Trabajo Fin de Máster

"Your voices matter, your dreams matter, your lives matter. Be the roses that grow in the concrete.": Enhancing Students' Bonds and Cultural Awareness in the EFL Classroom through *The Hate U Give* (2018)

"Vuestras voces importan, vuestros sueños importan, vuestras vidas importan. Sed las rosas que crecen en el hormigón.": Fomento de los vínculos de los estudiantes y su conciencia cultural en el aula de inglés a través de *The Hate U Give* (2018)

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Abstract

This dissertation includes a proposal for innovation to answer to a specific shortcoming that was observed during the placement period of this master's degree: to promote group unity and cohesion by bringing authentic materials and opportunities for interaction to the EFL classroom, more specifically to a third of ESO group of students.

The objective of this dissertation is to present an original proposal, alongside a critical commentary, of a learning unit based on the exploitation of the movie *The Hate U Give* (George Tillman Jr., 2018). The unit itself is closely aligned with Communicative Language Teaching and Task-Based Instruction, thus promoting students' engagement and participation in communicative scenarios and exposing them to real-world processes of the L2. Moreover, this proposal is aimed at pushing students towards the appreciation of the cultural diversity of the current globalised society, showing a critical, responsible and tolerant attitude in light of diversity.

Keywords: English as a Foreign Language (EFL), Communicative Language Teaching (CLT), Task Based Language Teaching (TBLT), cultural awareness, audiovisual materials.

1. Introduction

The present dissertation introduces and critically comments on the need to strengthen students' interpersonal relationships within the EFL Secondary classroom so as to provide them with the essential tools to adopt a tolerant, respectful and critical attitude towards diverse cultures, values, perceptions and communities. During my second placement period, I attended different first, third and fourth year ESO EFL lessons at La Salle Montemolín school. Thus, I detected that, in the third year ESO group, there was little group unity and cohesion. In my view, this happened partly due to the scarce use of authentic materials and opportunities for interaction, which were the mere result of a textbook-based teaching approach that precluded successful students' L2 acquisition. In addition, most of the activities were carried out individually, thus setting aside the use of the English language for communication and mediation. As will be explained in the subsequent sections, these aspects are essential according to the literature and the legal framework of this dissertation.

As all those issues were intrinsic to the classroom reality, I decided to design an innovative learning unit based on a specific audiovisual text: the movie *The Hate U Give* (George Tillman Jr., 2018). This film tackles sensitive topics–the main ones being racism and social inequalities–as well as situations that reflect our globalised, interconnected and changing society. As will be commented later on, using authentic materials such as movies and exploiting them appropriately brings numerous benefits to students' learning processes as their exposure to the L2 is eventually effective. In this sense, learners handle real-world processes of the English language and are invited to perceive it as a vehicle for communication. Moreover, students are also in touch with social values that are essential for life in the 21st century. In addition to this, cooperative work is a key component that is present in all the sequencing of activities.

With regards to the theoretical and methodological framework, this dissertation sets its basis on the Communicative Language Teaching (CLT) and Task-Based Language Teaching (TBLT) approaches, in compliance with Willis' (1996) framework. For this purpose, several influential and prominent authors like Ellis (2003), Dörnyei (2009), Richards & Rodgers (2014) or Jewitt (2015) have been taken into consideration. In contribution to this, some other specific literature has been used to back up this dissertation such as Curtis (2007), Kartikasari et al. (2019) or Serafini (2014). Lastly,

the LOMLOE Aragonese Curriculum could be considered as the guiding thread for the elaboration and design of the didactic proposal.

As for the contents that conform this paper, these are divided in five different sections. This very first section, which serves as an introduction, is followed by the purpose and the aims of the dissertation. Next, the justification, theoretical and curricular framework and the methodology section is presented, which contains the detected needs that are being later addressed alongside the main literature on which the whole dissertation is rooted. Then, a section is fully devoted to the description and critical analysis and discussion of the didactic proposal, giving special attention to certain aspects like development of key and specific competencies, assessment tools and criteria, sequencing of the lessons, etc. Finally, the last section compiles the conclusions drawn from the critical discussion, highlighting the most important aspects of the proposal.

2. Purpose and aims of the Dissertation

This dissertation presents an innovative didactic proposal which seeks to take advantage of the potential of authentic audiovisual materials in order to allow for the creation and consolidation of students' relationships in the classroom. To do so, students are expected to develop their intercultural awareness, since they need to learn how to live in an increasingly connected society, what Castells and Cardoso (2005) call "network society" (p. 4), and show tolerance towards diversity. In this sense, the English language seems to be the most effective and appropriate weapon for action since, given its communicative nature, it stimulates learners' cognitive development and skills that are connected to the L2 at the same time as students gain solid knowledge of other world cultures. Hence, it could be stated that one of the crucial aims of this dissertation is to advocate for the development of students' intercultural and citizenship competence.

In connection to the aforementioned ideas, as this proposal is grounded in the principles of Communicative Language Teaching (CLT) and Task-Based Language Teaching (TBLT), one of the main purposes is to introduce to students real-life scenarios so as to boost their communicative competence through cooperative work and interaction in the L2. Hence, it would be important to remark that cooperation and collaboration are both key factors regarding learners' future, since they bring many

benefits to their development as 21st century citizens. In this sense, students not only experience an improvement in terms of reasoning and learning, but also "reductions in stereotyping and prejudice, a greater appreciation of diversity, development of social skills and improvement in the quality of learning environments" (Luna Scott, 2015: 5).

With regards to the use of the movie *The Hate U Give,* students are expected to develop critical thinking skills when dealing with up-to-date social issues so as to better understand the world around them. That is to say, students need to be conscious about the fact that, many times, having preconceptions and judging other people just by their appearance or their cultural background is not the correct way to make our society prosper. Similarly, students must be aware of the fact that the image built on people's external image does not justify any kind of violent or abusive act against them. In turn, it is each individual's duty to make an effort to break the pre-established cultural barriers imposed by society and go a step further towards getting to know what is behind that barrier. Hence, this proposal seeks to turn students into social and active agents not only in the English class, but also in society, helping them realise that their role within our diverse society is key for its ethical development.

Finally, this dissertation strives for multimodal meaning-making since learners are encouraged to create meaning not only through the English language, but also through other representational and communicational resources. In other words, students will be able to demonstrate their learning and understanding of the contents by combining different modes (e.g. verbal, writing, gestural, spatial, image, aural). In this respect, this proposal hopes to promote students' visual literacy, since they need to infer the meaning conveyed in the audiovisual materials presented by the teacher. This implies that learners will become autonomous individuals who pave their own path for L2 acquisition.

3. Justification, theoretical and curricular framework, methodological design

This section includes the justification for the didactic proposal included in this dissertation paper and an introduction to the most important theoretical concepts on which this proposal is based. I will begin by describing Communicative Language Teaching (CLT) before moving on to Task-Based Language Teaching (TBLT) and, finally, I will discuss some implications of bringing and exploiting movies in the EFL

classroom. The final part of this section discusses the proposal's alignment with the curricular framework within which it would take place.

3.1 Justification

This dissertation emerges from the need to encourage students both to reflect on their attitude towards different racial and cultural groups and to allow them the opportunity to establish new links with their classmates and strengthen the already existing ones, as well as to know each other better. This topic is not exclusive to the EFL Secondary classroom, since students will be given tools to learn how to live in society and to adopt a critical and tolerant attitude towards diversity, thus developing their intercultural skills. The learning unit I propose is addressed to 3rd year ESO students and it has as its main axis specific topics and scenes from the movie *The Hate U Give,* which revolves around the use of stereotypes associated with the Black community that lead to discrimination, abuse and violence against them. In addition, this movie serves as a representation of our current society, in which many barriers among social groups[1] result from preconceptions and stereotypes, leading to serious issues like police brutality or unequal job opportunities. Even though the film selected is from the US, unfortunately, this problem is not unique to one country as it transcends borders, thus reaching many contexts, including the educational one.

During my Practicum II, I observed that, even though at first sight there were not far-reaching conflicts, the groups within the classroom were always conformed by the same people, thus giving little sense of unity and cohesion. In fact, as students systematically gathered in groups always with the same classmates, many times there were people who had to work individually as they perceived they did not fit in any of the groups, thus feeling displaced. In spite of the fact that this systematic exclusion was not based on race or ethnicity, I consider that exploring the issue of racism will help students reflect on the reasons and ways in which someone might experience discrimination and be excluded from certain contexts.

One of the reasons why I decided to implement the use of movies in the EFL Secondary classroom is that students tend to feel more enthusiastic and engaged when

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[1] This is not exclusive to certain racial or ethnic groups, since it could be extrapolated to other social groups such as refugees, immigrants, homeless people, prisoners, disabled people, etc.

working with them. In addition, films serve to introduce topics and situations that reflect many real-life scenarios, so, if exploited appropriately, students will be given the opportunity to be exposed to different viewpoints and experiences. The reason why I have chosen the topic of racism and social inequalities, worked out through a TBLT approach, is that students will also become familiarized with Sustainable Development Goals nº 10 and 16, which hinge on reducing inequalities and peace, justice and strong institutions, respectively. Consequently, the tasks that make up my unit plan intend to make students aware of the importance of being tolerant towards other cultures and diverse groups in order to improve their lives and others within society. Finally, when it comes to learners' performance and acquisition of knowledge, it has been proven that students become active learners who work on their linguistic, communicative and intercultural competences, among others, apart from developing critical thinking skills when dealing with film resources (Kartikasari et al., 2019). By the end of the unit, students will have to create a final product, more specifically, an online lapbook which will mainly consist of the tasks students have been carrying out during the unit itself, thus showing their learning process.

3.2 Theoretical and curricular framework

In this section, I will tackle the theories and principles associated with Second Language Acquisition (SLA) and L2 teaching, which are key to meet all the needs of the EFL Secondary classroom. In addition, I will be dealing with the main aspects of Communicative Language Teaching (CLT) as well as the specific framework that backs this learning unit up, i.e., Task-Based Language Teaching (TBLT). To conclude, I will present the effectiveness alongside the implications of using audiovisual materials, like movies, in the classroom.

3.2.1 Communicative Language Teaching (CLT)

A radical shift concerning the concept of language and language learning took place in the 1980s, when the so-called "sociolinguistic revolution" set the path for the Communicative Approach. Thus, language started to be perceived as a tool for communication rather than as a system that had to be learnt through traditional methods

such as the Grammar-Translation method or the Audiolingual method, which mainly focused on drills and repetitions (Richards and Rodgers, 2014). With the Communicative approach, the learning of a new language turned into a process of active construction, whose main objective was, as stated by Dörnyei (2009), "to develop a functional communicative L2 competence in the learner" (p. 33). According to Richards (2006), the concept of communicative competence encompasses different facets concerning language knowledge, these being: using the language for purposes and functions, modifying the use of language depending on the setting and its participants, producing and understanding different types of texts, and being able to communicate by using a varied range of communication strategies. Having considered this, Communicative Language Teaching is defined by Richards (2006) as the "set of generally agreed upon principles that can be applied in different ways, depending on the teaching context, the age of the learners, their level, their learning goals, and so on" (p. 22).

As Richards explains, those principles, which are considerably salient, would serve as the main axis for the practices carried out in CLT. First, the learning of a second language is given room mainly through interaction and meaningful communication that seeks to engage students. This meaningful communication is the product of students' processing of content. Thus, the act of communication requires a wide breadth of language skills. A key aspect is that in this approach the learner takes on an active role within the EFL classroom, since he/she traces his/her own routes to acquire the knowledge in connection to the L2 and is expected to participate in collaborative and cooperative activities, to initiate interaction, etc. In fact, learners are given more responsibility and autonomy. For instance, they have a certain degree of control over both materials and language, which makes them more responsible for their own learning. Similarly, they are prompted to use learning strategies such as planning and monitoring their work, which turns them into more autonomous learners. In turn, the teacher becomes a facilitator of knowledge "who creates a classroom climate conducive to language learning and provides opportunities for students to use and practice the language and to reflect on language use and language learning" (Richards, 2006, p. 23), i.e., learning through doing. Furthermore, students acquire the language by the completion of activities that comprise both inductive learning of the rules of the L2 and language analysis and reflection. Not only this, but also learners are pushed to creatively

use the language, making them aware of the natural presence of errors, since the eventual objective of learning a second language is to use it in an accurate and fluent way while the individual handles effective learning and communication strategies. Finally, as Richards (2006) states, the classroom is turned into a "community where learners learn through collaboration and sharing" (p. 23).

Gradually, the Communicative Approach started to gain ground at a global level, even though it is still evolving. In contribution to this, CLT brought to the fore other notions that play a major role in many approaches and methods of Second Language Acquisition, such as "learner-centered" approaches, and fostered the onset of new teaching approaches such as Task-Based Language Teaching (TBLT).

3.2.2 Task-Based Language Teaching (TBLT)

During the 1990s, the Common European Framework of Reference for Languages: Learning, Teaching, Assessment (CEFR) claimed that communicative language competence encompassed various constituents: linguistic, sociolinguistic and pragmatic, each of these embracing knowledge and skills and know-how. Later on, in the 21st century, the CEFR (2001) and its Companion Volume (2018) entailed a new methodological concept coined as the action-oriented approach, which treated language as a tool for communication instead of an object for study. Moreover, it unified SLA theory and language pedagogy. According to the CEFR, "language learning should be directed towards enabling learners to act in real-life situations, expressing themselves and accomplishing tasks of different natures" (2018, p. 29). In this sense, there is a shift from a syllabus based on linear progression to a syllabus based on the needs of the students. An aspect that should not be disregarded is the fact that the action-oriented approach "implies purposeful, collaborative tasks in the classroom, the primary focus of which is not language" (Council of Europe, 2018, p. 28). Then, the focus of second language acquisition is drawn upon showing command of the language from a proficiency perspective, keeping in view "can do" descriptors which illustrate the objectives to the students, rather than from a deficiency point of view.

According to Ellis (2003), "task-based language teaching constitutes a strong version of CLT" (p.30). As a result, many proponents such as Long or Prahbu consider that the use of tasks should serve as the main basis of every syllabus design (Brandl,

2008). Numerous attempts to define the concept of "task" have been made[2], but, taking Ellis' criterial features of a task (2003), a task conforms to a workplan whose primary focus is meaning, i.e., students are expected to use the language pragmatically, thus progressing towards L2 proficiency. Moreover, a task should present any type of information, reasoning or opinion gap, which fosters students' motivation and pushes them to select their linguistic and non-linguistic tools essential for the completion of the task itself. In line with this, a task encompasses real-world processes of L2 usage as well as any of the four language skills, pushing students to apply their cognitive processes when it comes to the choice of linguistic forms. Lastly, a salient aspect of tasks would be their clearly defined non-linguistic communicative outcome, so that learners know the exact moment in which the task is completely finished.

It would be crucial to acknowledge that the CEFR and its Companion Volume (2018) replaced the traditional four-skills model, i.e., spoken and written reception and production, with a model built around interaction and mediation (reception, production, interaction and mediation), an integrated-skills approach which allows a focus on performance and gives priority to communicative criteria. All in all, rather than seeing language as a code to be taught, language is perceived as action.

In this unit, all the tasks have been designed in accordance with Willis' flexible framework for TBLT (1996), i.e., there is a pre-task stage in which the topic of the lesson is introduced along with the task to be performed later on. Thus, students are given both useful exposure to activate their previous schemata and the opportunity to perform better in the following stage. Then, the Task Cycle includes the completion of the task itself, planning and report. Therefore, learners practice in public and show what they have done, increasing other students' exposure to the L2. At last, the closing step would be the post-task, which encompasses a focus on form through analysis and practice. The main objective is to give room for language exploration, making students aware of specific aspects of the L2 at the same time as they assimilate them by clarifying and noticing new ones.

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[2] For instance, Willis (1996), Long (1985), Numan (1989), Skehan (1998), etc.

3.2.3 Implications of using the cinema in the EFL Secondary Classroom

The use of film resources in the classroom is a powerful and valuable tool with regards to language acquisition, since the audience becomes engaged with the different scenarios that serve as a mirror to real-life situations. Hence, individuals develop a sense of identification and empathy towards certain characters, groups, traditions and cultures (Gaut, 2010). Taking English as a Lingua Franca (ELF) as a point of departure, it is widely known that English is spoken every day by people whose backgrounds and cultures differ from one another in many aspects. As claimed by Grigoryeva & Zakirova (2002), English has acquired "a leading role in intercultural communication around the world with the largest number of learners who choose to learn English for successful social adaptation and to develop intercultural awareness" (p. 53). There are many films that tackle the notion of interculturality, thus allowing the teacher to prepare students how to deal with stereotypes, discrimination, ethnocentrism, racial abuse, etc. As Summerfield (1993, cited in Roell, 2010) suggests, "if we experience intercultural contact with our eyes and ears, we begin to understand it." (p. 1).

The EFL classroom seems to be one of the most appropriate scenarios for students to develop their intercultural communicative competence, which is considered essential by the CEFR (2018) since one of its ultimate goals is "to expand and deepen intercultural understanding between participants in order to avoid and/or overcome any potential communication difficulties arising from contrasting cultural viewpoints" (p. 114). In this way, students will be able not only to handle cultural diversity within the classroom but also outside it. Moreover, many researchers such as Vyushkina (2016) have demonstrated that using movies in the EFL serves to exploit students' communicative skills. For instance, using just a short excerpt of an entire movie allows the teacher the opportunity to design listening or reading activities, and even speaking and writing ones like role plays or reviews of the movie. In line with this, as Curtis states, students leverage their vocabulary knowledge, improving also their pronunciation and intonation (2007). Moving a step forward, movies are fully charged with metaphors and images that convey meaning indirectly and, most of the time, viewers are not aware of the implications these may have (Bakony, 1974). Thus, using films in the EFL promotes students' critical thinking as they have the opportunity to explore and approach different situations and viewpoints from an alternative perspective.

Given the potential value of movies, teachers may also use them with the aim of facilitating students' understanding of course-related contents. In fact, movies are considered to be a source of authentic materials which illustrates the real-world usage of languages in a more affable way (Khan, 2015). In fact, as movies already introduce to the audience a specific background and setting, learners are more likely to comprehend the language. Hence, students are allowed to appreciate the pragmatic function of the language as a means to communicate, which would be directly linked to a rise in their involvement within the EFL classroom, as Kabooha (2016) points out, as they adopt a proactive attitude towards the L2 learning.

In contribution to the aforementioned ideas, students become visually literate when working with movies in the classroom, going beyond written formats. In Horton's words (1983, cited in Hekmati et al., 2018), the concept of visual literacy stands for "the ability to understand (read) and use (write) images and to think and learn in terms of images i.e. to think visually" (p.53). In this sense, students are expected to grasp the meaning that is being conveyed in each of the movie scenes thus showing command of their learning process. To do so, students need to develop both their critical thinking skills and comprehension skills so as to grasp the meaning of the L2 within a full visual context. Regarding this claim, it would be quintessential to make reference to Jewitt's (2015) multimodality, which

> foregrounds the forms of communication or 'modes' that people choose to make meaning with, such as image or writing or gesture, and investigates the social effects of these choices on meaning, asking how choosing to represent something through an image or writing impacts on its meaning (p. 69).

Researchers like Chen (2015) have concluded that "film teaching can create the environment to learn a language, in which English learning becomes a kind of natural communicated activity" (p. 764). In this sense, it is the role of educators to make the most of film resources when bringing and exploiting them in the EFL classroom. In Sefarini's words (2014), the notion of multiliteracies or multiple literacies involves "the reconceptualization of literacy as a multidimensional set of competencies and social practices in response to the increasing complexity and multimodal nature of texts" (p. 26). Thus, according to the British Film Institute (2000), "critical understanding of film, video and television is becoming an integral part of literacy, and the spread of digital

technologies means that the ability to make and manipulate moving images will become an ever more important skill" (p. 4). It could be deduced then that the use of movies and other audiovisual texts are essential to broaden the concept of literacy beyond print-based formats and provide students with the opportunity of becoming active 21st century citizens who grasp and create meaning in multiple ways in our globalized society.

3.2.4 Curricular Framework

The legal provisions that justify the design of the didactic proposal included in this dissertation coincide with the general and specific provisions of the Aragonese Curriculum (Order ECD/1172/2022, of August). More specifically, with the new Education law LOMLOE, the Organic Law 3/2020, of December 29 which by which both the Organic Law 2/2006, of May 3, and the Royal Decree 217/2022, of March 29, are modified. The general provisions account for Compulsory Secondary Education, while the specific provisions directly point to the subject of English as a second language.

The LOMLOE is a competence-based curriculum model considered to be one of the most eminent education policies of the 21st century (Esteban & Gil, 2022) due to several reasons. First, there is a general agreement that education should prepare learners for lifelong learning. Hence, individuals need to acquire generic competences that, in combination with their specific job-related skills, would allow them to adapt to change. Lastly, as the curricula of EU member states, key competences are now indispensable in the education policy field.

General Provisions

Article 8, included in Section II of the Aragonese Curriculum, specifies that the ultimate objective of Compulsory Secondary Education is the development of students' capacities. To this effect, several stage objectives have been postulated. Learners will assume their rights and duties in a responsible and tolerant manner, developing certain habits that facilitate their individual and cooperative work so as to efficiently complete the tasks proposed and to personally develop (Objectives a. & b.). It is through

cooperative work that students will show respect towards diversity, denying any stereotype that implies discrimination, and will strengthen their affective capacities in their relationship with the others (Objectives c. & d.). Furthermore, learners will refine their skills when using ICTs in the different tasks, thus critically acquiring new knowledge and conceiving scientific knowledge as being an integrated one (Objective e. & f.). By the end of the learning unit, students will have developed an entrepreneurial spirit as well as self-confidence and learning to learn abilities (Objective g.). Besides, learners will appreciate and understand language in verified artistic manifestations, using diverse means of expression and representation (Objective l.), as they will be dealing mainly with films. At last, the most salient stage objective would be students' understanding and expression of oneself, in one or more foreign languages, in an appropriate way.

Specific Provisions

In light of the specific provisions of the Aragonese Curriculum, this learning unit attempts to promote students' development of both key and specific competences by dint of certain essential knowledge contents. The main key competences that students will mainly deepen are the literacy and multilingual competences, since they will be encouraged to actively interact with each other as well as to reflect on the use of the L2 to produce and convey meaning. Moreover, students will also work out their mathematical competence and competence in science, technology and engineering, for they will use inferring methods when handling grammatical aspects of the English language. Another key competence that is essential for learners' learning process and that is central in the proposed didactic plan would be the digital competence, as students will carry out the different tasks by using ICT tools in a responsible and critical manner. Furthermore, the personal, social and learning to learn competence alongside the citizenship competence and the cultural awareness and expression competence will be worked out by students when rejecting any kind of social inequality as well as racist behaviors, adopting, in turn, a sense of empathy and tolerance towards diversity, thus appreciating the cultural heritage of current society and expressing their feelings and thoughts by means of their creativity.

Inspired by CEFR Companion Volume, six specific competences have been established, but only five of them will be further developed in the proposed didactic plan: comprehension (CE.LEI. 1), production (CE.LEI. 2), interaction (CE.LEI. 3), mediation (CE.LEI. 4), and pluricultural competences (CE.LEI. 6). Regarding essential knowledge contents, these are the result of a mixture of knowledge, attitudes and skills, which are considered to be essential for the accomplishment of the aforementioned specific competences. It would be important to remark that essential knowledge contents have been organized in three main categories: Communication, Plurilingualism and Interculturality.

3.3 Methodological design

Regarding the methodology followed to carry out this dissertation, first I would like to mention the reasons why I decided to strengthen students' relationships within the classroom. During my teaching placement, I realized that, even though there was plenty of pair and group work, there was a notorious monotony with regards to the membership of the groups, which hardly ever varied. In fact, there were people who were displaced and had to work individually because they found it difficult to "break the barrier" imposed by certain groups and become a member of them. Thus, I concluded that students needed to get out of their comfort zone and make an effort to develop new relations so that they would not stagnate, as many times happened.

In contribution to this, during this Master's Degree, the subject *Design of Learning Activities for EFL* was very useful since I attended some lectures which emphasized the application of the cinema in the classroom and the favourable and meaningful usage of authentic materials, which serve to make student progress in their academic and personal lives. Furthermore, two different assignments carried out during the Master's Degree served as an inspiration and a point of reference when dealing with the detected need and considering possible alternatives: The Analysis of Materials from "Instructional and Curricular Design in EFL" and the "Practicum II" Portfolio (see appendix 1). In the first assignment, I elaborated, along with a classmate, a set of criteria aligned with the action-oriented approach in order to analyse the activities contained in a textbook for 3rd ESO students. In the end, we concluded that the materials corresponded to a notional-functional syllabus that was not compatible with the CLT

principles. Furthemore, the second assignment was very useful since, as I was allowed to implement materials of my own creation during my placement period, I opted for using *The Hate U Give* (2018) as the main axis of all the activities carried out in the EFL classroom. In line with this, the analysis of those materials and the self-reflection of their implementation served as a powerful source of inspiration for the creation of this didactic plan.

Then, I designed a learning unit whose main guiding thread is a movie based on the topic of racism and social inequalities. During the selection process of the movie, at the beginning I thought about a range of films belonging to different movie genres and revolving around varied topics. To organize the information corresponding to each movie, I decided to create a chart (see appendix 9) including different criteria that I considered to be relevant for the future use of these films as resources in the EFL classroom. Apart from including the name of the movie and the year of its release, the first criterion I decided to contemplate was the Sustainable Development Goals which the movie advocated for. The following criterion was based on a brief brainstorming of the main ideas tackled in the movie itself. Finally, I decided to include a third criterion that allowed me to broaden my view on each of the movies which referred to the implications of using and exploiting that movie for the EFL classroom, for instance, which key competences could be developed.

As for the learning unit, which will be analysed in the following section, I began by thinking about possible tasks that involved mainly group work, even though at some point, the members of the group rotate in order for all the students to work with the rest of their classmates. The same applies to the materials used in the class, which are authentic materials and of my own creation aimed at encouraging students to participate and become more active. Moreover, the creation of the final product triggers students' creativity along with decision making, since it will serve to show their learning throughout the whole unit. In accordance with this, I chose to follow Willis' Task Cycle when creating the different sessions, thus developing a TBLT approach which I combined with CLT, for these really serve to boost all the curricular elements as stated in the LOMLOE curriculum.

During the different sessions, students are given the opportunity to work out their digital competence too when using different platforms like Padlet, Mentimeter or

Animoto, thus expanding their creativity and developing critical thinking skills and a responsible attitude about the way these tools work.

An important aspect to remark is that this project contains different checklists aimed at serving as assessment tools for the proposed didactic plan: one checklist for the learning unit as a whole (see appendix 7) and a checklist for each of the sessions of the unit (see appendix 8). In this way, I have been able to detect the strong and weak aspects of the whole unit as well as of each of the sessions, thus guiding myself during the critical analysis of the unit itself.

Due to the diversity found in the EFL classroom considering students' learning styles, I decided to incorporate scaffolding techniques when presenting the tasks so as to meet with every students' demands and individual necessities. For instance, before the completion of certain tasks, students are given a WAGOLL (What A Good One Looks Like) so that they know what the teacher expects from them. Similarly, I included loads of Visible Thinking Routines, for they bring many benefits in students' performance of the tasks, being one example "Peeling the Fruit", which guides students in their exploration of a topic and encourages them to get a deeper understanding.

Finally, as the feedback and assessment in the LOMLOE curriculum must be integrative, continuous and formative, and consider the degree of the development of the key competences and its progress within the learning processes, I decided to both create different tools for teacher, peer and self-assessment (a checklist and rubrics) and make use of feedback techniques like "Glow and Grow" or "KISS".

4. Critical analysis and discussion of the didactic proposal

This section encompasses, first, the academic context in which the didactic proposal would be implemented. Next, it sets out a brief description of the proposal in order to critically analyse its relevance and links with the different theories and principles as well as with the Aragonese curriculum, having these been introduced in the previous section.

4.1 Contextualization

The learning unit included in this dissertation is entitled "Your voices matter" and is intended for a non-bilingual group of 3rd year ESO students from La Salle Montemonlín charter school, situated in the neighbourhood of San José, in the Southeast of Zaragoza. Considering the socioeconomic and cultural background, this district is made up of a mixture of middle-class, working population with lower classes of the population, which shows high levels of cultural diversity. As has been previously mentioned, even though during my teaching placement I taught some lessons within a group of 4th year ESO students, this served as an inspiration to give a creative answer to the specific problem I had detected in the 3rd year ESO group. Hence, regarding the group of students to which the didactic plan is addressed, this was composed of 22 students who neither needed any curricular adaptations nor presented special needs.

During the second period of the Practicum in La Salle Montemolín, I noticed that there was a great amount of students who showed a positive attitude towards the EFL lessons in spite of the fact that the teacher used the textbook in most of them, thus giving little room for the creation of a communicative environment as there was a major focus on form. In addition, regarding groupings, there were very few opportunities for students to work in groups or in pairs, and when they did so, the same students gathered together systematically in their usual groups, showing little variation. It would be important to remark that students were used to taking the lessons in the target language; the Spanish language was only used when explaining complex concepts related to vocabulary.

Those reasons serve as a justification for the creation of a learning unit for this group which is composed of 8 sessions taking *The Hate U Give* (2018) movie as a point of departure. The sessions all include their corresponding pre-tasks, tasks and post-tasks, revolving around the following up-to-date topics: racism and social inequalities. Once the unit has come to an end, students will have had the opportunity to work and know more in depth their classmates and their viewpoints. Moreover, they will have developed their critical thinking skills and an open-minded attitude towards diversity, thus enhancing their intercultural and communicative competences through the use of the English language. To do so, several activities involving group and pair work have been designed, being those groups and pairs rotating all along the learning unit. In addition, the materials for each lesson have been thoroughly and consciously

selected and designed bearing in mind the students' English level and their capacities to perform. Finally, since the textbook barely allowed for students' production, interaction and mediation, more activities entailing these aspects of the L2 have been designed.

4.2 Contribution to Key and Specific Competences

The didactic proposal included in this dissertation is closely aligned with the requirements established by the Aragonese curriculum, as stated in ECD/1172/2022 which has defined the competences learners are expected to acquire taking the Recommendation for Key Competences for Lifelong Learning (2018) as a point of departure. Furthermore, the Exit Profile identifies and defines, in accordance with the 21st century challenges, the key competences that learners are expected to have developed by the end of the Secondary Education stage. For this purpose, bringing everyday-life situations, concerns and problems certainly favours the learner's learning process as well as relevant and significant learning situations.

Focusing on the key competences, overall, the main aim of this unit is to endorse the acquisition of the English language, so there is an intention to guide students towards the development of their communicative competence. Consequently, the learner is able to understand, interact and express themselves in the English language in an efficient manner, while he/she also experiences an enrichment and broadening of his/her intercultural consciousness. It could be stated, then, that students' exposure to the L2 and a wide variety of topics is thoroughly alienated with this ambition.

To begin with, students work on their literacy competence (CCL) while carrying out the different tasks proposed by the teacher, for they are expected to interact in written, oral, or multimodal means, showing coherence, correctness and adequacy towards different social contexts and participating in communicative situations adopting a cooperative and respectful attitude. Due to the fact that movie clips are a powerful tool to introduce the use of the L2 in different and specific contexts, learners need to process and reflect about the use of the English language as well as to create meaning. For instance, students are required to analyse the *mise-en-scène* of a clip from the movie in order to write an essay in which they critically comment on the purpose behind each of the elements included in it. In addition, since this unit is rooted on the CLT principles,

all the tasks involve both teacher-learner and peer interaction, since most of the tasks are expected to be done in small groups and in pairs. In line with this, throughout the different sessions, there is room for many group conversations in which students exchange their thoughts and opinions, for example, about cultural stereotypes that are close to their environment, thus increasing the amount of opportunities students have to interact in the English language.

Another key competence that is central to the learning unit included in this dissertation would be multilingual competence (CP), which entails the recognition and respect towards individual linguistic profiles along with a tolerant attitude towards linguistic and cultural diversity. Therefore, social cohesion is boosted since learners perceive such diversity, intrinsic to our current society, as a vehicle for dialogue and cooperation, which brings harmony to social coexistence. An example that serves to illustrate this is the elaboration of a poster about an incident of social injustice, in which students are encouraged to use their own voices to describe some struggles that certain vulnerable groups must face and offer possible solutions to improve their situation.

Regarding the mathematical competence and competence in science, technology and engineering (STEM), students develop and apply mathematical lines of reasoning when dealing with the grammatical aspect of the unit, i.e., the passive voice. After examining different news headlines, students have to infer the main purpose alongside the grammatical rules for the construction of passive sentences, thus internalising grammar notions inductively.

Moving on to the digital competence (CD), by the end of the proposed learning unit, students are expected to have adopted a safe, critical and responsible use of digital technologies for their own learning processes and their participation within society. Given the fact that students are used to using their Chromebooks during the English lessons, the tasks I propose are aimed at reinforcing students' pre-existing knowledge on ICT tools and giving them the opportunity to work in an active and autonomous way. For instance, students have to use Mentimeter to share their answers with the rest of the class as well as different platforms such as *Canva* to design and create a poster, a storyboard, etc. Similarly, learners need to upload most of the tasks they have done in

class to the *Padlet*[3] platform. By using ICTs, students are free to exploit their creativity and are pushed to look for relevant and reliable information that is needed for different tasks like the group of experts dynamics, in which students need to gather specific information about the Black Panther Party, adopting a critical attitude towards the available sources of information.

The personal, social and learning to learn competence is also present in this proposal, since, bringing a movie to the EFL classroom that deals with social injustices and inequalities, racism and stereotypes sets the path for the identification of behaviours that are contrary to social morals and values. In a sense, students are encouraged to develop different strategies to approach them while they also develop a sense of empathy in an integrative and supporting context. This would be better exemplified by the video recording in which students show the intended audience the other side of the coin by putting themselves in the black community's shoes or any other of their choice.

Considering the citizenship competence (CC), this one plays a key role in students' learning processes and development as 21st century citizens. By the end of the unit, students will have received different tools to exercise responsible citizenship, showing appreciation for the social and economic structures of our society as well as being conscious about severe ethical problems that are present in our daily lives.

In connection to the previous idea, the cultural awareness and expression competence (CCEC) is also exploited by students, since they critically appreciate and respect the cultural and artistic heritage conveyed in the movie *The Hate U Give* (2018) and express their own ideas, feelings and opinions by using their creativity. For instance, students have to analyse a clip of the movie through the "Peel the Fruit" visible thinking routine as a means to deepen on the topic of police abuse and draw their own conclusions about the events included in the clip.

In relation to the specific competences that learners display during the completion of the different tasks, the ones that are mainly going to be developed are: CE.LEI.1, CE.LEI.2, CE.LEI.3, CE.LEI.4 and CE.LEI.6. First, given the fact that comprehension entails receiving and processing information, CE.LEI.1 is present in students' L2 acquisition since they develop their understanding and interpretation of

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[3] A platform where single or multiple walls can be created in which users can share their posts, thus becoming an online noticeboard.

information using their own communicative and inference strategies so as to answer to specific communicative needs. As an example, in the reading task, students have to comprehend the text about the Black Lives Matter movement and its origins in order to grasp the general idea and intention conveyed through the text. Moreover, when researching information about real-life cases of police abuse towards ethnic groups, it is essential that students use the available digital resources to extract information from reliable sources, thus providing credibility to their discourses when delivering the oral presentations.

Regarding CE.LEI.2, this one revolves around the idea that production embraces oral, written and multimodal expressions. As mentioned above, students have to give an oral presentation to the rest of their classmates, for instance, apart from orally expressing themselves during the different group conversations. With regards to written expression on the part of students, they do so at different moments during the unit. For instance, when writing the essay about the *mise-en-scène* elements of a clip or when composing the script for the news report video. It is in that video that students also produce multimodal output when combining visual, spatial and oral modes as a way to convey meaning in a creative and coherent manner, meeting the specific communicative purposes required by the teacher.

In connection to CE.LEI.3, the scenarios included in this learning unit encompass interaction among students. Given the transactional, interpersonal, and cooperative nature of language, learners are proposed to actively communicate with each other, which also sets the path for the establishment and strengthening of new bonds within the EFL classroom. Moreover, the present communicative situations openly clearly undertake topics and notions of great relevance for learners such as social inequalities and injustices, racial abuse, discrimination, etc. This would be better illustrated in the group discussion about students' choice of certain stereotypes they consider to be associated with social groups that are part of the environment surrounding them. Hence, students' learning process is favoured since they make use of different communicative and cooperative strategies such as transferring, taking the floor or asking for clarification.

Similarly, CE.LEI.4, which is grounded on the concept of mediation, plays an important role in this didactic unit. In this case, students are pushed to adopt the role of

social agents who contribute to construct and convey meaning both through dialogues and different modalities and registers of the English language. One of the activities that exemplifies these ideas is the group of experts activity, in which each group member is in charge of finding information about different fields concerning the Black Panther Party so as to share it with the rest of group members later on and cooperatively create a final product, i.e., the storyboard.

Finally, this didactic proposal is prompted at developing CE.LEI.6., closely linked to linguistic, cultural and artistic diversity. It is through the use of the English language that students are encouraged to carefully reflect upon the differences and similarities between languages and cultures. An example of a task that exemplifies these statements is the elaboration of the final poster about an up-to-date social injustice, for they are encouraged to develop their ideas about cultural diversity —by deepening into the role of each culture within society— as well as cultural sensibility. Therefore, one of the ultimate aims of this activity is to bring daily situations closer to students, opening up their views to what is considered to be "the different" by the impositions of society.

4.3 Learning Objectives of the Didactic Proposal

This proposal complies with the specifications of an analytic syllabus since, for its creation, I have carefully followed certain steps. First, the 21st century lifelong challenges have been a powerful source of theme generators, as I have inspired myself on several of them when deciding the final topic. Afterwards, I have prepared a wide range of tasks aimed at turning the student into a social agent who actively interacts with other individuals. In this sense, and according to the principles of language acquisition research, it is when learners interact that they effectively acquire the L2. Finally, I have analysed the different communicative needs that could arise during the completion of each of the tasks.

The learning objectives and the essential knowledge contents encompassed by this learning unit have been adapted from the Aragonese curriculum for 3rd year of Compulsory Secondary Education. As far as the learning objectives are concerned, these have been listed in the Appendix section (see appendix 2) and have been formulated taking the specific provisions of the LOMLOE curriculum as a point of

departure. Moreover, the learning objectives are closely aligned with the essential knowledge contents and the evaluation criteria of the unit itself.

With regards to the essential knowledge contents (see appendix 3), the Aragonese curriculum organises them into three main blocks: communication, plurilingualism and pluriculturalism. Hence, I have selected several curricular contents that are mainly tackled in the proposed learning unit, like discursive genres, communication language strategies, or FL as a vehicle for interpersonal/international communication.

4.4 Learning Situations and Sequencing of Activities

The activities designed for the proposed learning unit have been sequenced around six tasks distributed among eight lessons. The first task sequence covers the first and second session and is made up of a pre-task, in which students have to speculate about a sequence of screenshots from the movie and fill in the "See-Think-Wonder" thinking routine chart, the main task, consisting of a group of experts dynamic in which learners have to create a storyboard about the Black Panther Party[4], and a post-task, which is basically a dictogloss activity to encourage students to focus on form. In addition to this, students are required to watch a YouTube video for homework which tackles metalanguage about the *mise-en-scène*[5] elements of movies, the main objective being to prepare students for the task stage of session three.

The third session entails the second task sequence, composed of a pre-task, aimed at introducing the main topic of the session by requiring students to think of possible stereotypes attached to the black community, the main task, in which students analyse and write an essay about the *mise-en-scène* elements of a scene from the movie, and a post-task, where learners reflect on two other instances of cultural stereotypes that are close to their environment by attaching a post-it to a collaborative mural and getting immersed into a brief group conversation. For the completion of the main task, I have

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[4] The main ultimate goal of researching social movements like the Black Panther Party is not to make students stand to certain ideologies, but to broaden their knowledge about historical events and encourage them to approach other events with a more critical attitude, since they can establish connections between past and present scenarios and understand the causes underlying other historical facts.
[5] The French term *mise-en-scène* refers to "the contents of the frame and the way they are organised", the contents being lighting, costume, décor, properties, actors and actresses, framing and camera movement (Gibbs, 2002: 05).

decided to use several scaffolding techniques so as to facilitate students' work. For instance, the teacher hands in a WAGOLL of the essay, so that students know what the teacher expects from them, as well as a handout containing both the Venn Diagram, that allows students to organise their thoughts, and comparing and contrast expressions to enrich their written compositions.

The third main task of this didactic proposal is an oral presentation about a real-life case of police brutality, which covers sessions four and five. The ultimate objective of this activity is to raise awareness among students about the vast amount of abuse exerted by influential social groups. The pre-task of this session corresponds to the viewing a movie scene that students have to analyse by filling in the "Peel the Fruit" thinking routine chart. It is in session five that students finish their oral presentations and do the post-task, in which students elaborate a one-minute paper.

Moving on to the fourth task sequence, distributed among sessions five and six, there are two pre-tasks that are prompted at preparing and guiding students towards the task stage. The first pre-task is a Chalk Talk about the way media shapes and influences our thoughts, while the second pre-task pushes students to focus on form by analysing a set of news headlines, with the ultimate aim of inductively acquiring the rules for the construction of the passive voice. The main task revolves around the genre of news report since students are required to identify the key elements that conform to this type of communicative discourse in order to record a video in which they put themselves in another community's shoes to show the other side of the coin. The post-task activity is carried out at the beginning of session six and corresponds to the Jeopardy game, in which students reinforce their knowledge about the passive voice.

The fifth main task sequence of the unit is divided into the brainstorming of ideas related to the Black Lives Matter movement (pre-task), a reading text with its corresponding exercises (main task), and "Hot Seats" (post-task), a game to practice the vocabulary that has come up in the text.

Lastly, the sixth task sequence of this proposal comprises sessions seven and eight. In this case, there are two pre-tasks. In the first one, students have to establish connections between their previous and current thoughts regarding the meaning of the "Thug Life" expression after viewing a clip from the movie by filling in the "I used to

think… But now I think" thinking routine chart. Then, in the second pre-task, students are asked to reflect on the symbolism behind a screenshot from the movie, thus making them aware of the fact that violence should never be an option when fighting for their rights. When it comes to the main task, students are required to elaborate a poster about any kind of social injustice that is happening now in the world. To facilitate and guide students during their working process, the teacher hands in a worksheet with the main points students must cover alongside a WAGOLL of what the final poster should look like. Finally, the post-task is fully devoted to students giving peer-assessment.

As accounted for in the theoretical framework, this proposal's activities are based on SLA and CLT principles. Furthermore, they follow the structure of Task-Based Language Teaching since every sequence includes a pre-task—to activate students' prior schemata—, task and post-task—to focus on and practice specific language features—stage. On some occasions, the task-cycle sequence does not correspond to a lesson, but it is essential that each task cycle is completed since TBLT encompasses a wide range of affordances to answer to the needs of all the students. Otherwise, the stages would lose their effectiveness regarding students' L2 acquisition processes.

Focusing on the CLT principles, most of the activities require interaction on the part of the students and involve group and peer work since, as mentioned in the purpose and aims of the dissertation section, one of my intentions was to reinforce students' relationships within the classroom. For this purpose, the group of experts task would be entirely communicative since learners need to build bridges of communication during the mediation process, where they share the information they have gathered and reach an agreement on the information to be included in the storyboard. Another example would be the elaboration of the essay about the *mise-en-scène* essay elements of a scene or the news report video. Very similarly, there are many occasions in which students share their answers, thoughts and opinions as a whole, for example after filling in the "Peel the Fruit" routine or when identifying the key elements that make up a news report. This proposal also includes activities that entail written interaction like the Chalk Talk activity, in which students exchange and comment on each other's ideas about the way we can be influenced by the media. Hence, students develop strategies to initiate interaction, take and give the floor, reformulate, adapt and simplify their messages, etc. Moreover, the reason why cooperative and collaborative activities have been

included in this proposal is that students are allowed to appropriately choose the opportune skills and strategies regarding their own repertoires so as to achieve effective communication.

Being the teacher a mere facilitator of knowledge, it is the student the one that takes an active role and becomes a social agent, acquiring autonomy and responsibility, for he/she learns the English language by practising it. Some examples that illustrate these ideas are the elaboration of the oral presentation of the poster about a case of social injustice or the elaboration of the essay about *mise-en-scène* elements, for which they are expected to use different learning strategies such as planning and monitoring their own work in order to create a final product that meets the teacher's requirement. In line with this, this proposal also employs an active methodology in session one, when students are required to watch a YouTube video about film metalanguage. This corresponds with the flipped classroom methodology, which turns students into active agents and makes them the protagonist of their own learning, trying to foster the motivation and acquisition of new knowledge.

Creativity is also central in this learning unit since students are given many opportunities to use their imagination during the completion of certain tasks. For instance, in the very first pre-task, students are shown a sequence of screenshots from a specific movie scene and are asked to speculate about what is going on, characters' feelings, etc. Also, in session seven, students have to guess which is the symbolism of the word "gun" in a quote provided by the teacher and establish connection with a picture from the movie. This idea of creativity is also boosted when students use ICT tools to carry out the different tasks. For instance, when creating the storyboard in session one or the poster in session seven.

Following Ellis' criterial features of a task (2003), this learning unit includes workplans that present an information, reasoning or opinion gap thus promoting learners' motivation and encouraging them to choose linguistic and non-linguistic tools. A clear example would be the group of experts activity, since each member of the group contains information related to a specific aspect of the Black Panther Party, so they must share it to be able to create the storyboard. Moreover, there are also tasks that handle real-world processes of the use of the English language, an instance being the news report video, in which students must comply with the conventions of that discourse

genre when mirroring the news offered by the media. Finally, most of the tasks have a non-linguistic communicative outcome, such as the mural of post-its containing stereotypes, the one-minute paper, or the Chalk Talk.

4.5 Materials and Resources Used

As has been mentioned in the theoretical framework, the very nature of movies is considerably exploitable in the EFL classroom. The chart I designed to select the movie (see appendix 9), containing three different criteria, allowed me to consider which was the movie that could better fit with students' interests and motivation. In the end, I thought many students could develop a sense of identification with many characters and tolerant attitudes towards delicate situations from *The Hate U Give* (2018). In addition, as it is a present-day film, it was more likely that students would not find it obsolete and old-fashioned. Thereafter, I have thoroughly designed and compiled most of the materials on which this learning unit relies (see appendix 6), which could be then considered to be authentic, except for the different clips taken from the movie, the essay WAGOLL and the reading text. In the case of the essay WAGOLL and the reading text, I have adapted the materials since, even though they have been extracted from original sources, the versions offered to students are creations of my own.

Since students are used to following the textbook in the English classes, I have tried to design visually attractive materials that could hook students' attention and encourage their participation throughout the lessons. Also, the movie really has enabled me to expose students to real usages of the L2 and to provide them with comprehensible input in a way that they can focus on both meaning and form.

It would be important to remark that many materials have been created with the ultimate aim of helping and guiding students during the completion of the tasks. This would be closely related to the use of scaffolding techniques. For instance, I have created a chart for students to analyse the mise-en-scène elements of a scene, graphic organisers, like Venn Diagram, for students to frame their thoughts, charts for certain visible thinking routines (See-Think-Wonder, Peel the Fruit, and I used to think… But now I think), handouts (containing compare-and-contrast expressions, open questions, etc.), a WAGOLL (for final poster), assessment tools, etc.

Finally, and taking my placement as a source of inspiration, I noticed that students showed a better predisposition when using game-like dynamics. For this purpose, I decided to create and adapt two different games, alongside the corresponding materials: Jeopardy and Hot Seats, aimed at promoting learners' participation and engagement while focusing on specific features of the English language —in this case, the passive voice and vocabulary from the reading text.

4.6 Assessment Criteria and Evaluation

The tasks contained in this didactic proposal are assessed by means of a checklist and three rubrics (see appendix 6), aimed at determining the success of students' performance with regards to the evaluation criteria (see appendix 4) proposed for each of the activities. It would be important to remark that the evaluation criteria is closely aligned with the learning standards and the key competences included in the LOMLOE curriculum. Furthermore, both the checklist and the rubrics are given in advance to students, before carrying out the main task, and carefully explained by the teacher. Consequently, students know what the teacher expects from them and become active agents that are in control of their own learning processes as those assessment tools can also be used for self-assessment.

The first assessed task is the group of experts activity of the first session, for which a checklist is used by the teacher for the assessment of students' working process. In this case, the teacher takes into consideration whether the student "extracts and analyses the main ideas behind oral, written and multimodal authentic texts related to sociocultural aspects of current society", "uses adequate strategies to initiate, keep and finish communication, to give and take the floor, to ask for clarifications and to reformulate the initial message", and "applies strategies to build bridges of communication and explain and simplify texts, notions and messages", since these are essential for successful mediation.

The following assessment task is the essay about the *mise-en-scène* of a scene planned for the third session. By means of a rubric, the teacher assesses students' performance and its alignment with the following evaluation criteria: "extracts and

analyses the main ideas behind oral, written and multimodal authentic texts related to sociocultural aspects of current society", "prepares medium-length texts showing clarity, coherence and cohesion about the *mise-en-scène* elements of a movie and its implications", and "selects and applies strategies to plan, produce, revise and cooperate when elaborating the required products using digital resources", since students are expected to interpret and infer possible meanings conveyed through the elements that conform the *mise-en-scène* of that scene as well as justifying their views.

Moving on to the third assessed task, this one corresponds to the news report video of session five. Since students are required to convey meaning by combining multimodal elements and including all the aspects of news reports, the teacher, helped by a rubric, determines whether each student correctly "expresses orally structured, comprehensible and coherent texts through visually supported mediums to inform about real-life social injustices and inequalities", "selects and applies strategies to plan, produce, revise and cooperate when elaborating the required products using digital resources", and "acts in an adequate, empathic and respectful manner when facing intercultural situations, creating bonds with other cultures and rejecting any kind of sociocultural stereotype".

Finally, the last assessment task of this learning unit is the elaboration of the poster about social injustice issues and its oral presentation, planned for seven. For this purpose, the teacher uses a rubric to determine to which extent the student "expresses orally structured, comprehensible and coherent texts through visually supported mediums to inform about real-life social injustices and inequalities", "selects and applies strategies to plan, produce, revise and cooperate when elaborating the required products using digital resources", "applies strategies to build bridges of communication and explain and simplify texts, notions and messages", and "values human rights as well as linguistic, artistic and cultural diversity, thus perceiving it as an enriching element of individuals' identity".

Besides the checklist and rubrics used for teacher and self-assessment, in session four, the teacher also provides individual feedback after the oral presentations about police brutality cases through the "KISS" technique (see appendix 6), so as to provide students with opportunities for improvement regarding the oral presentations of session seven and eight. Similarly, session eight encompasses both teacher and peer-assessment

through the "Glow and Grow" technique (see appendix 6) when it comes to the oral presentation of the poster.

5. Conclusions

To conclude, this dissertation's ultimate objective was to offer effective solutions to different needs detected within the English classroom of the 3rd year ESO group of La Salle Montemolín during my placement period. Since students' bonds within the classroom were not further developed and the work line was rather monotonous and heavily relied on the textbook, this dissertation has set the path for a wide range of ways in which the different shortcomings could be improved by an appropriate implementation of the proposed didactic plan. Yet, this unit has endeavored to prove its alignment with Second Language Acquisition theories, Communicative Language Teaching principles and Task-Based Language Teaching framework, alongside the Aragonese curriculum.

Exploiting the movie *The Hate U Give* (2018) in the English classroom has undoubtedly brought many benefits to students' L2 acquisition, for it constitutes a powerful source of authentic input that serves to introduce many sociocultural scenarios and issues which students are not usually accustomed to handle. Moreover, the different tasks have served to raise awareness among students about real-life situations and historical events that have led to society's current situation. In this sense, students have acquired the tools to critically understand the varied nature of the cultures that conform our society and perceive such variety as an enriching element of it. Therefore, learners have shown a better appreciation and tolerance towards both the environment around them and global societies, developing new bonds with other individuals and strengthening the already existing ones, thus giving room for a sense of community. In a way, this has been also possible thanks to the collaborative and cooperative nature of most of the activities proposed.

An important aspect of this didactic plan is that it allows students to work with multimodal elements in order to grasp and create meaning. This is of great relevance for students' learning process because, thanks to the use of scaffolding techniques, they have deepened into the meaning-making dimension of audiovisual media elements and

become conscious about all the possible ways in which knowledge can be conveyed without individuals being aware of it. As a result, students have gone a step further in their processes of becoming 21st century citizens. Furthermore, students have experienced a turn in their role within the EFL classroom since they have become social agents that participate in communicative situations in an active and effective manner and that have a certain degree of control when creating their own learning paths, thus gaining autonomy and responsibility.

Considering possible limitations of this project and further lines of action, it would be a suitable option to lengthen some of the sessions in order to achieve the expected outcomes appropriately. As for differentiated instruction, since this plan was designed for a real classroom, the activities do not contemplate possible students' special needs. In any case, I consider it would not entail further struggles to adapt the materials; in fact, since the core of the learning unit are audiovisual materials, these could be transformed into materials to be accessed by individuals with a variety of needs, proficiency levels and learning styles.

All in all, I would like to conclude by mentioning that the role of teachers today is a complete challenge since there is a strong need to transform the traditional ways of teaching and adjust them to the needs of a wide range of students. In addition, there are many other factors that have to be faced, like the limited amount of available resources in the classroom, that may affect our expectations when it comes to the implementation of a learning unit, but it is important that we keep prioritising students' L2 acquisition above all.

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Appendices

Appendix 1 Assignments used as evidence of the necessity of improvement

Link to the Analysis of Materials from "Instructional and Curricular Design in EFL" and the "Practicum II" Portfolio:

https://drive.google.com/file/d/11ANviam6DWvdrMSkJ2pFU7VlEeTcj37U/view?usp=sharing

Appendix 2 Title and learning aims of the Unit

Title: Your Voices Matter

Learning aims: At the end of this unit students will…

- Identify the *mise-en-scène* elements of a scene and infer the possible meanings they convey.
- Write an essay critically commenting on the main function of each of the elements of the *mise-en-scène.*
- Look for and select information about different historical and current events by using digital tools.
- Apply strategies to interpret and create written, oral and multimodal texts as well as to explain and facilitate the understanding of information.
- Identify the main elements and sections of a news report and be able to use their voice and create a video informing of a social injustice situation from an alternative perspective.
- Be able to emphasise the person or object that experiences an action over the agent that performs that action.
- Interact with the aim of creating a final product which includes every student's contributions.
- Show interest towards different cultures and adopt a critical attitude when dealing with possible stereotypes.
- Reflect on the learning process of their peers and their own learning process by using tools for peer and self-assessment (e.g., rubrics, checklists).

Appendix 3 Contents of the Unit

Essential knowledge contents that will be acquired throughout the unit:

A. COMMUNICATION
  - Learning strategies (cognitive, metacognitive, social-affective)
  - Communicative language strategies (planning, execution, evaluation and repair) for comprehension/production
  - Oral interaction strategies
  - Mediation skills and knowledge
  - Linguistic functions
  - Discursive genres
  - Structures and notions
  - Lexis
  - Features of written language (spelling, punctuation, etc.)
  - Tools/resources for communicating and for learning

B. PLURILINGUALISM
  - Learning strategies (cognitive, metacognitive, social-affective)
  - Communicative language strategies
  - Metalanguage

C. PLURICULTURALISM
  - FL as vehicle for interpersonal/international communication, access to information and for personal development (learner as social agent)
  - Interest in communicating in the FL
  - Intercultural communication strategies

Appendix 4 Evaluation criteria of the Unit

These criteria have been designed and adapted taking the ones specified in the curriculum as a point of departure in order to meet the unit's objectives:

1.1. Extracts and analyses the main ideas behind oral, written and multimodal authentic texts related to sociocultural aspects of current society.

2.1. Expresses orally structured, comprehensible and coherent texts through visually supported mediums to inform about real-life social injustices and inequalities.

2.2. Prepares medium-length texts showing clarity, coherence and cohesion about the *mise-en-scène* elements of a movie and its implications.

2.3. Selects and applies strategies to plan, produce, revise and cooperate when elaborating the required products using digital resources.

3.1. Participates and collaborates actively in interactive situations, exchanging information, expressing opinion and empathy and respect towards others speakers.

3.2. Uses adequate strategies to initiate, keep and finish communication, to give and take the floor, to ask for clarifications and to reformulate the initial message.

4.2. Applies strategies to build bridges of communication and explain and simplify texts, notions and messages.

6.1. Acts in an adequate, empathic and respectful manner when facing intercultural situations, creating bonds with other cultures and rejecting any kind of sociocultural stereotype.

6.2. Values human rights as well as linguistic, artistic and cultural diversity, thus perceiving it as an enriching element of individuals' identity.

Appendix 5 Lesson plans

LESSON 1 - "THE PAST IS ALWAYS ABOUT THE PRESENT" (Part I)				
ACTIVITIES	**AIMS**	**PROCEDURES**	**MATERIALS**	**TIMING**
Pre-task: See-Think-Wonder, group conversation	- To engage students and promote their creativity.	1. The teacher shows a sequence of screenshots extracted from the movie *The Hate U Give*. In pairs, students have to speculate about what is going on by filling in the "See-Think-Wonder" thinking routine chart. 2. The teacher briefly summarizes the main plot of the movie and projects the clip that corresponds to that sequence. 3. The teacher guides a little group conversation in which students comment and compare their answers.	Sequence of screenshots from film Clip from film (0:40-3:09) "See-Think-Wonder" chart	15'
Task: group of experts	- To encourage students' participation. - To broaden their knowledge on historical events and social movements that fought for the rights of certain racial groups. - To boost students' creativity by using	1. The teacher narrows the focus to the Black Panther Party and assigns a number from 1 to 4 to each student, thus getting ready to conduct a group of experts. 2. Students assigned number 1 focus on the origins of this movement and its main objectives. Students with number 2 explore its impact on society. Finally, students with number 3 do research its representation in popular culture. 3. After 30 minutes have passed, the teacher asks students to gather in groups of three in a way that each member of the team has a different number in order to share their findings. 4. Students start creating their storyboard. To do so, they can use *Canva* or any other platform of their choice. Meanwhile, the teacher observes the way students work with a checklist.	Chromebooks Checklist	40'

	ICT tools.			

LESSON 2 - "THE PAST IS ALWAYS ABOUT THE PRESENT" (Part II)				
ACTIVITIES	**AIMS**	**PROCEDURES**	**MATERIALS**	**TIMING**
Task: group of experts	- To encourage students' participation. - To broaden their knowledge on historical events and social movements that fought for the rights of certain racial groups. - To boost students' creativity by using ICT tools.	1. Students finish their storyboards and upload them to Padlet.	Chromebooks	35'
Post-task: dictogloss	- To allow students to focus on form. - To encourage students to deploy explicit linguistic	1. The teacher takes an excerpt of the clip and dictates it to the students. The first time, students only listen to the teacher without writing anything. 2. Then, students are given 3 minutes to write down everything they can remember. 3. The teacher reads the excerpt again and students improve their	Whiteboard Excerpt from the movie clip (0:40-3:09)	15'

	knowledge.	writings.		
		4. One student comes to the board to write the same text dictated by their classmates, who may inform in case he/she makes mistakes.		

Homework: Flipped Classroom → Students are required to watch this YouTube video at home: https://www.youtube.com/watch?v=ueSh66xktkk, which contains relevant information about *mise-en-scène* and the technical aspects that conform it.

LESSON 3 - "EXPLORING THE INSIDE BY FILMING THE OUTSIDE"				
ACTIVITIES	**AIMS**	**PROCEDURES**	**MATERIALS**	**TIMING**
Pre-task: Mentimeter	- To activate students' prior knowledge. - To encourage students' participation and engagement.	1. The teacher provides students with a handout including pictures that could be related to the Black community and poses the following question to students: *Which stereotypes are usually associated with the black community?* 2. Students brainstorm their ideas by answering through the Mentimeter platform.	Handout with pictures Chromebooks Mentimeter	5'
Task: clip analysis, essay	- To get students familiarised with metalanguage related to film analysis. - To apply their new acquired notions on visual meaning-making	1. The teacher projects the clip, which introduces Starr and the two main neighbourhoods where her life develops: Garden Heights and Williamson. 2. Individually, students analyze the clip and fill in a chart handed in by the teacher, focusing on the *mise-en-scène* elements that were tackled in the YouTube video. 3. With all the information extracted from the clip, in groups of three, students have to elaborate an essay about the *mise-en-scène* of the clip and the conveyed meaning. To do so, the teacher gives	Clip from film (3:18-7:57) Clip analysis chart Worksheet: Venn diagram + comparing and contrast expressions Rubric	40'

	tools of films. - To allow the students to focus on form and express contrasting ideas.	a handout to students including a graphic organizer as well as comparing and contrast expressions. 4. At the end, students upload their essays to Padlet.		
Post-task: post-its, mural, group conversation	- To promote a critical and responsible use of ICT tools on the part of students. - To encourage students' participation.	1. Individually, students are prompted to search on the Internet two cultural stereotypes that are associated with the environment around them. 2. Next, they write each stereotype in a post-it and stick it to a mural that has been hung on the wall by the teacher. 3. When they are all done, the teacher comments with the students on the stereotypes they have written on the post-its within a brief group conversation.	Chromebooks Post-its Mural	10'

LESSON 4 - "KNOW YOUR RIGHTS. KNOW YOUR WORTH"				
ACTIVITIES	**AIMS**	**PROCEDURES**	**MATERIALS**	**TIMING**
Pre-task: group conversation, Peel the Fruit	- To activate students' prior knowledge. - To encourage students' participation and engagement.	1. The teacher explains to students the meaning of the noun phrase "Thug Life" and projects a clip containing the scene prior to Khalil's murder. Students analyse the clip by filling in the "Peel the Fruit" thinking routine chart previously given by the teacher. Finally, as a whole, students exchange their ideas.	Clip from film (24:50-27:06) "Peel the Fruit" chart	15'

ACTIVITIES	AIMS	PROCEDURES	MATERIALS	TIMING
	- To get students adopting critical thinking skills while exploring a specific topic.			
Task: oral presentations	- To broaden students' knowledge on real-life events that are intrinsic to our society. - To promote a critical and responsible use of ICT tools on the part of students. - To boost students' creativity by using ICT tools.	1. In groups of three, students research a real-life case of police brutality and present the events to the rest of the class through an oral presentation. To create the presentation used as visual support, students are encouraged to use Canva, PowerPoint or Genially. 2. The teacher provides feedback to students using the "KISS" technique.	Chromebooks "KISS" worksheet	40'

LESSON 5 - "EQUALITY MATTERS: CONFRONTING IMPLICIT MEDIA BIAS"				
ACTIVITIES	**AIMS**	**PROCEDURES**	**MATERIALS**	**TIMING**
Task: oral presentations	- To broaden students' knowledge on real-life events	1. Students finish giving their oral presentations.	Chromebooks "KISS" worksheet	10'

	that are intrinsic to our society. - To promote a critical and responsible use of ICT tools on the part of students. - To boost students' creativity by using ICT tools.			
Post-task: one-minute paper	- To carry out an introspection process considering the different aspects covered in class.	1. The teacher projects a set of open questions that students have to answer in 60 seconds each.	Handout with open questions	2'
Pre-task: Chalk Talk	- To activate students' prior knowledge. - To encourage students' participation and engagement.	1. Students carry out a Chalk Talk answering the following question: *How can the media shape and influence our thoughts?* 2. In groups of three, students, with a different colour pen each, answer that question and then they start to turn the paper so as to answer their classmates' comments.	Colour pens A3 size sheet	10'
Pre-task: news headlines	- To activate students' prior knowledge.	1. The teacher presents several news headlines to the students and asks students what they have in common. 2. Then, in pairs, students have to infer the main purpose of using	News headlines Think-Pair-Share chart	15'

	- To encourage students' participation and engagement.	passive sentences as well as the rules to construct them by using a Think-Pair-Share thinking routine chart. Lastly, the teacher checks students' understanding regarding passive sentences.		
Task: news report	- To raise awareness of the meaning behind digital media. - To offer students opportunities to create meaning by combining different modes (spatial, visual, aural). - To encourage students to use their own voice to deal with social injustices from a different perspective. - To promote students' agency when creating a news report. - To promote a critical and responsible use of ICT tools on the	1. Students watch a clip in which the media reports Khalil's shooting. Next, the teacher launches a few questions to the students thus creating a brief group discussion: 　- Which kind of words does the media use to describe Garden Heights? 　- Is there any contrast with how the media presents this neighbourhood and how you perceived it in lesson 2, when Garden Heights and Williamson were introduced? 　- In your view, which is the main goal of favouring the police officer? 2. As a class, they have to identify the key elements that conform a news report: catchy headline, visuals that illustrate the events presented, TV channel, lead paragraph that serves as an introduction (who? what? where? when?), following paragraph that explains how and why the events took place, another paragraph that includes the viewpoint of someone related to the incident (it would be appropriate to include at least two people with different viewpoints so as to show neutrality), and a last paragraph including any kind of information that might be relevant for the audience. 3. In groups of three, students are expected to record a three-minute video, including all those key elements, showing the audience the other side of the coin by putting themselves in the black community's shoes or any other of their choice. Before recording the video, students have to brainstorm all the ideas they want to tackle and write a script of it. The teacher will be monitoring the process and providing them with help when	Clip from film (1:16:37-1:19:27) Chromebooks	18'

part of students. - To boost students' creativity by using ICT tools.	needed. To record the video, students might use Animoto, a free video-maker app for educators and students, or any other app or platform they know. In case students have not finished the video, they will have to do so for homework. Students will be assessed with a rubric, previously provided by the teacher.			

LESSON 6 - "THE NEED TO SPEAK UP AGAINST INJUSTICE AND INEQUALITY"				
ACTIVITIES	**AIMS**	**PROCEDURES**	**MATERIALS**	**TIMING**
Post-task: Jeopardy	- To allow students to focus on form. - To encourage students to deploy explicit linguistic knowledge.	1. Students get together in groups of three to play Jeopardy as a means to consolidate their acquired notions of the passive voice.	Jeopardy	15'
Pre-task: Black Lives Matter pictures	- To introduce the topic of the reading text. - To activate students' previous schemata. - To encourage students' participation.	1. The teacher presents some images to the students which show Black Lives Matter demonstrations. 2. Then, the teacher poses the following question: *Do you know the Black Lives Matter movement?* and asks students to plant in AnswerGarden words they associate with it.	Images of the Black Lives Matter movement AnswerGarden	5'

	- To promote students' use of ICT tools.			
Task: reading text	- To draw students' attention to current social movements.	1. The teacher gives students a text about the Black Lives Matter movement and its origins. 2. In pairs, students answer the questions related to the text included in a worksheet provided by the teacher. 3. As a whole, students check their answers with the teacher.	Black Lives Matter movement reading text	25'
Post-task: Hot Seats	- To allow students to focus on form.	1. Students are divided in groups of three, sitting one of them in a "hot chair" with their back to the board. Then, the teacher projects a word included in the text along with several words that cannot be used by the other two students. These two students have to give clues to the other student, who must guess the word.	PowerPoint	10'

LESSON 7 - "YOUR VOICES MATTER!" (Part I)				
ACTIVITIES	**AIMS**	**PROCEDURES**	**MATERIALS**	**TIMING**
Pre-task: "I used to think… But now I think…"	- To activate students' prior knowledge. - To encourage students' participation and engagement.	1. The teacher projects two screenshots of the very end of the film and asks students the following question: *In your view, what could be the main reason why Sekani is holding a gun?* The teacher elicits the use of the passive voice. 2. Then, the teacher explains the context of the scene and shows them the whole clip. 3. In groups of three, students are asked to establish connections	Screenshots of the movie scene Clip from film (1:58:54-2:01:30) "I used to think… But now I think…" thinking routine chart	10'

	- To carry out an introspection process contrasting previous thoughts with the prevailing ones.	between this scene and the meaning of "THUG LIFE" so as to give their opinion. Students are given the thinking routine chart "I used to think… But now I think…" to explain how their thoughts have been shaped.		
Pre-task: symbolism	- To grasp the meaning behind props and symbols used in the movie.	1. The teacher provides students with the following quote: "It's as heavy as a <u>gun</u>. If 115 had traded his weapon for this one, Khalil would still be alive." along with a picture of Starr during a demonstration. 2. The teacher asks students to establish any kind of connection/parallelism between the word "gun" and the picture. To share their answers, they have to use the Mentimeter platform. The main objective is to make students aware of the fact that they must use their voice in order to fight for their rights; that violence should never be an option.	Quote Screenshot of a movie scene Mentimeter	5'
Task: poster	- To raise awareness of current social injustices. - To encourage students to use their own voice to speak up for vulnerable social groups and try to find solutions to improve their situation.	1. In groups of three, students are asked to search for any kind of social injustice that is currently taking place in the world and elaborate a poster. The teacher will hand in a worksheet to students so that they know which information they need to include as well as a WAGOLL to know what the teacher expects from them. 2. To create their posters, students will be encouraged to use *Canva, PowerPoint,* or any other app or platform they know. 3. During the creation of the posters, the teacher assesses the final product using a rubric, which is handed in to students in advance.	Chromebooks Worksheet WAGOLL Rubric	40'

ACTIVITIES	AIMS	PROCEDURES	MATERIALS	TIMING
	- To promote students' agency when creating a poster. - To promote a critical and responsible use of ICT tools. - To boost students' creativity by using ICT tools.			

LESSON 8 - "YOUR VOICES MATTER!" (Part II)				
ACTIVITIES	**AIMS**	**PROCEDURES**	**MATERIALS**	**TIMING**
Task:		1. Students orally present their posters to the rest of the class and upload it to Padlet.		50'
Post-task: Glow and Grow	- To provide feedback to other classmates, adopting a respectful and critical attitude.	1. Each group is assigned another group in a way that they give each other feedback on their posters by using the "Glow and Grow" technique. The teacher provides students with the corresponding chart in advance.	"Glow and Grow" chart Chromebooks	5'

Appendix 6 Materials

Pre-task:

Task:

Checklist for the evaluation of students' working process:

STORYBOARD

CHECKLIST

- [ ] STUDENTS MAKE A CORRECT USE OF DIGITAL TOOLS WHEN SEARCHING INFORMATION
- [ ] STUDENTS DEMONSTRATE UNDERSTANDING OF WRITTEN AND ORAL INFORMATION
- [ ] STUDENTS EXPLAIN TO EACH OTHER THE INFORMATION THEY HAVE GATHERED WITH THE REST OF THEIR CLASSMATES
- [ ] STUDENTS INTERACT WITH EACH OTHER SHOWING POLITNESS
- [ ] STUDENTS USE DIFFERENT STRATEGIES WHEN COMMUNICATING TO INITIATE AND MAINTAIN A CONVERSATION, TO GIVE AND TAKE THE FLOOR, TO ASK FOR CLARIFICATIONS, ETC.
- [ ] STUDENTS COLLABORATE WITH EACH OTHER TO CREATE THE STORYBOARD
- [ ] STUDENTS CREATIVELY USE THE AVAILABLE DIGITAL RESOURCES TO CREATE THE STORYBOARD

COMMENTS:

Lesson 3

Pre-task:

Retrieved from: https://youtu.be/VqA8J5P90oo

Retrieved from: https://www.eventbrite.com/e/50-cent-concert-tickets-642224469677

Retrieved from: https://youtu.be/KRpLNj551g4

Retrieved from: https://www.aclufl.org/en/news/florida-racist-war-drugs-rages

Retrieved from: https://www.aclufl.org/en/news/florida-racist-war-drugs-rages

Retrieved from: https://www.africanbudgetsafaris.com/blog/african-tribes-african-culture-and-african-traditions/

Task:

Mise-en-scène is a media term which means 'put in the frame'. Everything that you see and hear has been carefully selected to create meaning. An important part of media studies is exploring how this meaning has been created.

Watch the film clip and use the thinking points below to help you analyse the scene.

Aspect	Thinking point	Description	Comment
Setting	Where/when is it set? Is it filmed on set or location? Does the setting tell us anything about the genre?		
Props	What props have been included? Do they tell you anything about the setting or genre? Connotative meaning?		
Lighting	Natural or artificial? Where is it coming from? Intensity? Shadows? What atmosphere is created?		
Casting	Who is playing each role? Is there any significance to these choices?		
Costume and make-up	What are the characters wearing? Does this tell us anything about the characters, relationships between them, the setting? Is one colour more prevalent than others? What effect does this have?		
Movement	What does body language and movement tell us about characters' emotions? What kind of atmosphere is created?		

Retrieved from:

https://www.teachit.co.uk/resources/english/analysing-mise-en-scene-film

COMPARE AND CONTRAST EXPRESSIONS

COMPARING		
SIMILARLY	CORRESPONDINGLY	AS... AS
LIKEWISE	TOGETHER WITH	SAME AS
BOTH... AND	WHILE/WHILST	COMPARATIVELY

CONTRASTING		
IN CONTRAST	UNLIKE	CONTRARY TO
IN TURN	___ DIFFERS FROM ___	WHEREAS
ON THE CONTRARY	AS OPPOSED TO	ALTHOUGH

VENN DIAGRAM

GARDEN HEIGHTS   WILLIAMSON
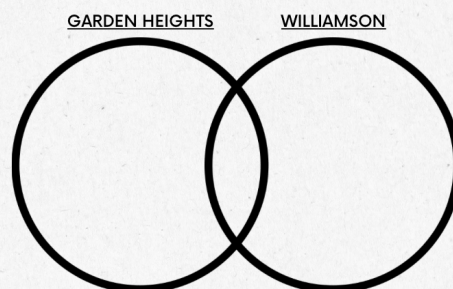
Rubric for the essay (*mise-en-scène)*:

	Needs Improvement	Meets Expectations	Exceeds Expectations
Content	The information included in the essay is not relevant to the **topic** and there is not enough information to support the different ideas. The essay contains **plagiarism**.	The information included in the essay is not relevant to the **topic** and there is not enough information to support the different ideas. The essay contains **plagiarism**.	The information included in the poster follows the **topic** required by the teacher in an adequate manner, since the learner is introducing a specific community along with the struggles they must face every day. The solutions offered are not realistic at all. The poster contains completely **relevant** and **authentic ideas**.
Grammar and Vocabulary	The student makes a considerable amount of **grammatical mistakes** that impede the understanding of the poster. The **structures** are too simple and the **vocabulary** is very simple.	The student makes an accurate use of **grammar**. The **structures** are not too complex and the **vocabulary** is related to the topic. Also, there is a correct use of the technical vocabulary when referring to the *mise-en-scène* **elements**.	The student makes an accurate use of **grammar**. The **structures** are complex and the **vocabulary** is highly varied, which demonstrates students' knowledge of the English language. Also, there is a correct use of the technical vocabulary when referring to the *mise-en-scène* **elements**.
Structure	The essay does not show an organized structure and all the **paragraphs** are mixed.	The essay contains **paragraphs** with information related to characters, props and setting, but the introduction and conclusions are very poor.	The essay is organized in five different **paragraphs**: introduction, characters, props, setting and conclusion.
Cohesion and coherence	The paragraphs and ideas are not well-linked. There is a lack of use of **connectors** to compare and contrast information, thus making it difficult to read the text.	Some of the ideas are correctly linked, but in some occasions there is a lack of use of **connectors**. Consequently, the text is difficult to follow at some points.	The paragraphs and ideas are well-linked thanks to the use of **connectors** in order to compare and contrast information.
Comments			

Lesson 4:

Pre-task:

Post-task:
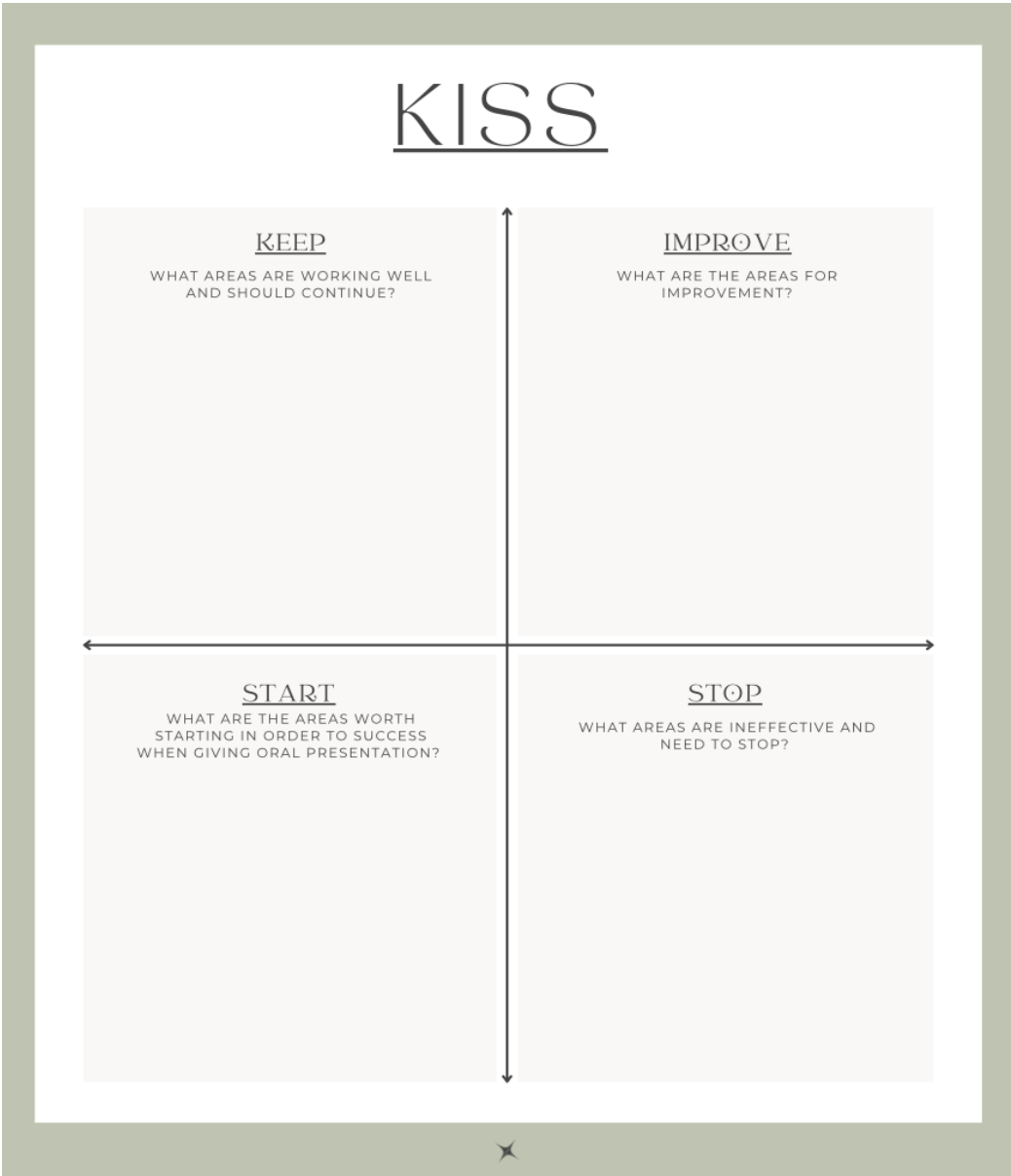
KISS

KEEP
WHAT AREAS ARE WORKING WELL
AND SHOULD CONTINUE?

IMPROVE
WHAT ARE THE AREAS FOR
IMPROVEMENT?

START
WHAT ARE THE AREAS WORTH
STARTING IN ORDER TO SUCCESS
WHEN GIVING ORAL PRESENTATION?

STOP
WHAT AREAS ARE INEFFECTIVE AND
NEED TO STOP?

Lesson 5:

Post-task:

Pre-task:

Pre-task:

NEWS HEADLINES

PROTEIN'S POWER IS BEING
UNCOVERED AND UNLEASHED

O1 ———————

———————

O2 THIS PLACE WAS INHABITED FOR
CENTURIES – BUT HAS ONLY
RECENTLY HAD TOURISTS

VINÍCIUS JR. IS BEING RACIALLY
ABUSED DURING LALIGA MATCHES.
WHY IS NOBODY BEING PUNISHED?

O3 ———————

———————

O4 MSG IS THE MOST MISUNDERSTOOD
INGREDIENT OF THE CENTURY.
THAT'S FINALLY CHANGING

ON THE RUN FRAUDSTER WHO RAN
£70M PONZI-STYLE INVESTMENT
SCAM IS FOUND GUILTY IN HIS
ABSENCE

O5 ———————

Task:

	What do you perceive?	Examples	Implications
1. Type of language			
2. Color and font sizes			
3. Type of images			
4. Layout			

Rubric for the news report video:

	⭐ Try again	⭐⭐ Needs Improvement	⭐⭐⭐ Good	⭐⭐⭐⭐ Excellent
Layout and combination of visual, linguistic and oral elements	Students include only **three of the key elements** for the creation of the news report video: catchy headline, visuals to illustrate the reported events, and TV channel. There is an attempt to report the events but this is just a brief summary with no differentiated sections. Also, the final product is not visually attractive because students use neutral or striking **colors** and inadequate **font sizes**.	Students include **five of the key elements** for the creation of the news report video: catchy headline, visuals to illustrate the reported events, TV channel, an introductory section to the events and a section including the reasons and location of the events. However, there is not a clear differentiation between the sections of the news report. Also, the final product is not visually attractive because, even though the **colours** are used correctly, students combine lots of them. In addition, students use inadequate **font sizes**.	Students include **six of the key elements** for the creation of the news report video: catchy headline, visuals to illustrate the reported events, TV channel, an introductory section to the events, a section including the reasons and location of the events, and a section including other people's viewpoints. Also, the final product is visually attractive because there is a clear differentiation between the different sections and both the **colours** and **font sizes** are appropriate.	Students include the **seven key elements** for the creation of the news report video: catchy headline, visuals to illustrate the reported events, TV channel, an introductory section to the events, a section including the reasons and location of the events, a section including other people's viewpoints and a final paragraph containing extra information relevant for the audience. Also, the final product is visually attractive because there is a clear differentiation between the different sections and both the **colours** and **font sizes** are appropriate.
Working process	Students have not gone through any of the **stages** when producing the script for the video (pre-writing, drafting, revising, editing, publishing). Also, there is no **coordination** between the group members, so the **final product** is mediocre.	Students have gone through some **stages** when producing a written text (pre-writing, drafting, revising, editing, publishing). Also, there is little **coordination** between the group members, so the **final product** needs some improvements.	Students have gone through most of the **stages** when writing the text (pre-writing, drafting, revising, editing, publishing). There is **coordination** between the group members, so the **final product** meets the requirements of the teacher.	Students have gone through all the **stages** when writing the text (pre-writing, drafting, revising, editing, publishing). There is **coordination** between the group members, so the **final product** is rather prosperous.
Content	The information included in the video is not related to the **topic** proposed by the teacher, so students are not showing the audience the other side of the coin by putting themselves in another community's shoes. The video includes **irrelevant ideas** and **plagiarism**.	The information included in the video barely follows the **topic** required by the teacher, so students are not fully showing the audience the other side of the coin by putting themselves in another community's shoes. The video contains **relevant ideas** but **plagiarism**.	The information included in the video follows the **topic** required by the teacher in an adequate manner, since students are introducing a specific community and showing the audience the other side of the coin by putting themselves in that community's shoes. The solutions offered are not realistic at all. The video contains completely **relevant** and **authentic ideas**.	The information included in the video is completely connected with the **topic** required by the teacher, so students are introducing a specific community and showing the audience the other side of the coin by putting themselves in that community's shoes, meeting the expectations. The video contains **relevant** and **authentic ideas**.
Grammar and vocabulary range	The student makes a considerable amount of **grammatical mistakes** that impede the understanding of the poster. The **structures** are not too complex and the **vocabulary** is very simple and vague	The student makes several **grammatical mistakes** that impede the understanding of the poster. The **structures** are not too complex and the **vocabulary** is in line with the topic but it still could be improved.	The student makes little **grammatical mistakes** that impede the understanding of the poster. The **structures** are complex and the **vocabulary** is very varied, which demonstrates students' knowledge of the English language.	The student makes no **grammatical mistakes** and the **structures** used are high-level structures. The **vocabulary** is highly varied, which demonstrates students' knowledge of the English language.
Comments				

Lesson 6:

Post-task:

Link to Jeopardy game -

https://jeopardylabs.com/play/active-passive-voice-jeopardy-783

Pre-task:

Task:

BLACK LIVES MATTER
INTERNATIONAL ACTIVIST MOEVEMENT

Black Lives Matter (BLM), international social movement, formed in the United States in 2013, dedicated to fighting racism and anti-Black violence, especially in the form of police brutality. The name Black Lives Matter signals condemnation of the unjust killings of Black people by police (Black people are far more likely to be killed by police in the United States than white people) and the demand that society value the lives and humanity of Black people as much as it values the lives and humanity of white people.

BLM activists have held large and influential protests in cities across the United States as well as internationally. A decentralized grassroots movement, Black Lives Matter is led by activists in local chapters who organize their own campaigns and programs. The chapters are affiliated with the Black Lives Matter Global Network Foundation, a nonprofit civil rights organization that is active in the United States, Canada, and the United Kingdom.

Early history: Trayvon Martin shooting

BLM was cofounded in 2013 as an online movement (using the hashtag #BlackLivesMatter on social media) by three Black community organizers—Patrisse Khan-Cullors, Alicia Garza, and Opal Tometi. They formed BLM after George Zimmerman, a man of German and Peruvian descent, was acquitted on charges stemming from his fatal shooting of Trayvon Martin, an unarmed Black teenager, in Sanford, Florida, in February 2012. Zimmerman, a neighbourhood-watch volunteer, had seen Martin walking in his neighbourhood and called the police because he thought Martin looked "suspicious." Although Zimmerman was told not to do anything, he followed Martin, got into an argument with him, and shot and killed him. When law enforcement arrived, Zimmerman claimed that he had been assaulted by Martin and fired in self-defense.

Zimmerman remained free for weeks, but, as the shooting gained national attention, demonstrations demanding his prosecution were held in cities across the United States. He was finally charged with second-degree murder and arrested in April 2012. At his trial more than a year later, Zimmerman claimed that he had acted in self-defense, citing a controversial Florida law known as "stand your ground." His acquittal in July 2013 was widely perceived as a miscarriage of justice and led to further nationwide protests.

Subsequent protests: George Floyd, Ahmaud Arbery, and Breonna Taylor

The BLM movement expanded in 2014 after the police killings of two unarmed Black men, Eric Garner and Michael Brown. Garner died in Staten Island, New York, after a white police officer held him in a prolonged illegal choke hold, which was captured in a video taken by a bystander. Brown, a teenager, was shot and killed by a white police officer in Ferguson, Missouri. These deaths—as well as the refusal of prosecutors to bring charges against the officers—led to large protests in the name of Black Lives Matter, which captured national and international attention. The BLM movement thereafter continued to play a prominent role in demonstrations against police brutality and racism. Notably, BLM activists protested the deaths at the hands of police or while in police custody of several other Black people, including Sandra Bland, Philando Castile, Freddie Gray, Laquan McDonald, Tamir Rice, Walter Scott, and Alton Sterling.

In May 2020 George Floyd, an unarmed Black man, was pronounced dead after Derek Chauvin, a white Minneapolis police officer, knelt on Floyd's neck for more than nine minutes, despite Floyd's repeated protests that he could not breathe. Wide circulation of a bystander's video of Floyd's last minutes triggered massive demonstrations in cities throughout the United States and across the globe. The tragedy also brought to national attention the earlier deaths of two other African Americans: Ahmaud Arbery and Breonna Taylor. In February 2020 Arbery was jogging in Glynn county, Georgia, when two white men, believing he might have committed a series of break-ins, began following him in a truck. The men, who had guns, confronted Arbery, and a struggle ensued, which resulted in the fatal shooting of Arbery. The following month in Louisville, Kentucky, Taylor, an emergency medical technician, was killed during a botched police raid at her apartment. Although Arbery and Taylor had initially received little media coverage, in the wake of Floyd's death they also became the subject of nationwide demonstrations.(...)

BLM Mission

The Black Lives Matter movement has many goals. BLM activists seek to draw attention to the many ways in which Black people are treated unfairly in society and the ways in which institutions, laws, and policies help to perpetuate that unfairness. The movement has fought racism through such means as political action, letter-writing campaigns, and nonviolent protests. BLM seeks to combat police brutality, the over-policing of minority neighbourhoods, and the abuses committed by for-profit jails. Its efforts have included calls for better training for police and greater accountability for police misconduct. BLM activists have also called for "defunding" the police—that is, reducing police department budgets and investing the freed-up funds in community social services, such as mental health and conflict-resolution programs. BLM activists have worked on voter registration and get-out-the-vote campaigns in Black communities. In addition, BLM programs have celebrated Black artists and writers.

Retrieved from: https://www.britannica.com/topic/Black-Lives-Matter/Subsequent-protests-George-Floyd-Ahmaud-Arbery-and-Breonna-Taylor

READING ACTIVITIES

1. Answer to the following questions, highlighting the evidence in the text:

a) What does the acronym "BLM" stand for?

b) Summarize the main origins of this movement in five lines.

c) Which are the main goals of this movement?

2. Look for three examples of passive sentences and turn them into active ones.

3. Try to use your own words to define the following concepts:

a) Police brutality

b) Activists

c) Demonstrations

d) To perpetuate

e) Law enforcement

f) To confront

g) Media coverage

h) Freed-up funds

Post-task:

Link to "Hot Seats" PowerPoint:

https://www.canva.com/design/DAFnIk5dPeo/SguZpuaqLsv2WzcaCUu9uw/edit?utm_content=DAFnIk5dPeo&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton

Lesson 7:

Pre-task:

Pre-task:
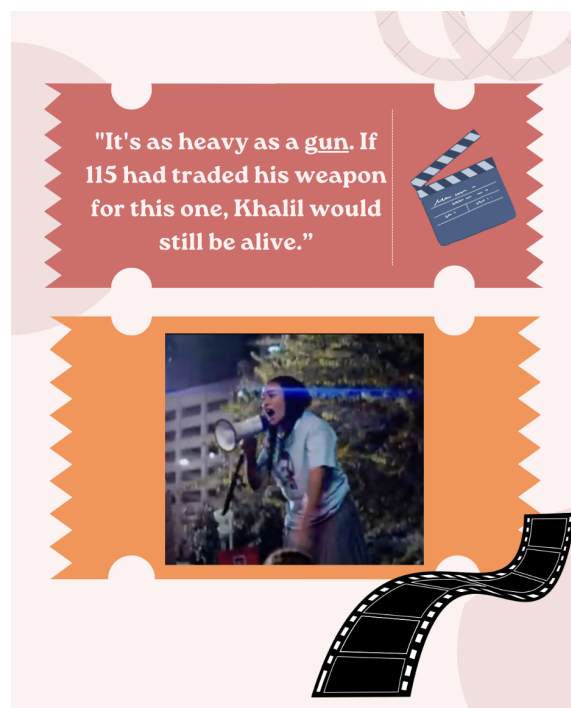
Task:

Poster

DON'T FORGET TO INCLUDE:

1 AN INFORMATIVE AND CATCHY TITLE

2 BRIEF DESCRIPTION OF THE COMMUNITY/CULTURE

3 STRUGGLES THAT COMMUNITY/CULTURE MUST FACE EVERY DAY (AS A RESULT OF STEREOTYPES, LAW ENFORCEMENT, ETC.)

4 REMEMBER TO USE THE PASSIVE VOICE!
FOR EXAMPLE:
"SOME IMMIGRANTS ARE ACCUSED OF BEING VIOLENT AND DANGEROUS"

5 POSSIBLE SOLUTIONS TO IMPROVE THEIR SITUATION

WAGOLL (poster):

Rubric oral presentation (poster):

	⭐ Try again	⭐⭐ Needs Improvement	⭐⭐⭐ Good	⭐⭐⭐⭐ Excellent
Attractiveness of the poster	The student uses **one font size** and **color**, so the poster is not visually attractive. In addition, the distribution of the **sections** and **elements** of the poster is not clear at all.	The student uses **inadequate font sizes** and **colors**, so the poster is not visually attractive. There is an attempt to correctly distribute the **elements** of the poster, but the **sections** are still not made clear.	The student uses **font sizes** and **colors** correctly, so the article is visually attractive. In addition, it contains **pictures** and presents a clear distribution of the **sections** and **elements** of the poster.	The student makes an **appropriate use of font sizes, colors, pictures**… In this way, the poster is visually attractive.
Content	The information included in the poster is not related to the **topic** proposed by the teacher, so the learner is not dealing with the main struggles certain communities must face. The poster includes **irrelevant ideas** and **plagiarism**.	The information included in the poster barely follows the **topic** required by the teacher, so the learner is not fully dealing with the main struggles certain communities must face. The poster contains **relevant ideas** but **plagiarism**.	The information included in the poster follows the **topic** required by the teacher in an adequate manner, since the learner is introducing a specific community along with the struggles they must face every day. The solutions offered are not realistic at all. The poster contains completely **relevant** and **authentic ideas**.	The information included in the poster is completely connected with the **topic** required by the teacher, so the learner is introducing a specific community along with the struggles they must face every day as well as presenting original and realistic solutions, meeting the expectations. The poster contains **relevant** and **authentic ideas**.
Grammar and Vocabulary	The student makes a considerable amount of **grammatical mistakes** that impede the understanding of the poster. The **structures** are not too complex and the **vocabulary** is very simple.	The student makes several **grammatical mistakes** that impede the understanding of the poster. The **structures** are not too complex and the **vocabulary** is in line with the topic but it still could be improved.	The student makes little **grammatical mistakes** that impede the understanding of the poster. The **structures** are complex and the **vocabulary** is very varied, which demonstrates students' command of the English language.	The student makes no **grammatical mistakes** and the **structures** used are high-level structures. The **vocabulary** is highly varied, which demonstrates students' command of the English language.
Delivery	The learner does not establish **eye-contact** and **body language** is not appropriate, low **volume**, monotonous **tone** and incorrect **rate of speech** (too fast/too slow). As a result, the audience finds it difficult to follow the oral presentation.	The learner barely establishes **eye-contact** and **body language** is not fully appropriate. The student shows variations in terms of voice **volume** and **tone**, but still he/she uses an incorrect **rate of speech** (too fast/too slow). As a result, the audience finds some difficulties when following the oral presentation.	The learner establishes **eye-contact** and **body language** is appropriate. The student shows control regarding voice **volume** and **tone**, as well as he/she uses an appropriate **rate of speech**. As a result, the audience finds it easy to follow the oral presentation.	The learner constantly establishes **eye-contact** and **body language** is appropriate. The student shows control regarding voice **volume** and **tone**, as well as he/she uses an appropriate **rate of speech**. As a result, the audience finds it easy to follow the oral presentation. In addition, the student **encourages the audience** to participate and feel part of the oral presentation.
Comments				

Post-task:

GLOW

I LIKE HOW YOU…

THE MOST OUTSTANDING ASPECT OF YOUR WORK IS…

TERRIFIC WORK ON…

GROW

PERHAPS YOU COULD…

ONE SUGGESTION WOULD BE TO…

WOULD IT BE BETTER IF…?

Appendix 7 Checklist used to assess the whole learning unit

⭐ *Poor;* ⭐⭐ *= Fair;* ⭐⭐⭐ *= Good; =* ⭐⭐⭐⭐ *Excellent*

		⭐	⭐⭐	⭐⭐⭐	⭐⭐⭐⭐
Curricular Framework	Is it aligned with the curricular framework?				
	Do students develop the stated key and specific competences?				
	Do students achieve the stated learning outcomes?				
	Is there a varied range of opportunities to offer students formative, integrative and continuous feedback?				
L2 Acquisition	Does it encourage meaningful communication?				
	Are students allowed to become active, social learners?				
	Are reception, production, interaction and mediation worked out?				
	Is there enough focus on language form?				
	Are there opportunities for students to produce output in different ways?				
	Do students handle real-world processes of the language?				
	Are the materials authentic and appropriate for each lesson's development?				

	Does the teacher use scaffolding techniques?				
Students' skills	Do the proposed activities boost students' critical thinking?				
	Is there room for students adopting a tolerant attitude towards diversity?				
	Do the proposed activities promote students' creativity?				
	Are students truly developing their digital competence throughout the different tasks?				
	Are students working with multimodal texts?				
Comments					

Appendix 8 Checklists used to assess each session of the unit plan

Session 1- "THE PAST IS ALWAYS ABOUT THE PRESENT" (Part I):

⭐ *Poor;* ⭐⭐ *= Fair;* ⭐⭐⭐ *= Good; =* ⭐⭐⭐⭐ *Excellent*

		⭐	⭐⭐	⭐⭐⭐	⭐⭐⭐⭐
Curricular Framework	Is the lesson aligned with the curricular framework?				
	Do students develop the expected key and specific competences?				
	Do students achieve the expected learning outcomes?				
L2 Acquisition	Do the tasks encourage meaningful communication and interaction between students?				
	Are students allowed to become active, social learners?				
	Is there focus on language form?				
	When creating the storyboard and producing output, are there different opportunities for students to do so?				
	Are the materials authentic and appropriate for each lesson's development? Do they engage and motivate students?				
	Does the teacher use scaffolding techniques?				
Students' skills	Do students develop their critical thinking skills during the pre-task and task stages?				

	Do they make responsible use of ICT tools?				
	Do students have their creativity boosted during the pre-task and task stages?				
	Are students creating meaning by combining different modes of communication?				
	Do students cooperate and collaborate to create the final product?				
Comments					

Session 2- "THE PAST IS ALWAYS ABOUT THE PRESENT" (Part II):

⭐ *Poor;* ⭐⭐ *= Fair;* ⭐⭐⭐ *= Good;* = ⭐⭐⭐⭐ *Excellent*

		⭐	⭐⭐	⭐⭐⭐	⭐⭐⭐⭐
Curricular Framework	Is the lesson aligned with the curricular framework?				
	Do students develop the expected key and specific competences?				
	Do students achieve the expected learning outcomes?				
	Does the teacher provide feedback to students?				
L2 Acquisition	Do the tasks encourage meaningful communication and interaction between students?				
	Are students allowed to become active, social learners?				
	Is there focus on language form?				
	When creating the storyboard and producing output, are there different opportunities for students to do so?				
	Are the materials authentic and appropriate for each lesson's development? Do they engage and motivate students?				
	Does the teacher use scaffolding techniques?				
Students' skills	Do students develop their critical thinking skills during the pre-task and task stages?				
	Do they make responsible use of ICT tools?				

	Do students have their creativity boosted during the pre-task and task stages?				
	Are students creating meaning by combining different modes of communication?				
	Do students cooperate and collaborate to create the final product?				
Comments					

Session 3 - "EXPLORING THE INSIDE BY FILMING THE OUTSIDE":

⭐ *Poor;* ⭐⭐ *= Fair;* ⭐⭐⭐ *= Good;* = ⭐⭐⭐⭐ *Excellent*

		⭐	⭐⭐	⭐⭐⭐	⭐⭐⭐⭐
Curricular Framework	Is it aligned with the curricular framework?				
	Do students develop the expected key and specific competences?				
	Do students achieve the expected learning outcomes?				
	Does the teacher provide feedback to students?				
L2 Acquisition	Do the tasks encourage meaningful communication and interaction between students?				
	Are students allowed to become active, social learners?				
	Is there focus on language form?				
	Are students allowed to produce output in different ways?				
	Do students handle cinema metalanguage purposefully?				
	Are the materials authentic and appropriate for each lesson's development? Do they engage and motivate students?				
	Does the teacher use scaffolding techniques?				
Students' skills	Do students develop their critical thinking skills during the pre-task and task stages?				

	Do they make responsible use of ICT tools?				
	Do students have their creativity boosted during the pre-task, task and post-task stages?				
	Do students cooperate and collaborate to create the final product?				
Comments					

Session 4 - "KNOW YOUR RIGHTS. KNOW YOUR WORTH":

 Poor; *= Fair;* *= Good; =* *Excellent*

		⭐	⭐⭐	⭐⭐⭐	⭐⭐⭐⭐
Curricular Framework	Is it aligned with the curricular framework?				
	Do students develop the expected key and specific competences?				
	Do students achieve the expected learning outcomes?				
	Does the teacher provide feedback to students?				
L2 Acquisition	Do the tasks encourage meaningful communication and interaction between students?				

	Are students allowed to become active, social learners?				
	Is there focus on language form?				
	Are students allowed to produce output in different ways?				
	Are the materials authentic and appropriate for each lesson's development? Do they engage and motivate students?				
	Does the teacher use scaffolding techniques?				
Students' skills	Do students develop their critical thinking skills during the pre-task and task stages?				
	Do students make responsible use of ICT tools?				
	Do students have their creativity boosted during the pre-task and task stages?				
	Do students cooperate and collaborate to create the final product?				
Comments					

Session 5 - "EQUALITY MATTERS: CONFRONTING IMPLICIT MEDIA BIAS":

⭐ *Poor;* ⭐⭐ *= Fair;* ⭐⭐⭐ *= Good;* = ⭐⭐⭐⭐ *Excellent*

		⭐	⭐⭐	⭐⭐⭐	⭐⭐⭐⭐
Curricular Framework	Is it aligned with the curricular framework?				
	Do students develop the stated key and specific competences?				
	Do students achieve the stated learning outcomes?				
	Does the teacher provide feedback to students?				
L2 Acquisition	Do the tasks encourage meaningful communication and interaction between students?				
	Are students allowed to become active, social learners?				
	Is there focus on language form?				
	Are students allowed to produce output in different ways?				
	Do students handle real-word processes of the language?				
	Do students successfully identify the main parts of news reports?				
	Are the materials authentic and appropriate for each lesson's development? Do they engage and motivate students?				
	Does the teacher use scaffolding techniques?				

Students' skills	Do the proposed activities boost students' critical thinking?				
	Is there room for students adopting a tolerant attitude towards diversity?				
	Do students have their creativity boosted during the pre-task, task and post-task stages?				
	Do students make responsible use of ICT tools?				
	Are students creating meaning by combining different modes of communication?				
	Do students cooperate and collaborate to create the final product?				
Comments					

<u>Session 6 - "THE NEED TO SPEAK UP AGAINST INJUSTICE AND INEQUALITY":</u>

⭐ *Poor;* ⭐⭐ *= Fair;* ⭐⭐⭐ *= Good;* = ⭐⭐⭐⭐ *Excellent*

		⭐	⭐⭐	⭐⭐⭐	⭐⭐⭐⭐
Curricular Framework	Is it aligned with the curricular framework?				
	Do students develop the stated key and specific competences?				
	Do students achieve the stated learning outcomes?				
	Does the teacher provide feedback to students?				
L2 Acquisition	Do the tasks encourage meaningful communication and interaction between students?				
	Are students allowed to become active, social learners?				
	Is there focus on language form?				
	Are students allowed to produce output in different ways?				
	Do students understand the main ideas underlying the reading text?				
	Do students successfully carry out the proposed activities related to the text?				
	Are the materials authentic and appropriate for each lesson's development? Do they engage and motivate students?				
	Does the teacher use scaffolding techniques?				

Students' skills	Do the proposed activities boost students' critical thinking?				
	Do students have their creativity boosted during the pre-task, task and post-task stages?				
	Do students make responsible use of ICT tools?				
	Do students show a better predisposition towards the practice of the L2 in the Jeopardy and "Hot Seats" games?				
	Do students cooperate and collaborate during the completion of the tasks?				
Comments					

Session 7 - "YOUR VOICES MATTER!" (Part I):

★ *Poor;* ★ ★ *= Fair;* ★ ★ ★ *= Good; =* ★ ★ ★ ★ *Excellent*

		★	★ ★	★ ★ ★	★ ★ ★ ★
Curricular Framework	Is it aligned with the curricular framework?				
	Do students develop the stated key and specific competences?				
	Do students achieve the stated learning outcomes?				
	Does the teacher provide feedback to students?				
L2 Acquisition	Do the tasks encourage meaningful communication and interaction between students?				
	Are students allowed to become active, social learners?				
	Is there focus on language form?				
	Are students allowed to produce output in different ways?				
	Are the materials authentic and appropriate for each lesson's development? Do they engage and motivate students?				
	Does the teacher use scaffolding techniques?				
Students' skills	Do the proposed activities boost students' critical thinking?				
	Do students correctly compare and establish associations between their previous knowledge and the new one?				

		⭐	⭐⭐	⭐⭐⭐	⭐⭐⭐⭐
	Are students able to grasp the meaning behind specific symbolism from the movie?				
	Do students have their creativity boosted during the pre-task and task stages?				
	Do students make responsible use of ICT tools?				
	Do students cooperate and collaborate to create the final product?				
Comments					

Session 8: "YOUR VOICES MATTER!" (Part II):

⭐ *Poor;* ⭐⭐ *= Fair;* ⭐⭐⭐ *= Good; =* ⭐⭐⭐⭐ *Excellent*

		⭐	⭐⭐	⭐⭐⭐	⭐⭐⭐⭐
Curricular Framework	Is it aligned with the curricular framework?				
	Do students develop the stated key and specific competences?				
	Do students achieve the stated learning outcomes?				
	Does the teacher provide feedback to students?				

L2 Acquisition	Do the tasks encourage meaningful communication and interaction between students?				
	Are students allowed to become active, social learners?				
	Is there focus on language form?				
	Are students allowed to produce output in different ways?				
	Does the teacher use scaffolding techniques?				
Students' skills	Do students exploit their creativity?				
	Do students make responsible use of ICT tools?				
	Do students adopt a critical attitude when giving feedback to their peers?				
Comments					

Appendix 9 Chart for the selection process of the movie

MOVIE (Name and year of its release)	SUSTAINABLE DEVELOPMENT GOALS	MAIN IDEAS	IMPLICATIONS FOR THE EFL CLASSROOM