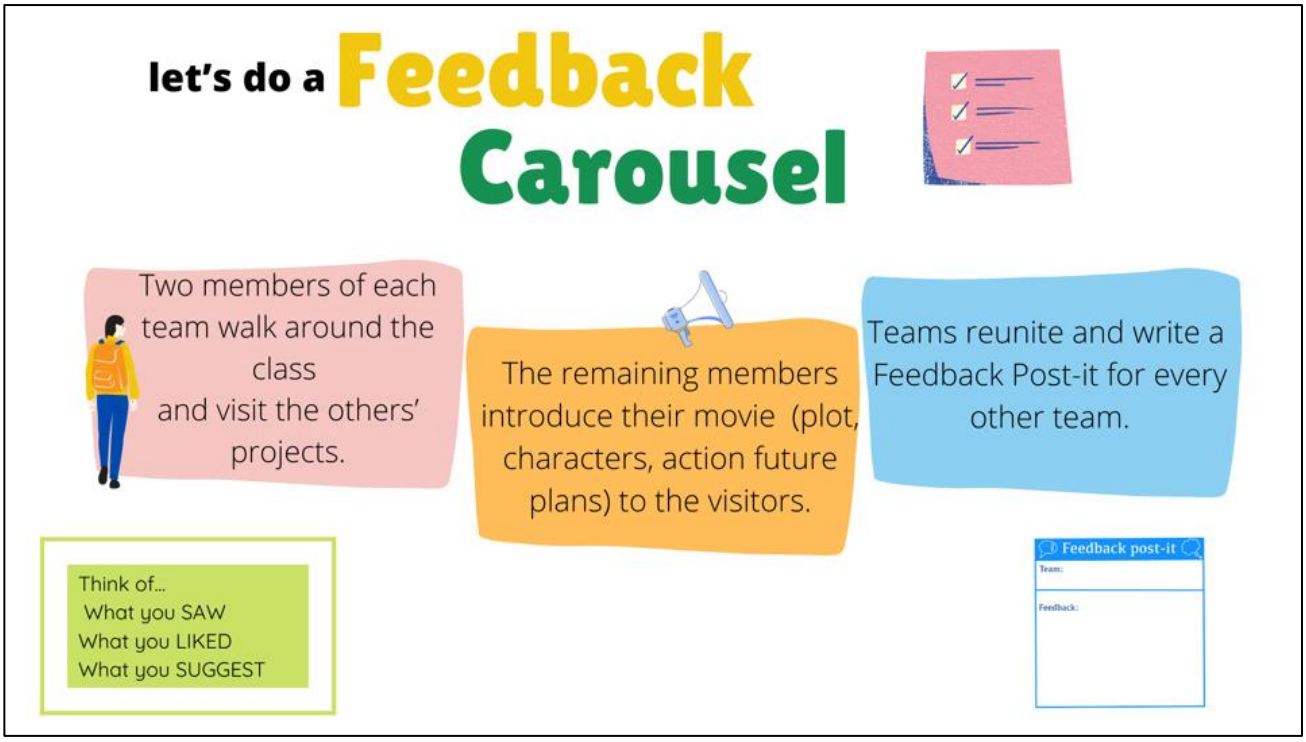
Storyboard template

Select a key scene
Write a description
Draw the action and add dialogues



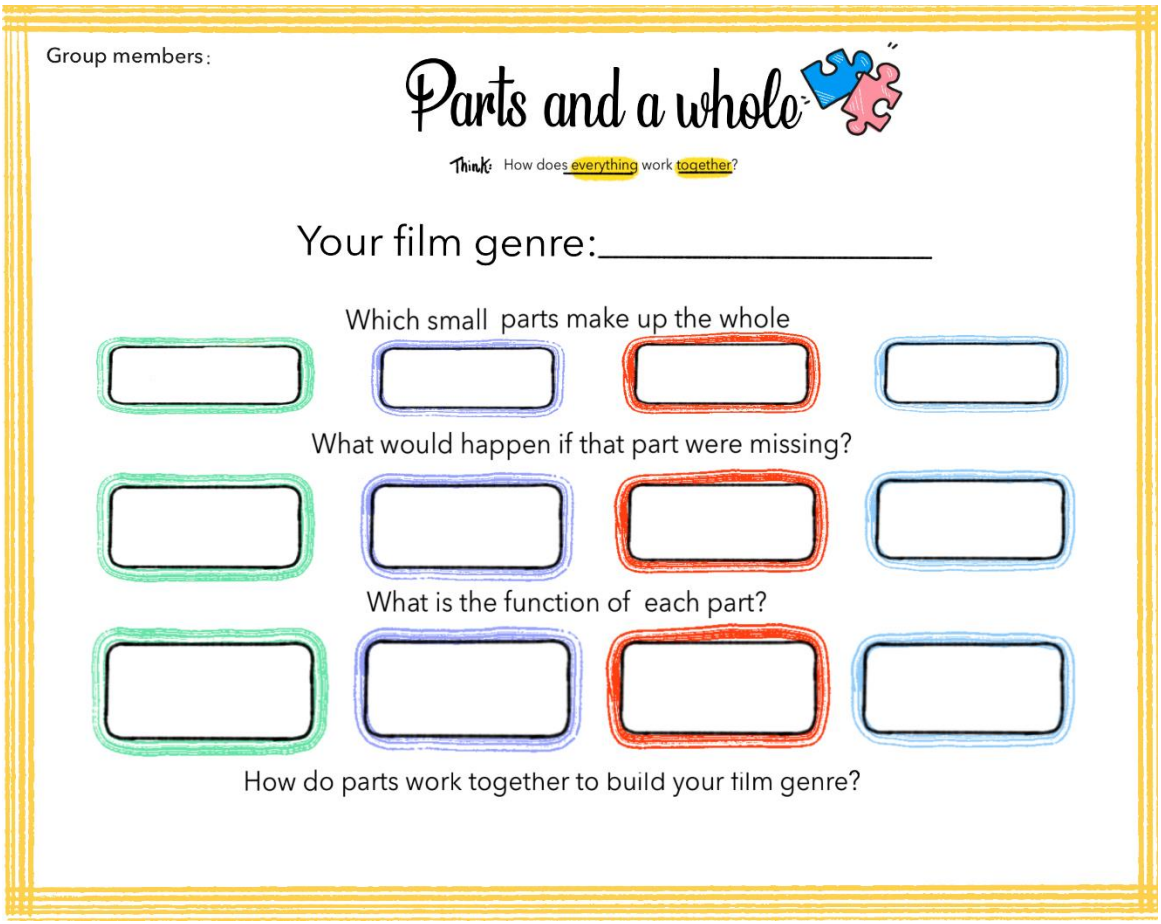
Activity 5.1. Storyboard template to fill by hand.

Activity 5.1. www.pixton.com Website to fill storyboard digitally.



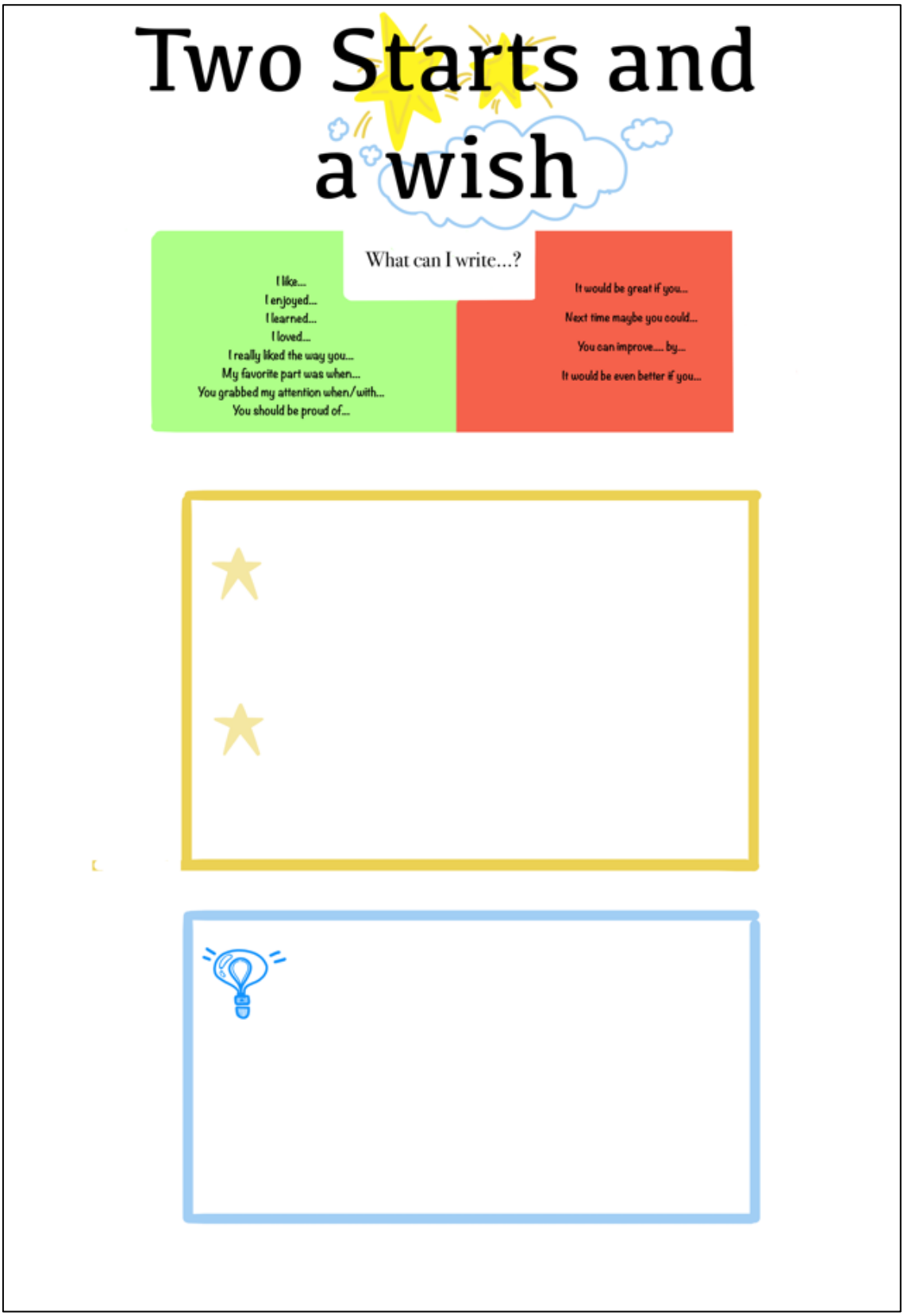
Activity 5.2. Feedback Carousel explanation (slide made with www.canva.com).

Activity 5.2. Feedback Carousel's Feedback Post-it.



Activity 5.3. Parts and a whole template (based on the template provided by Gil (2020).

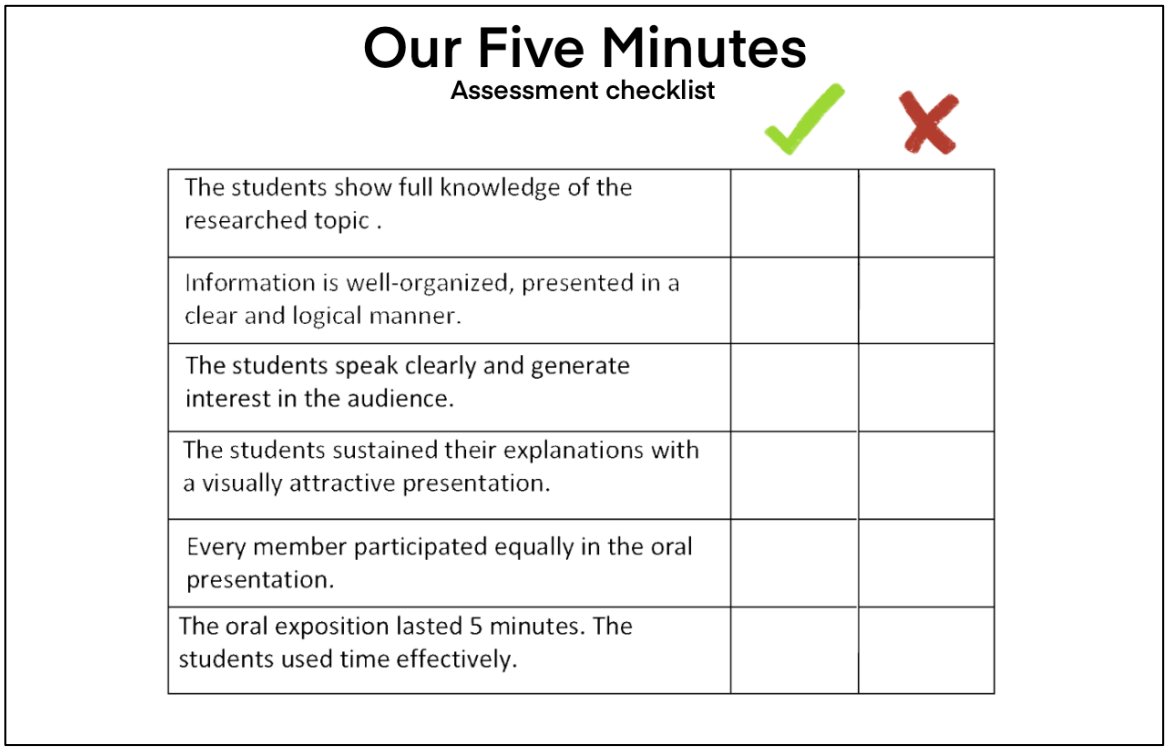
7.6.6 Lesson 6



Activity 6.2. Two Stars and a Wish template.

Activity 6.3. www.doodle.com for voting the best film.

7.7 Appendix VI: Assessment Tools



Our Five Minutes

Assessment checklist

	✓	✗
The students show full knowledge of the researched topic .		
Information is well-organized, presented in a clear and logical manner.		
The students speak clearly and generate interest in the audience.		
The students sustained their explanations with a visually attractive presentation.		
Every member participated equally in the oral presentation.		
The oral exposition lasted 5 minutes. The students used time effectively.		

Assessment checklist for *Our Five Minutes* activity.

Criteria	Poor (1)	Fair (2)	Good (3)	Outstanding (4)
DELIVERY	Voice was too low. Many words were pronounced incorrectly. The audience wasn't engaged. Turns to speak are not respected	Sometimes the audience could not hear the discourse. Some words were pronounced incorrectly. The attention of the audience was kept. Turns to speak are respected.	Voice was adequate and the discourse was easy to understand and follow. The pronunciation was good. The audience was engaged and interested in the exposition. Turns to speak are respected.	Voice was adequate and clear. Pronunciation was outstanding. The audience was engaged by the high enthusiasms and confidence. Turns to speak are respected.
LANGUAGE USE	The discourse included many incoherences. Grammar structures were too simple or not efficiently used. There was evidence of poor vocabulary.	The discourse can be understood and makes sense most of the time. Grammar structures were not varied but effectively used. Mistakes were maid, but they do not hinder communication. Descriptive vocabulary was used at some points. .	The discourse can be understood and makes sense. Complex grammar structures are used with nearly no mistakes. Well-built descriptions are included with minimal mistakes.	The discourse can be understood without any problem. Complex grammar structures are successfully used. Details are given through perfectly built descriptions.
STRUCTURE	The story and characters were not introduced. The exposition was not structured, not including introduction, body, and closing. There we were no details about the making process.	The story and characters were overviewed. The exposition was structured, including an introduction, body and closing. The making process was overlooked.	The story and characters were briefly introduced. The exposition was structured, including an introduction, body and closing. Some details about the making process were given (materials, resources, etc.).	A brief plot summary of the film was included. The characters were well introduced. The exposition was structured, including an introduction, body and closing. The making process was addressed and explained.

Assessment Rubric for Short Film Presentation.

Group Assessment Checklist

Name: _____

List of other group members: _____

_____

We finished every task on time.		
We adopted our roles efficiently and carried out our assigned task.		
We were focused and keeled the group on task.		
We listened attentively to each other's opinions, respecting every point of view.		
We were creative and original in our suggestions and contributions.		
We equally divided the work and responsibilities.		
As a team, we have been successful at...		
Nex time se work together, we could improve...		

Group Assessment Checklist.

Criteria	Poor (1)	Fair (2)	Good (3)	Outstanding (4)
Time adjustment	The video is either too long or too short, as it lasts three or less minutes/ more than seven minutes.	The video presents a time deviation of two minutes, lasting 4 minutes	The video presents a time deviation of one minute, lasting 5 minutes.	The video lasts six- seven minutes, as established.
Story and plot	The features of the assigned genre (soundtrack, themes, atmosphere, purpose, setting) have been overlooked. The genre hasn't been represented. The plot doesn't follow a logical nor clear order (no structure of beginning, middle action, end). The story is randomly created and doesn't make any sense. The dramatic structure is not followed (absence of conflict/ climax/falling action).	Some minimal features of the assigned genre (soundtrack, themes, atmosphere, purpose, setting) have been integrated. The genre hasn't been completely represented. The plot has not a clear structure (beginning, middle action, end) and is sometimes difficult to follow. The dramatic structure is not followed (absence of conflict/ climax/falling action), which leads to a somehow random story.	Many features of the assigned genre (soundtrack, themes, atmosphere, purpose, setting) have been effectively integrated. The short film clearly belongs to the assigned genre. The plot has a mostly clear structure (beginning, middle action, end). The dramatic structure is not always followed (absence of conflict/ climax/falling action).	All the features of the assigned genre (soundtrack, themes, atmosphere, purpose, setting) have been successfully integrated in the film. The short film clearly belongs to the assigned genre. The plot has a clear beginning, middle action and an end, and includes a dramatic structure (conflict, climax, falling action).
Characters	Characters are not introduced to the audience, leading to a confuse story. Roles (protagonist, antagonist, secondaries) are unclear and not well represented. The	Characters are not properly introduced to the audience, which can lead to misunderstanding of the story. Some roles (protagonist) are clear, but	Most characters are properly introduced to the audience. Roles are clear enough to follow the action. Almost every character suits well with the story and is attractive to	Every character is properly introduced to the audience.. Roles (protagonist, antagonist, secondaries) are perfectly portrayed. The characters suit well with the story and are

	characters are random and don't suit the story, being unnecessary. The characters are not developed.	others (antagonist, secondaries) are not detectable. Some characters don't suit the story and are forgettable and unnecessary. Some characters are fairly developed.	the audience. Almost every character is perfectly developed.	attractive to the audience. Every character is perfectly developed.
Fluency	The actors' discourse is not clear and it's hard to understand. The rhythm and intonation are monotonous and don't reflect the action. There are many pronunciation mistakes.	The actors don't speak very clearly and that hinders the audience's engagement. The rhythm and intonation don't really suit the action. There are some pronunciation mistakes.	The actors speak clearly most of the time and their discourse is engaging. Their rhythm and intonation links with the action, but could be improved and more engaging to the audience. There are some pronunciation mistakes.	The actors speak clearly and their pronunciation is highly effective. Their rhythm and intonation links with the action. There are minimal pronunciation mistakes.
Use of language	The script is incoherent and the dialogues lack sense because of language. Grammar structures and vocabulary used are too simple are not used correctly. There are lots of major vocabulary and grammar mistakes.	The script lacks structure and complexity. The grammar structures and vocabulary used are too simple, but they are used correctly. There are some major vocabulary or grammar mistakes.	The script is well built. There is evidence of some complex grammar structures and vocabulary, but sometimes they are not used correctly. There are no major vocabulary or grammar mistakes.	The script is perfectly built. There is evidence of complex grammar structures, which are perfectly used. The vocabulary is rich and adequate. There are no major grammar or vocabulary mistakes.
Creativity	The short film lacks creativity and originality. There is no evidence of creative effort. The ideas were not original nor new, as they were copied from someone else's/not adapted.	The short film is not very original nor creative. The idea is somehow creative, but definitely not original or new.	The short film has many original and creative aspects. The idea is not completely new, but has been creatively adapted.	The short film is unique and portrays a very original and new idea. Every aspect has been creatively developed.

Use of resources and techniques	There is no evidence of use of the resources commented in class (materials, customs, programs, etc.). The camera shots are not varied and, consequently, the takes are plain and boring. The short film hasn't been edited or presents major editing mistakes. Titles, effects or music have not been integrated in the short film.	A fair amount of the resources commented in class (materials, customs, programs, etc.) have been used, not always efficiently. The camera shots are not varied and that results in very plain takes. The short film has been edited and includes a title, but effects and music have not been integrated correctly.	Some of the resources commented in class (materials, customs, programs, etc.) have been used efficiently. Some basic camera shots have been used. The short film is well edited, as some effects, music and titles have been integrated presenting minor mistakes.	There is evidence of use of the many resources commented in class (materials, customs, programs, etc.). There are multiple camera shots, perfectly linked with the action. The short film is perfectly well edited, effects and titles have been use, and music fits the timing.

Assessment rubric for short film production

Short Film Project Template

- This movie is being made by:

- Title:
- Genre:

Our first creative brainstorm:

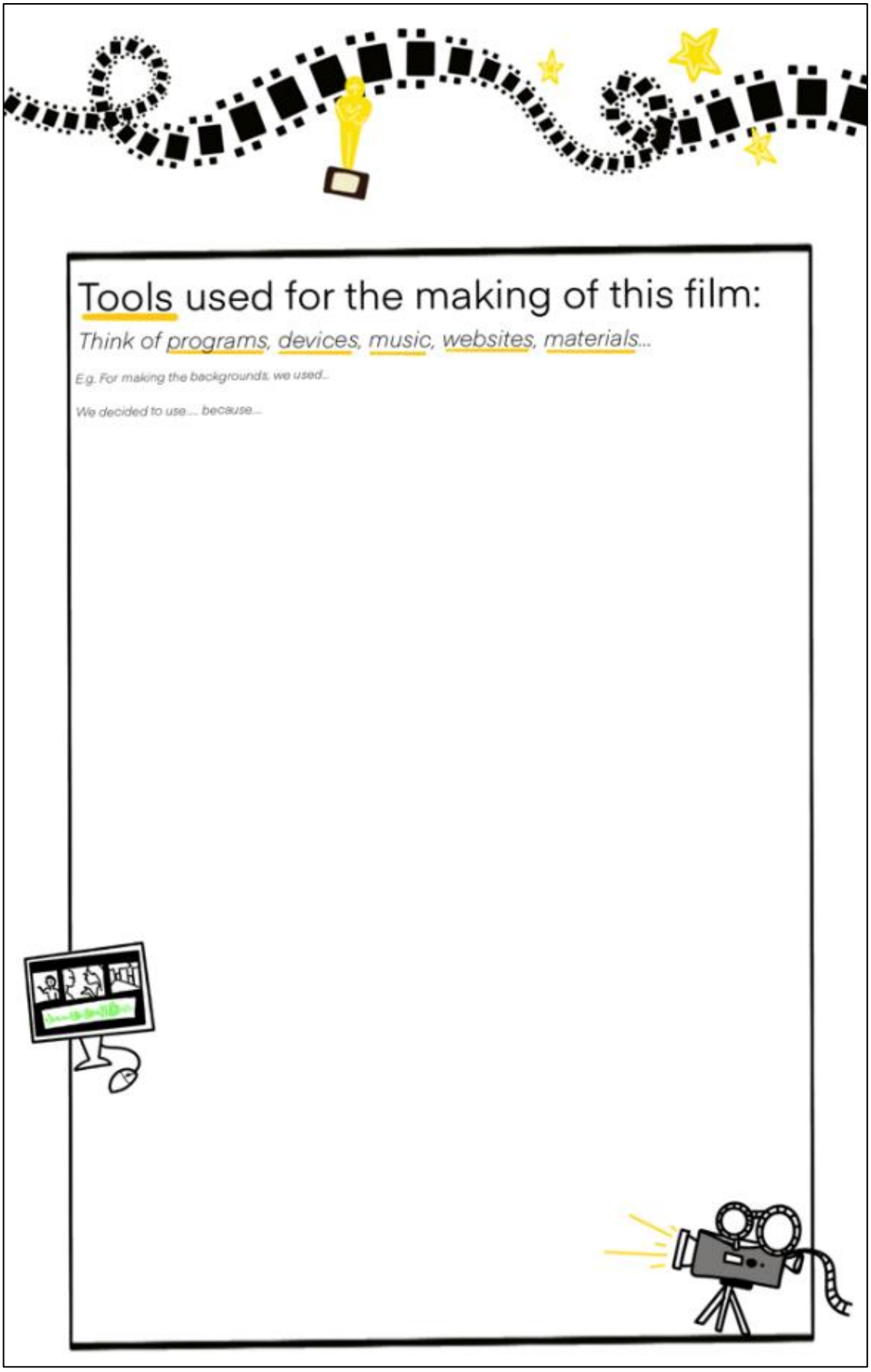
The plot:

Remember! **Structure** the story and **check for sense**.

The characters:

Paste **here** your Storyboard

- If you used **PIXTON...**
  Save the Storyboard as a JPG and paste it this document.
- If you did it **BY HAND.**
  Take a picture, upload it to your computer and paste it in this document



Short Film Project Template.

Individual Assessment Checklist	Satisfactory	Not satisfactory
The student actively participates in the activities.		
The student is engaged and shows interest.		
The student is respectful and listents attentively t the other students' points of view.		
The student works efficiently according to the assigned cooperative learning role.		
The student does a fair share of the assigned work, working well with the group.		
The student stays focused on the daily assignments and goals.		
The student asks for help when necessary.		
The student's contributions of knowledge and opinion are useful and recurrent.		

Checklist for individual assessment.

7.8 Appendix VII : Post-questionnaire proposal

Post Learning Unit Questionnaire

Este cuestionario me ayudará a saber qué te ha parecido la unidad. Be honest!

En una escala del uno al cinco, ¿Qué te ha parecido trabajar en un proyecto?

	1	2	3	4	5	
Poco util	○	○	○	○	○	Muy util

¿Te has sentido guiado a través del proceso? ¿Has seguido una estructura?

- ○ Si.
- ○ No.

Justifica tu anterior respuesta.

Your answer

En una escala del 1 al 5, ¿Cómo de motivador te ha parecido el proyecto "Big Short Film Festival"?

	1	2	3	4	5	
Poco motivador	○	○	○	○	○	Muy motivador

¿Has sentido que las actividades de clase contribuían al desarrollo de tu película?

- ○ Si
- ○ No

Justifica tu anterior respuesta.

Your answer

¿Qué actividad te ha gustado más y por qué?

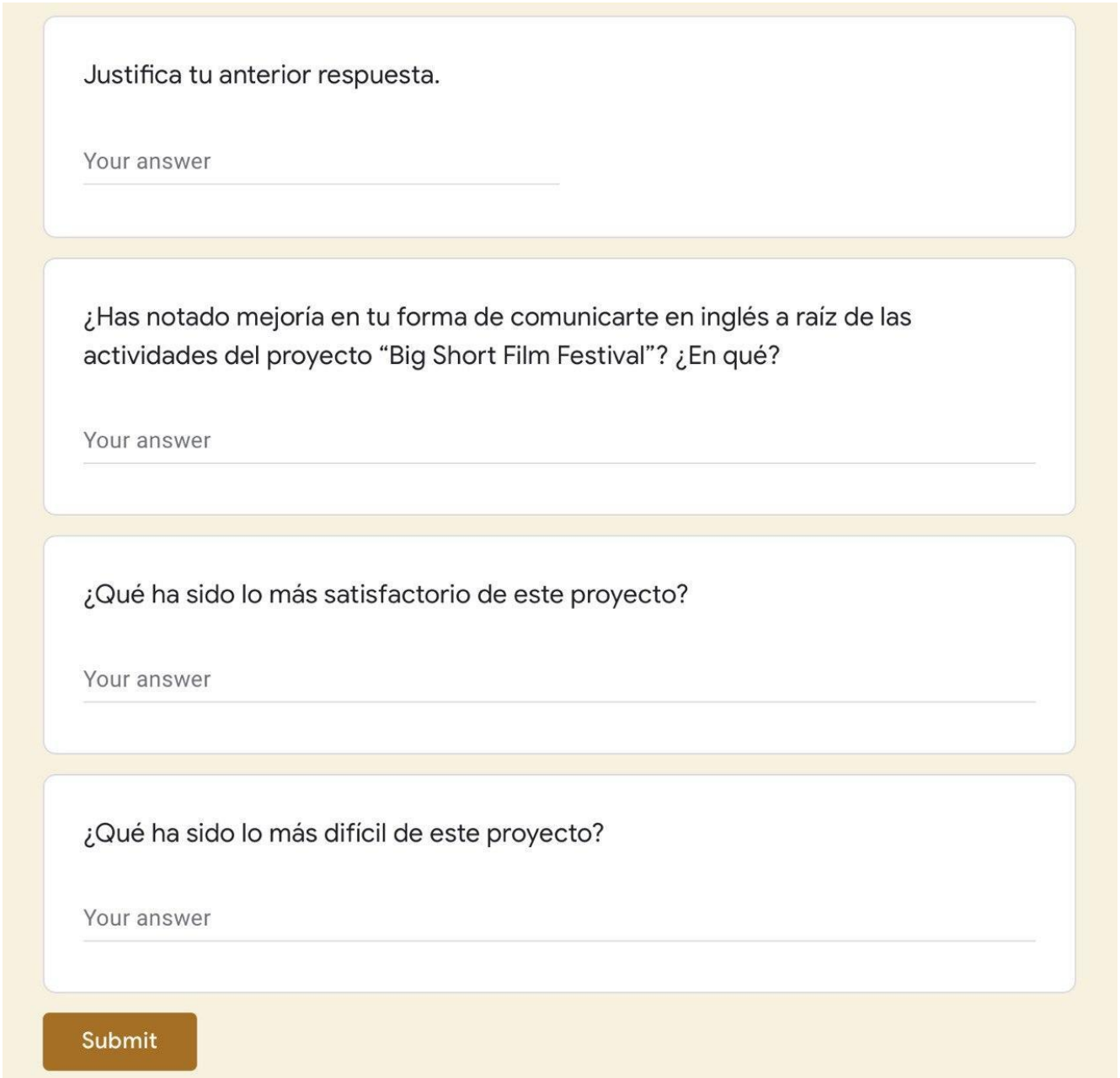
Your answer

¿Qué actividad eliminarías y por qué?

Your answer

¿Sientes que el trabajo cooperativo en equipos ha sido beneficioso para llevar a cabo el proyecto?

- ○ Si.
- ○ No.



Made with Google Forms.