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### DISABILITY REPRESENTATION IN THE EFL SECONDARY CLASSROOM

A small-scale study through the analysis of  
materials and teachers' perceptions and  
preconceptions

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# ABSTRACT

Nowadays, English has become a key part of academic and work success, placing a huge importance in its teaching and learning from a very early age. In contrast with previous approaches, the new tendencies as well as educational laws urge us to consider it as not only a vehicle for communication but as a tool to analyse and interpret reality around us, redefining the concept of language proficiency to include social aspects and democratic values. In addition, the recent rise of certain social movements has opened the door to review, criticise and redefine social constructs to create a more inclusive, egalitarian society. As educational laws place a bigger stress on the inclusion of individuals no matter their abilities, it becomes urgent to ask ourselves how disability is portrayed within classroom environments. The main aim of this dissertation is to analyse the presence of individuals with limitations and/or disability as well as their representation in Spain's EFL secondary classroom, in order to establish possible links with the social aspect of language proficiency acquisition. After providing a theoretical and curricular framework, a study has been developed with two different main actions: the analysis of different textbooks used in Spain's EFL secondary classrooms and a survey to both EFL teachers and soon-to-be EFL teachers regarding their perceptions and preconceptions about disability that may impact the materials' exploitation. Results are discussed along with an improvement proposal that includes both general and specific measures illustrated with a teaching proposal.

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# INTRODUCTION

If there is a subject among Spain's educational curricula that can be labelled as cross disciplinary that is English as a Foreign Language subject. As long as instruction ensures that the principles of second language acquisition are kept, any issue can be addressed during an EFL lesson in order for learners to practise and develop the much-desired English proficiency. Although previous history of EFL instruction had a tendency to focus on practising linguistic forms and functions, contemporary approaches have steadily recognised first the importance of fostering communication skills beyond traditional grammar and secondly the complex social dimension of it. Currently, it is not only important for EFL learners to be able to deliver a message in English but to rather use English (or any other language for that matter) as a tool to express, analyse and interpret the complex reality they inhabit. Under this perspective, it is no longer enough to keep a balance between meaning and form in EFL instruction while addressing any issue; it becomes necessary to have meaningful content that allows us to work on complex social issues.

In addition to it, the last few years have witnessed the rise of activism when it comes to the fight for equality of diverse groups of people. As many of these calls for action have been started in English speaking countries and spread their ideas thanks to social media, recent times have become a unique moment to have complex, real-life, meaningful content to bring into the EFL classroom that allows us to foster the social dimension of communication. One of these issues that have recently resurfaced is that of ableism or, in other words, how society operates and categorises individuals according to a standard concept of what ability is, thus excluding those who are unable to meet those standards.

Usually, work on this social dimension in the EFL classroom has focused on fostering learners' cultural awareness towards cultural differences and customs around the world. However, if English has to become a true vehicle for L2 users to critically interpret reality and interact with it in a socially responsible way, it is necessary to expand cultural awareness to include issues that are also culturally constructed such as disability and ableism. Besides that, as Spain's new educational law aims for educational environments to be fully inclusive for all individuals and, at the same time, to move from

an academic conception of knowledge acquisition towards a competence-based one, it invites us to reflect on how ability and disability is presented to students. As famous disability rights activist Stella Young said, “Disability doesn't make you exceptional, but questioning what you think you know about it does” (2014).

There is prior research about disability representation and ableism in textbooks and educational curricula. Carol Wieman concluded in her research ‘The Effects of Inclusionary Programs on the Self-concept of Learning for Disabled Students’ (2001) that inclusive programmes and curricula that included positive representations of disability were beneficial to both disabled and non-disabled students. The research of Hodkinson et al. (2016) about disability representation in textbooks used in Iran and England showed significant hidden ableist views in the representation of people with disability studies. However, neither of these studies linked the idea of disability representation to the EFL learning process. Also, their studies did not offer any alternatives, guidelines or proposals that could improve their stated situation.

Stemming from this issue, the following pages of the present dissertation will address the matter of disability representation in Spain’s EFL secondary education classroom through small scale research. This research has been designed by taking a critical approach towards how disability is defined, constructed and limited by inherent ableism, and framing it in Spain’s new educational law LOMLOE and its specific curricular development in Aragon. The analysis has been based on EFL textbook materials and teachers’ perceptions and preconceptions about disability according to the previously stated theories and curricular framework. Finally, some measures for improvement in alignment with the discussion of the research’s findings are proposed.

# PURPOSE AND AIMS

The purpose of this small-scale research is to determine what is the approach to the topic of disability in Spain's secondary education EFL materials and its relationship with the EFL learning process.

Spain's new educational law LOMLOE, in alignment with the UN sustainable development goals (SDGs) and the 21<sup>st</sup> century challenges, places a great emphasis on inclusion and in preparing students to be proactive social citizens. In order to accomplish this task, it enables and encourages teachers to critically deal with issues such as disability representation to foster students' social awareness. More specifically, the English curriculum alignment with the Common European Framework of References for Languages (CEFR) action-oriented approach—that views learners as social agents who use language as a vehicle to interact and interpret reality—leads us to pay special attention to the content of our curriculum and courses, tied to the achievement of L2 proficiency.

The selected object of study to fulfil the purpose of this research are English textbooks used in Spain's secondary education system. The selected books have been analysed considering the number of examples of disability representation, the way in which individuals with disability are portrayed and its relationship with specific elements of the EFL learning process such as the type of didactic sequence. Since classroom materials are dependent on the use teachers make of them, English teachers' perspective and preconceptions about disability has also been selected as an object of study through a quantitative-qualitative survey.

Taking into account the purpose of the research, its context and object of study, and all the previous work about disability and ableism in education, the specific aims established for this research were: to determine if and how people with disabilities are represented in EFL secondary education materials; to determine the relationship between this representation and the EFL learning process they are contextualised in; to consider the effects and impact of these representations in the EFL learning process and, more specifically, in the acquisition of proficiency and competences according to both LOMLOE curriculum and CEFR action-oriented approach; to identify possible prejudices and preconceptions about disability in English teachers that may impact the exploitation

of classroom materials; to propose alternatives and improvements to the current situation if needed.

# JUSTIFICATION

As stated in the Introduction, disability representation in educational materials has historically been an object of study for many researchers. However, those studies took a generalist approach to the topic, focusing primarily on content analysis of many subjects. The present dissertation aims to take a cross disciplinary approach to the topic of disability representation by contextualising it in Spain's EFL secondary education classroom.

Spain's new educational law LOMLOE and, more specifically, its regional curriculum in Aragón places a significant importance on the social aspect of education. Apart from their specific references to disability revolving around ensuring equal access and fairness in treatment, these laws place a considerable importance on fostering social awareness in students as well. In order to address this, LOMLOE's EFL curriculum aligns with the CEFR action-oriented approach to understand language proficiency in a broader sense, including cultural awareness and social aspects of communication. However, the above-mentioned action-oriented approach and LOMLOE's EFL curriculum mostly view this cultural and social awareness as the relationship between different nationalities or cultures, for example, when it comes to customs. This dissertation seeks to expand the notion of cultural and social awareness to disability by stressing its representation as a cultural and social construct and by treating it as such in the EFL classroom.

Furthermore, in alignment with article 24.2 of the United Nations *Convention on the Rights of Persons with Disabilities* (2007) which vows to provide an inclusive educational environment to all students with disability, LOMLOE establishes in its *Disposición Adicional Cuarta. Evolución de la Escolarización del Alumnado con Necesidades educativas Especiales* a maximum of ten years to include all students with disabilities in ordinary school centres—but leaving the door open to keeping special education schools for cases in which needs are too complex to be catered in a regular centre. With this date on the horizon, it becomes urgent to prepare both students and teachers to embrace diversity from as many perspectives as possible within the educational environment as well as to create a welcoming environment where all students feel represented, including the EFL classroom. Because of it, this dissertation does not aim to merely provide an overview of the present situation, but to propose different



alternatives and measures that may open up a path to a more inclusive, motivational, and socially-aware EFL classroom.

# THEORETICAL FRAMEWORK

## Defining disability, historic overview

Disability studies agree in defining disability “as a social construct used to define and describe those who do not meet the criteria of body and mind that are used to construct a 'normal' human being” (Ndlovu, 2021, p. 65). Given this definition, it is necessary to make a brief tour around the different approaches to the notions of limitation and impairment through disability studies to comprehend the current notion of ableism.

As Ndlovu (2021) points out, in the pre-colonial era the social constructions around disabilities derived from either cultural or religious beliefs, or both. On the one hand, cultural beliefs viewed impairments or diseases as a punishment or a curse which resulted in fear, discrimination or exclusion from the community. Christianity, on the other hand, took the approach of viewing and accepting impairments as supernatural gifts that had to be protected, resulting in over-protection, patronisation and dispensation from some ordinary activities, such as becoming soldiers. When discussing the concept of ‘normalcy’, Davies (2002) points out that during feudal times “the regnant paradigm was one revolving around the word *ideal*. If people have a concept of the ideal, then all human beings fall below that standard and so exist in varying degrees of imperfection” (p. 101, emphasis in the original). In other words, if this ideal was unreachable for all citizens, people’s impairments were just another sign of imperfection and not a reason for exclusion. Goodley (2017) and Ndlovu (2021) agree suggesting that people with impairments of any kind had a defined role in feudal society, as they participated in work chores and collective activities. All of these arguments would suggest that, although there have always been negative perceptions around people with physical or intellectual impairments, both the concept of disability and its use as a reason for segregation and exclusion is a relatively modern issue.

The contribution of historical materialism to disability studies fixes the beginning of the modern social construct of disability in the Industrial Revolution since, as Goodley (2017) points out, “Industrialization deskilled and impoverished disabled people who had previously worked in agrarian communities” (p. 83). This was due to the fact that many of them could not fit the demands of chain labour and ended up unemployed in the cities. The response to this new situation was the institutionalisation of people with

impairments which, paradoxically, served as a means to control and exclude 'disabled' workers and , at the same time, developed new forms of labour aimed at them such as the maintenance of the facilities in which they were secluded. The categorisation of people with impairments as faulty beings who should either adjust to the normative standard (mostly by medical means) or else be excluded is what is known today as the deficit model of disability (Goodley, 2017).

With the growth of the human service industry, later developments of capitalism provided opportunities for groups and organisations representing people with disabilities to challenge this model through historical materialism (Goodley, 2017). According to this materialistic explanation, disability is not the product of someone's individual impairments, but a consequence of the barriers created in the social environment towards those who cannot adhere to the normative standards, known as the social model of disability. As Goodley (2017) points out, "there is no doubt that disability would have lacked recognition as a political phenomenon without this materialist rationale" [sic] (p. 83).

Critical disability studies emerged in the 90s as a response to what many considered a limited view of the materialist imperative that viewed disability mainly as a socio-economic problem. Critical disability studies identify disability as a social construct based on how we interpret physical and cognitive differences, and the role representations of disabilities and impairments in popular culture plays in creating it, while also recognising the importance of impairments, its complexity and how they mark those living with them(Goodley, 2017). They also incorporated feminism, queer and postcolonial studies, recognising the relational component that emerges in the interactions between abled and disabled people. Creeshaw's intersectionality theory (1989), for instance, has undoubtedly played an influential role in this new approach "in plugging diversity studies into racialized politics that continue to dominate even today" (Goodley, 2018, p. 5). Thus, this theory has oriented the field of critical disability studies towards questioning "the possibilities of representation and accountability of scholarship and activism to all disabled people" (p. 6).

## Dis/ability complex and world building

In order to understand how ableism operates, Goodley (2018) invites us to consider the idea of all of us living within the 'dis/ability complex', which should be understood as "a bifurcated reality where just as disability is diagnosed so ability is further expanded" (p. 7). According to this premise, the more society is influenced by the ideas of self-sufficiency, autonomy and able 'normalcy', the more those who fail to meet up those expectations are rendered disabled, implying that ability and disability are opposite binaries dependent on each other. As this paradox expands, people, social values, grouping and individual human qualities are categorised on either side of the complex, such as 'disabled' and 'abled', 'mad' and 'sane' or 'dependent' and 'autonomous'. This recognition of binarism does not wish to place or divide humans into the different categories they might occupy in the continuum of the 'dis/ability complex', since it recognises that the roles we play or categories we belong to are beyond it. It rather acknowledges how 'ableism' and 'disablism' entangle with these binary categories or concepts to create dividing practices in which disabled people are othered and relegated to minoritarian positions while able-bodied and minded individuals are set to be preferred and thus have higher chances of succeeding in a world designed and ruled with their standard in mind (Goodley, 2018). Garland-Thomson (2014) refers to this world design as 'world building' whose premise is "that the shape of the material world we design, build, and use together both expresses and determines who inhabits it and how we use it to exercise the duties and privileges of citizenship" (p. 52). Garland-Thomson identifies two current world building initiatives: the first one is called 'inclusive world building' and seeks to integrate people with disabilities into the public world by creating an accessible, barrier-free material environment, valuing social diversity and supporting the civil and human rights-based understanding of disability encoded in legislation. The other is referred to as 'eugenic world building' "which strives to eliminate disability and, along with it, people with disabilities from human communities through varying social and material practices that range from seemingly benign to egregiously unethical" (p. 52). Garland-Thomson states that the contradiction between these two opposite stances happening simultaneously in our time raises the question on how to reconcile a world that both celebrates diversity and at the same time seeks standards of acceptable bodies.

One of the issues that needs to be tackled in order to reconcile these two different world building initiatives and to deconstruct the idea of disability is representation. Representation should be understood as of how disability is culturally portrayed through images and narratives and the impact it has in the so-called 'world building'. According to Garland-Thompson (2005), "representation structures rather than reflects reality. The way we imagine disability through images and narratives determines the shape of the material world, the distribution of resources, our relationships with one another, and our sense of ourselves" (p. 523). The current mainstream representation of disability is dominated by an ableist view since, as Goodley (2018) points out 'ableism' imposes a broad cultural logic of autonomy, self-sufficiency, and independence linked to the achievement of individual happiness where 'normalcy' is celebrated and craved, in which all citizens "contribute to, reproduce, and uphold the logics of ableism" (p. 6).

In the mainstream representation of disability, the above-mentioned historical positions are easily traced as stereotypes in which society mirrors disabilities. As Davis (2017) puts it, disabilities are often presented in cultural manifestations as challenges and tragedies designed for the audience to produce a limited range of responses such as sympathy, pity, compassion or even some kind of beneficent granting to such characters. The ultimate goal of this representation is not to portray an accurate depiction of people with disabilities, but to make 'able' citizens feel good about their own privileged position and 'normalcy' (p. 39). Bérubé (2005) agrees with this, stating that "literary representations of people with disabilities often serve to mobilise pity or horror in a moral drama that has nothing to do with the actual experience of disability" (p. 570), adding that Western literature of the past two millennia has highly contributed to reading disability as an index of Christian morality. According to this argument, disability is represented as a divine punishment after a moral failure that could be miraculously cured after the person's redemption. At the same time, it also works as an index for moral standing, offering abled characters opportunities to demonstrate their goodwill and compassion towards those perceived as lesser citizens (Bérubé, 2005).

Contemporary representations of disability characterise it as something that can and must be overcome by individuals and their choices. This could either happen in an explicit way, by means of medical and personal efforts, or metaphorically in a journey of self-discovery that will eventually lead the person with disability to 'triumph' over it (Davis, 2017). This particular type of representation is popularly referred to as

'inspiration porn', a term coined by Australian disability advocate Stella Young in her 2012 TED Talk. She argued that this representation turns people with disabilities into objects to look at so as to reassure citizens of their 'normalcy' and to 'inspire' them to put their problems into perspective by viewing disability as a terrible fate and managing to live with it as an extraordinary accomplishment (qtd. in Henningham, 2014). This view not only impacts individuals' perception of themselves since social stigma and the sense of somehow having failed to 'overcome' or 'beat' life's inevitable limitations pressure them not to identify themselves as persons with disabilities (Garland-Thompson, 2005, p. 524), but it also affects collective perception as "seldom do we imagine disability as an aspect of all lives that our society, government, and community should accommodate and include"(p. 525). Thus, it could be said that the more disability is portrayed under this optic, the more it restricts the lives of people labelled as such and also the imagination of those who fall within the normative standards towards creating a more inclusive world (p. 527).

Under this perspective, critical disabilities seek to challenge the mainstream and normalised representation of disability, unmasking it as a segregationist and oppressive system. At the same time, they aim to reimagine disability as a significant human experience that can happen in every sphere of life and should be thus accepted as a fact and integrated into our knowledge of human experience, history and culture (Garland-Thompson, 2005). Such reimagination is feasible as Bérubé (2005) cites as example the character of Dory, from Disney's *Finding Nemo* (2003). Although Dory's memory impairment is a source of comedy in the film, it is accepted by the rest of the characters without further explanation and there is no allegory attached to it. Moreover, the more she becomes a central character in the narrative of the film, the more those impairments turn into crucial assets to the success of the quest. In the same vein, Garland-Thomson (2005) mentions examples of advertisement that challenge the paternalistic and inspirational rhetoric, evoking fashion photoshoots conventions that force viewers to reconfigure their assumptions and integrate people with disabilities into the collective worldview.

To summarise, challenging disability representations, reimagining and symbolising them is a matter of social justice that not only helps us to reconcile and equalise world-building positions, but will hopefully bring us closer to an egalitarian society.

# CURRICULAR FRAMEWORK

Spain's most recent educational law, the *Ley Orgánica 3/2020, de 29 de diciembre, por la que se modifica la Ley Orgánica 2/2006, de 3 de mayo, de Educación (LOMLOE)*, and its regional ordinances regulate all aspects of mandatory education in the country, including those related to inclusion, curricular design and pedagogical principles to be used in any subject, including the English as Foreign Language (EFL) classroom. This curricular framework will focus on the Aragonese ordinance *Orden ECD/1171/2022, de 2 de agosto, por la que se aprueban el currículo y las características de la evaluación de la Educación Secundaria Obligatoria y se autoriza su aplicación en los centros docentes de la Comunidad Autónoma de Aragón*.

## Enacting Part: Pedagogical principles, accommodations and autonomy

The *Orden del Consejero de Educación, Cultura y Deporte, por la que se aprueban el currículo y las características de la evaluación de la Educación Secundaria Obligatoria y se autoriza su aplicación en los centros docentes de la Comunidad Autónoma de Aragón* contains several references to people with disabilities in its enacting part, which could be organised into three main axes. The first and most explicit one could be considered as the inclusive one, which guarantees the access, accommodations and success to those students labelled as 'with specific needs of educational support', or as the law calls them 'ACNEAES', and the subgroups of those 'with special educational needs' or 'ACNEE'. As early as in *Capítulo I Disposiciones Generales, artículo 3*, it establishes that secondary education in the region will be organised according to the principles of communal education and attention to diversity, taking into account the specific educational needs of students with disabilities or in a vulnerable position. It also states that any measures taken to cater diversity must never be a cause of discrimination that prevents students from achieving the goals and competences that grant the secondary education title. The entire *Capítulo IV Atención a las diferencias individuales, orientación y acción tutorial* regulates the right to receive curricular accommodations and be equally treated. This chapter also states the obligation to adopt inclusive curricular and organisation measures to ensure the achievement of the goals and competences of

secondary education as well as early diagnosis and intervention in collaboration with the families.

These chapters lead us to think that LOMLOE is willing to accommodate people with disabilities and attend to their needs. Nevertheless, as Timberlake (2020) indicates in her research about hidden ableism in educational activities, “Policy has been a tool for both moving the quest for equity forward, as well as keeping disabled students largely on the margins of schools and classrooms” (p. 85). Thus, as good as the intentions of the law may be, its application does not always guarantee an advancement towards inclusion unless it is performed from a critical perspective.

Another axe would be the one referring to general goals and pedagogical principles. Among the different chapters and articles that constitute the enacting part of the law, several of them make references to cultivate an inclusive view of society, respecting human rights and rejecting prejudices of any kind, such as *Capítulo II Ordenación del curriculum, artículo 8 Objetivos generales de etapa*. These references could be indirectly understood as an open door towards fostering a view of the world in which people with disabilities are respected, included and accommodated. However, the *Disposición adicional quinta. Actividades informativas y de sensibilización* establishes that the education department in charge will promote the distribution of information and realisation of different activities to promote equal opportunities and non-discrimination of, among other collectives, people with ‘some type of disability’. Moreover, those activities will be carried out by means of conferences, seminars and workshops. *Artículo 10 Principios metodológicos generales* cites Universal Learning Design (UDL) as a guide in the design of learning situations, implying again that catering to diversity should be present even before actual teaching starts. It also stresses the importance of using open, cooperative activities and diverse grouping as a means for students to achieve a better understanding of diversity as well as a better capacity to establish social relations.

So, even if the legislation claims to be based in a principle of non-discrimination and considers as one of its main goals to foster respect of diversity, it remains unclear if this goal will be promoted and achieved only through exceptional and isolated activities in the case of people with disabilities and other vulnerable collectives. According to Timberlake (2020), instruments and methodologies by themselves should not be viewed as an instant solution to ableism or to the lack of inclusion as their efficacy depends partially on professionals maintaining a critical perspective when applying them.



The third axe would be that of the teacher's role and the principle of autonomy. *Artículo 10 Principios metodológicos generales* cites that the teacher should be a role model due to his/her important influence on the students' development, their values and behaviours. This idea is aligned with Maley and Peachey's views about language teachers being "more than just teachers of language. Through what they teach and their attitudes and practices, they have an enduring influence on the future attitudes and personalities of their students" (2017, p. 7), pointing to the role teachers play in helping to change troublesome mindsets and in raising awareness about social issues. Byram et al. (2002) agree with this view in their guidelines towards developing an intercultural dimension in the English classroom, as they view teachers as human beings with particular experiences and prejudices that have a powerful influence on learners.

*Capítulo VI Autonomía de los centros* states that educational centres will have the autonomy to organise the groupings, subjects and areas and adopt diversity attention measures. The educational centres will arrange and define the curricula and will incorporate those arrangements into their educational project. In line with this autonomy, educational centres will take general decisions around methodology, didactic resources, grouping criteria and the full organisation of activities. When it comes to the materials to be used within the classroom, *artículo 60 Desarrollo del currículo* establishes that the department of education, in collaboration with teachers, will foster the elaboration of materials that favour the development of the curriculum and will boost the continuous training of teachers as a process of professional development linked to the design, application and evaluation of collaborative teaching practices. *Artículo 65 Materiales curriculares* recognises the autonomy of departments, didactic teams and didactic coordination organs to choose the textbooks and curricular materials to be used each academic year, providing that they are submitted to the curriculum established by the present ordinance. All of this implies that the materialisation of the statements made previously about promoting inclusivity and fostering diversity will ultimately fall on the education centres and the teachers, assisted by the department of education. While practising this autonomy, it is essential to be aware of the comments of Hodkinson et al. (2016) about cultural representation of disability in school textbooks, in which they concluded that textbooks and materials are based on a dominant worldview, so they can and, in fact, do reproduce stereotypes and inequalities that validate the current social order.

## Exit profile and key competences

LOMLOE establishes an exit profile for students, common to all Spanish regions, which results from all the objectives, key competences and specific competences acquired by students at the end of secondary education. Although there is no explicit mention of disability in the 10 items that compose the exit profile, there are several points stressing that students should develop a critical spirit, be proactive in identifying inequality and exclusion, and cooperate and coexist with others while valuing personal and cultural diversity. In addition, the exit profile reflects on the compromises made in the UN's SDGs in which disability is explicitly mentioned in SDG 4 "Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all", SDG 8 "Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all", SDG 10 "Reduce inequality within and among countries", SDG 11 "Make cities and human settlements inclusive, safe, resilient and sustainable" and SDG 17 "Strengthen the means of implementation and revitalise the Global Partnership for Sustainable Development" (United Nations, 2015). Thus, even if there is no specific reference to people with disabilities in the LOMLOE exit profile, it could be said that their rights are implicit in it.

Moreover, LOMLOE establishes 8 key competences whose development is essential to achieve the desired exit profile. These competences match the ones recommended by the Council of Europe as key competences for lifelong learning, which are the following: Literacy competence (CCL), Plurilingual competence (CP), Mathematical, scientific, Technological and Engineering competence (STEM), Digital competence (CD), Personal, social and learning to learn competence (CPSAA), Citizenship competence (CC), Entrepreneurship competence (CE) and Cultural awareness and expression competence (CCEC). All of them stress the importance of respecting diversity in alignment with the exit profile since, as the Council of Europe states, "Supporting people across Europe in gaining the skills and competences needed for personal fulfilment, health, employability and social inclusion helps to strengthen Europe's resilience in a time of rapid and profound change" (2018, p. 2). The Spanish curriculum explicitly states that what is to value is the cultural and linguistic diversity. But, since the concept of

disability is a social construct influenced by cultural views, it could be said that these key competences allow teachers to foster critical views towards it as well.

Whilst all key competences contribute to the exit profile, when it comes to this research about disability representation and EFL textbooks, specific attention ought to be drawn to three of them. Literacy competence (CL) is an essential part of any language teaching environment and, in this law development, literacy is viewed as a pillar to build one's knowledge and thought. The most positive aspect of the development of this competence is the value placed on multimodal communication. Multimodality is an interdisciplinary approach that conceives communication as much more than just language, considering it as a range of forms or modes that contribute to creating meaning, taking into account social interpretation, context and resources as well as investigating the social effects and impact on meaning of those modes' choices to convey a message (Jewitt, 2015). By introducing multimodality in the classroom, this competence would allow us to tackle complex issues and would become a powerful ally in challenging disability representation and reimagining it. For example, using multimodal ensembles, such as social media products in the classroom, would allow us to introduce the voices of people with disabilities in a central role since, as Jewitt points out, the term multimodal ensembles "draws attention to the agency of the sign-maker, who pulls together the ensemble within the social and material constraints of a specific context of meaning making" (2015, p. 72-73).

Personal, social and learning to learn competence (CPSAA) is another key competence relevant for this study as it stresses the importance of reflecting about oneself in order to foster self-knowledge, acceptance and promote personal growth. Its operational descriptor CPSAA1 cites "to strengthen one's resiliency, self-efficacy and the search of purpose and motivation towards learning" as one of the goals (Aragones curriculum, 2022). In the specific case of learning a second language, research has shown that motivation is a key factor in the process of second language acquisition. Dörnyei (2010) proposed three components in his L2 Motivational Self System that influence learners' motivation in achieving L2 proficiency: the Ideal L2 Self, or having an image of one's future in which we speak the L2; the Ought-to L2 Self, concerned with the attributes one believes has to achieve in order to meet expectations and avoid negative results; and the L2 Learning Experience which refers to the immediate components of the learning environment and experience. It could be argued that disability

representation as part of the L2 learning experience could have a great impact, as it would influence whether or not students with disabilities develop an L2 Ideal Self that becomes a proficient user of English.

The Personal, social and learning to learn competence also deals with the importance of collaborating with others constructively. In CPSAA3, “to recognise behaviours that go against coexistence and apply strategies to deal with them” is stated as one of the goals and CPSAA4 establishes as goal “to proactively comprehend others’ perspectives and experiences, and incorporate them in its own learning in order to work in group, distributing and accepting tasks and responsibilities evenly and applying cooperative strategies” (Aragonese curriculum, 2022).

Finally, the Citizenship competence (CC) revolves around analysing and understanding ideas related to social dimensions, respecting the values presented in the Spanish Constitution and human rights, respecting human diversity, developing a moral attitude that opposes any form of discrimination or understanding systemic relationships and adopting a sustainable and responsible lifestyle (See Weiman, C. 2001 for more information about the effects of inclusionary education programmes).

## English curriculum

The LOMLOE English Curriculum fully aligns with the CEFR in considering “language as a vehicle for opportunity and success in social, educational and professional domains. This key feature contributes to the Council of Europe’s goal of quality inclusive education as a right of all citizens” (Council of Europe, 2020, p. 25). The CEFR adopts a new approach to language teaching and evaluation, that is, the action-oriented approach. This approach recognises language teaching and learning as more than dealing with a set of forms, notions and features of the L2, recognising that conveying meaning in messages in a social context is more complex than just communicating information (Piccardo, 2014). The action-oriented approach considers the student or learner as a social agent that proactively interacts with the social world and demonstrates agency around his or her learning process (Council of Europe, 2020). One of the ideas behind this approach “is to design curricula and courses based on real world communicative needs, organised around real-life tasks and accompanied by ‘Can do’ descriptors” (Council of Europe, 2020, p. 26). These views on language learning and teaching open

the door to using language as a vehicle to explore and develop a critical position towards social stereotypes and attitudes, such as the ones around disability. This is in tune with Byram et al. (2002) who suggest that teachers should aim to help students understand, develop and engage with the social and cultural complexity of the world, as well as consider the idea of multiple identities in order to avoid stereotyping.

Since the action-oriented approach conceives real-life language use as a co-constructed reaction of meaning grounded in interaction, the CEFR constructs a descriptive scheme of competences, activities and strategies that, combined, will ultimately lead to language proficiency. The LOMLOE's EFL curriculum takes this descriptive scheme as a model to develop both the specific competences and the essential knowledges that are at the core of the curriculum, identifying 6 specific competences—Communicative, Production, Interaction, Mediation, Linguistic and Intercultural—and three essential knowledges—Communication, Plurilingual and Pluricultural. All of them are interdependent but, for the purpose of this research and because of their relation with the learners' perception of social issues, those that acquire more relevance are the Intercultural competence, and Pluricultural essential knowledge. As Byram et al. (2002) mention, intercultural competence is made of knowledge, skills and attitudes in combination with the person's social values. They state that the teacher's task is to help learners to develop attitudes and skills, since knowledge is defined as the implicit cultural understanding of certain social rules, practices and perceptions about oneself or others. For example, in the teaching orientations of the Pluricultural block for 4th of ESO, it is explicitly suggested to critically address some of the topics from the textbook in order to reflect about stereotypes, thus developing learners' intercultural perspective in the process.

From a pedagogical perspective, both the LOMLOE English curriculum and the CEFR recommend using real-world content and a task-based learning approach to teaching English in order for the learners to successfully develop the necessary skills to achieve proficiency. As Ellis (2003) points out, a task is a plan for a learning activity, primarily focused on meaning that seeks to engage learners to use the L2 in order to develop proficiency by communicating in order to achieve a goal. A task is not designed with any specific linguistic form in mind, but rather with a specific communicative need and a communicative outcome. In the process of the task, learners will engage in different cognitive processes that will influence their linguistic choices. Although, in terms of

disability representation, it could seem irrelevant to speak about how the content is organised or what didactic sequences to use, the task-based focus on meaning and framing of language within real-life communication could also highly contribute to integrate disability by implicitly presenting it as part of the world we inhabit and in which we interact. At the same time, it allows us to have tasks focused on challenging disability views and misconceptions using the above-mentioned cognitive processes such as reasoning or evaluation, thus turning language into a vehicle for inclusion.

# METHODOLOGICAL FRAMEWORK

As previously stated, the purpose of this research is to tackle the issue of representation of disability in the English classroom and how this could impact aspects of the EFL learning process such as motivation of learners with disabilities or the development of the competences presented in the CEFR and the LOMLOE curriculum. In order to do that, it is necessary to recognise the importance of conveying languages in a social context, fostering respectful interaction and learners' sociolinguistic awareness. For this purpose, a parallel analysis of both the textbooks' representation and the teachers' use of those materials is key.

This research used a mixed method that collected both qualitative and quantitative data in order to obtain an accurate view on the representation of people with disabilities in secondary English textbooks and its potential impact in the English learning process, as well as the English teachers' perceptions and preconceptions about disability that could potentially impact the exploitation of those materials.

The data were collected by two different means. One was the analysis of seven textbooks that are currently used in Spain's secondary education system(Annex I). These textbooks belong to three different publishing houses and cover all the different programmes available in secondary education in Aragón such as the regular English subject, bilingual BRIT programme and *diversificación* programme—used with students with learning difficulties that covers the basic essentials content of the English curriculum. All of them follow a synthetic syllabus, including topics and annexes such as literary content or grammar summaries, and have a range of pages between 88 and 141.

English teachers' perceptions and preconceptions about how people with disabilities are portrayed in their classroom materials were collected by means of a survey. This survey follows a quantitative-qualitative approach with questions that could be divided in three sections: demographic questions such as gender or occupation; multiple choice and Likert scales to measure their agreement level with stereotypes about disability representation; a close question about whether or not they have heard about 'ableism' and an open question for those who answered 'yes' asking them to provide a definition

for it. The specific questions and a detailed report of the answers can be found in Annex IV Questionnaire and Annex V Questionnaire data report.



# DATA ANALYSIS

## Analysis of materials

This analysis is organised by publishing houses considering the number of examples containing representations of people with disabilities in their textbooks, following a progressive order from the least to the most examples.

The book *Smart Planet 1* (2015) for 1st of ESO Ordinary Program published by Cambridge University Press had some real-world content oriented to provide glimpses of cultural traditions across the globe. However, it contained no representations or references to people with disabilities or limitations of any kind throughout its 128 pages. Given this situation, it is safe to affirm that people with disabilities are not present in the narrative of the book, which perpetuates their exclusion. This lack of representation conditions both the possibilities of students with disabilities to see themselves as proficient language speakers in the future and the collective development of the specific social competences of the standing LOMLOE Curriculum when it comes to promote an inclusive world view, since it becomes impossible for both the learners and the teacher to work on issues that are simply not there. In addition to it, the didactic sequence followed in the textbook—which is a Presentation, Practice, Production (PPP) model—and the type of syllabus used to design it—which was a synthetic one—also conditions the way meaning and, in a certain way, reality is presented to the learners. Although it is true that both meaning and form are essential for second language instruction, this kind of syllabus and didactic sequence mostly focus on practising linguistic features and forms, selecting material to fit with them and neglecting meaning by providing a simplified, decontextualised version of language which does not provide many alternatives in its exploitation, besides its intended purpose. Surely, teachers can improve or change this when using the material in their lessons by creating moments that focus more on the meaning content of, for example, readings. However, this exploitation will be limited by the characteristic upon which the material was created. Besides that, if we take into account that disability representation should present people as complex individuals beyond stereotypes, contextualised as part of the ordinary world, it could be affirmed that a PPP sequence and synthetic syllabus would be inadequate both for disability

representation and for the relationship it holds with the development of certain language competences.

Since it is a textbook for beginners, most topics deal with daily life ideas such as family, routines, school, among others, so it provides a great opportunity to reimagine disability and promote its inclusion as part of everyday life in a neutral, naturalistic tone that avoids objectification and the deficit model. For example, as it can be seen in Annex II: Materials examples, Figure 1 *Smart Planet*, the book has plenty of cartoons illustrating activities in which people with disabilities could have been easily included to provide visual representation, which could also lead to a task in which students compare how people perform certain activities differently, such as the listening exercise in page 13. Another alternative could be the reading about a multicultural school in page 15 which could also introduce a reference to students using non-verbal language or the size of the posters, introducing the idea that adaptations are not only beneficial for those with disabilities but for everyone else too, promoting a more complex view of communication while also providing opportunities for a diverse exploitation, as students could create their own accessible posters or pictograms related to given definitions. In addition, if the textbook was designed around communicative needs, it would give students more agency over the learning process and would normalise the issues presented, such as disability, fostering respectful cooperative interaction with them. For example, if the topic in Figure 1 was designed around the idea of speaking about oneself and others including people with disabilities performing activities or introducing themselves in any of the exercises, it would foster linguistic competences such as description or comparison that shed a neutral light on differences.

Overall, the book *Your World 3* (2022) for 3rd ESO *Diversificación* Programme published by Pearson Education contained three examples of representation of people with disabilities: a picture of a woman in a wheelchair, a listening exercise about a boy and his service dog, and another listening about someone who organises summer camps for blind people (this last two examples can be found in Annex II Materials, Figure 2 *Your world*). Although a very limited number, having more than one representation of disability could allow the teacher to exploit the materials towards the development of the intercultural competence specifically oriented to tackle the social construct of disability.

All of the examples are presented as real-world content to the learners, which positively contributes to the idea of including disability as a normal part of the human experience and to framing English in a communicative context. However, the lack of specific details makes it impossible to trace whether or not the people presented in the examples actually exist. In addition to it, both the synthetic syllabus and the PPP didactic sequence of the book create an unbalanced scenario that decontextualises the communicative purpose of language by its exclusive focus on form, creating a sense of unreality in any topic portrayed in the textbook. This fact would automatically rule out the possibility of the materials contributing to normalising disability as part of the human experience.

Two of these three examples represent disability in a multimodal ensemble, since they are listening exercises with written questions and pictures. The example wherein Finn, a teenager, talks about his service dog Nala could be considered to place people with disabilities at the centre of the narrative endowing them with agency. This example matches what was previously stated about multimodal ensembles in terms of giving the sign-maker—in this case the teenager—full agency over the message, resulting in a naturalistic representation of disability that slightly diverts from the usual deficit-based representation, even when speaking about adaptations. This fact is also enhanced by the contextualisation of this example in a daily life topic such as friendship, that highly contributes to normalising disability as part of the human experience. This view on disability from a naturalistic perspective also allows focus on meaning that allows both linguistic and non-linguistic tasks, as the student can be asked to make a list of the things the service dog does, or debate about animal-human interaction and friendship, while working at the same time on vocabulary and grammar features. Overall, this example could be considered the best among all the textbooks as it contained a neutral representation of disability that could be exploited in several ways in the classroom and may lead to both normalising disability and to students developing the desired competences of the LOMLOE and CEFR curriculum.

The other listening example focuses on the experience of an abled person that organises summer camps for blind people. Although it also provides a multimodal representation, the sign-maker of this multimodal ensemble is an abled person, displacing thus people with disabilities from the centre of the narrative and taking away their agency, creating a representation that is considerably based on a deficit model and

objectification. The subconscious message of this could easily be interpreted as people with disabilities becoming an object for abled people to pity and also to show their moral virtue by helping those perceived as less fortunate. Although its exploitation can also lead to work on some of the competences in both the LOMLOE and the CEFR, it would be almost impossible to work on the students' social awareness of disability since the text does not offer anything beyond the already accepted ableist view on it. This exercise could be improved if it would have placed one of the blind campers as the main sign-maker, talking about how this camp provided inclusive alternatives for visually impaired people. That change would not affect the linguistic side of the exercise in terms of focus on form but it would give both the learners and the teacher a much richer meaning content to work with, leading to more non-linguistic tasks that could foster interaction and cultural awareness. For example, the teacher could ask the students to reflect on whether or not their school is inclusive and how they could improve that.

The textbook indeed follows a PPP didactic sequence framed within a syntactic syllabus. Even if its take on language is more form or functions and notions oriented, it proves that it is possible to provide a rich meaning with a representation of disability simply by making a person with disability the true agent of the narrative. However, the limitations placed on the exercise due to its exclusive form-focused design severely restricts the possibilities to exploit it besides the intended comprehension exercise it was created for. Surely teachers can, as it was previously suggested, find ways to create alternatives but not without adding something else, such as a self-created items list for students to fill-up. Besides that, the choice of didactic sequence and syllabus could also explain the differences in representation of disabilities, since materials were probably selected according to their linguistic features with very little attention given to the meaning they conveyed.

Generally, every book of the series Burlington International English for the four levels of ESO Bilingual Program and the book *Think ahead* (2019) for 4th of ESO Ordinary Program published by Burlington Books has one example of representation or reference to people with disabilities; with the exception of *Burlington International English A2+* (2021). The examples discussed below can be found in Annex II Materials, Figure 3 *Burlington Books*.

Out of the four examples found, only one of them covers more than the linguistic mode, with most of them being small references to disability in fill-in-the-gap exercises.

Those exercises do not place disability at the centre of its narrative but rather use it as a casualty to develop another topic where the focus is purely on lexico-grammatical features. Besides that, they offer very little to the development of EFL specific competences or meaningful content that could be exploited in the classroom beyond its intended focus on form. In these cases, language is completely decontextualised, creating an unbalanced scenario with very little meaning, making the achievement of proficiency very difficult—or at least not the kind of proficiency that both the CEFR and LOMLOE aims to foster in students.

At the same time, as previously stated, it creates a sensation of artificiality in all the topics presented, including disability. For example, the exercise in the A2 book is framed within a topic about animals and presents the case of guide horses for blind people. The amount of text devoted to speaking about the horse in question makes the animal the true centre of the story, with disability becoming an excuse to speak about it. It is true that this example does not depict people with disabilities from a deficit model or objectifies them into inspiration, but that could be due to their scarce representation. The exercise has a video option which could be a richer multimodal ensemble and, given what was previously stated about multimodality allowing full agency of the sign-maker, could provide better chances of having a balanced form-meaning material wherein people with disabilities have more agency and are at the centre of the narrative. If in this video the woman, for instance, spoke about her service mini horse, it would be much more adequate material to exploit in the class than a mere fill-in-the-gap exercise given the context of disability. However, the video could not be accessed for the analysis of its content and effectiveness, and it is unclear whether or not learners can access it on their own or if it is up to the teacher to exploit those resources in the classroom.

This marginal representation of disability is more evident in the exercise from the B1+ book, in which people with hearing problems merely serve as an introduction to speak about how lip-reading techniques are used by gossip journalism. This exercise is framed in a topic about different languages so it could have been easily used to present a glimpse about deaf or hard of hearing people using different ways to communicate or to introduce the topic of sign language. This would present learners with a more wholesome image of communication beyond traditional literacy that would be aligned with the CEFR and the standing LOMLOE curriculum. Also, even as a fill-in-the-gap exercise, if the text was about sign language being the basis of other sign systems, it

could at the same time highlight the contribution of people with disability to society, serve as representation for the deaf community and provide meaningful content that could lead to limited but alternative exploitations, such as an informal debate about hidden contributions of minorities or looking for more information about sign language and its history. It could also be exploited along with the visual thinking routine ‘What do I see? What makes me think that?’ in which students could work in groups to reflect on the concept of ability and its limitations, thus practising comprehension, mediation, interaction as well as the intercultural dimension of disability representation.

The last example of fill-in-the-gap exercises comes from the textbook *Think ahead*, in which there are 55 words within an exercise that speaks about Derek Paravicini, a blind musician with a prodigious memory. In this case, a person with disability is indeed central to the narrative; but, since the text speaks about Derek through the writer’s lens, this central role does not translate in him having any agency about his own story. There are many reasons that lead us to affirm that the text falls under the category of objectification of disability as an inspiration heavily influenced by a deficit perspective: it is located within a topic about unusual talents with the title *Meet the superhumans*; it is the only representation of people with disability in the book; and, last but not least, it explicitly mentions Derek’s disability when, according to the text, it is completely unrelated to his extraordinary ability to reproduce melodies. Given the scarce examples of people with disabilities, every example could make a difference. However, the truth is that no matter how we rewrite these very few lines, framing them in a topic about unusual talents will always lead to objectifying Derek as an inspirational object. It would probably be much more beneficial to have examples of people with disabilities in other topics so as to normalise their presence in society in a more neutral light. For example, instead of few lines about extraordinary people, a topic about daily routines with a description that read “Katie is diabetic and she checks her insulin levels before school’s lunch” would provide a much more neutral example and, even if short, could normalise disability, connect with students with medical conditions and lead to an informal communicative exchange about the learners’ daily life.

The reading and listening practice titled *The human camera* is the last example from Burlington books and it is located in *Burlington International English B1* book. This is the only example that could be considered to be part of a multimodal ensemble, covering aural, linguistic and visual representation. In spite of having a person with disabilities

as the protagonist, the narrative voice is that of someone else, with only a few quoted declarations from the protagonist, whose agency is divested. The narrative voice deploys a view of the protagonist Stephen Wiltshire, an autistic man with a great artistic ability, completely based on a deficit model. It uses sentences that generalise the struggles of people with autism such as “People who are born with autism may be very intelligent, but they have difficulty communicating with others and some never learn to talk at all”, or characterises it as a negative trait stating that Stephen future did not always look bright because of his diagnosis, ending the text with the sentence “All in all, for someone who couldn’t speak until he was five, Stephen Wiltshire has not done too badly for himself”. At the end, the text plainly implies that Stephen was set to fail in life because of being autistic and late to develop oral communication skills. This last view could be labelled problematic not only from an ableist perspective but also in terms of how it presents communication as a mere oral delivery, thus denying the different dimensions of it stated in the action-oriented approach of the CEFR. It may also have a negative impact on students with disabilities, particularly those with autism or other cognitive conditions, as it is only fair to ask how an individual is supposed to see himself or herself as capable of achieving proficiency in English when the textbook is stating that people like them have problems with communication. At this point it must be said that these remarks bring nothing but ableism and limited perceptions on communication, hijacking the successful achievement of the action-oriented approach competences and of students developing inclusive views or social awareness towards disability.

In addition to the ableist remarks, the narrative voice spends more time crediting Stephen’s family and teacher for helping and encouraging him than actually discussing his artistic talents, implying through adverbs such as ‘luckily’ that Stephen’s success is the product of abled people’s help and not of his own merit. By the end of the text, Stephen is reduced to an inspiration object that has ‘overcome’ his limitations thanks to abled people, instead of a remarkable artist that uses his autistic traits combined with his ability to draw to create extraordinary pieces.

The matter of whether or not Burlington books representation of people with disabilities provides real world content is a complex one. The only two examples whose veracity can be tracked are those of Derek Paravicini and Stephen Wiltshire, who are real artists with social media profiles and easy to find in online simple research. The problem lies when, in doing that simple online search, one realises that their portrait

made by Burlington textbooks heavily diverts from reality. Derek Paravicini is actually a blind autistic man whose ability to reproduce melodies is a savant trait of this autism, while in the textbook he is just a man who has an extraordinary ability for music in spite of his blindness. Stephen Wiltshire is a celebrated artist with his own website, books and counts millions of followers on social media platforms, where he expresses himself in full agency about his work and life. Although he is occasionally assisted in his work by his sister, even her tone and message when speaking about him is the complete opposite of what is conveyed in the textbook. It could be argued that, due to the learners' level of language proficiency, real world content needs to be adapted but this concept refers to linguistic form adaptations. Burlington's divergences could hardly be related to form and are more aligned with an ableist view that heavily manipulates reality and, therefore, the meaning of the text. As it is known that, in order to be effective, one of the principles to teach a second language is that instruction should be focused on both meaning and form, one might wonder how having a distorted meaning may impact English learning and proficiency acquisition. It is also fair to ask what impact this distortion can have on the possible exploitation of the material to develop the students' intercultural competence related to disability representation.

These particularly problematic examples could be improved if, instead of reinterpreting reality, Burlington took the countless real materials available in which Stephen and Derek express themselves and used the transcript to create the exercises, only doing touch ups in order to adapt form to the intended learner's level of proficiency. For example, in the case of Stephen Wiltshire, it could transcribe some of his declarations about his painting process and himself and also those of his sister. Doing so would result in two small texts instead of one that not only creates an accurate representation but also offers more diverse possibilities when it comes to their exploitation in the classroom. For example, part of the class could read Stephen's part and the other part would read his sister's and then explain it to the classmates who did not read it in a mediation exercise. This could lead to a discussion about the concept of ability, self-reflection about the inherent qualities students have that may help them achieve things, and a way to work on how to describe a process in steps based on the ones Stephen takes in order to create his pieces. Also, using Stephen's real declarations would give him full agency over his message, which could result in an engaging material



that could bring motivation to students with disabilities, as they might be able to connect with his story.

As was discussed in the analysis of Pearson Education textbook, Burlington books also follow a synthetic syllabus with a PPP didactic sequence that prevents representations of people with disabilities to be framed within real-life language tasks, thus conditioning the possibility of reimagining disability as part of society's daily life. It could also be argued that the representation provided of people with disabilities is not intentional, but rather a casualty of the text fitting the functions and notions required in the topic.

## Analysis of the survey

While the materials are an essential part of instruction, at the end of the day it is up to the teacher to decide what will enter the EFL classroom and how it will be used. As previously stated in the methodological framework, the present survey intended to provide a small overview on teachers' perceptions and preconceptions on disability. It was distributed between secondary school teachers of English and the students of the *Master de profesorado de secundaria* doing the English specialty during the academic year 2022-2023, collecting 25 valid answers. From a demographic perspective, 48% of the participants were between 23-30 years old, with the rest of the participants moving between 35 to over 55 years of age. When it comes to their occupation, answers were even with 52% of the subjects being Master students and 48% being active teachers. The answers showed a correlation between the age of the subjects and their occupation, as all subjects from the 23-30 years old group were Master students. Thus, the present analysis will take the participants' occupation as a variable, comparing the answers of both the master students and the teachers in active. Since only 3 out of the 15 answers came from male subjects, gender was dropped as a possible variable.

As for what they considered more important when selecting content for the English classroom, percentages show that teachers in active found actuality of the topic and lexico-grammatical features to be the most important aspects, with a percentage of 31,03% of the answers, closely followed by opportunities for critical discussion with a 27,59% percentage. When it comes to Master students, actuality of the topic was considered with a 26,47% percentage, opportunities for critical discussion with a

23,53%, and representation of minorities with another 23,53 %, being thus the most important aspects when selecting content for the English classroom. As can be seen, both groups were aware of the importance of developing critical thinking in students and the need for real world content, although actual teachers seemed more aware of the importance of also keeping a focus on form in order to achieve a successful instruction. However, the fact that they do not consider representation of minorities as important when selecting content leads us to wonder where or how critical discussion of disability will be addressed in the English classroom, or if it will be addressed at all.

When asked whether or not they agree with the statement “English textbooks contain enough depictions of people with disabilities/health conditions”, half of the teachers declared to be neutral, 41,67% disagree and 8,33% agree with it. Students massively expressed their rejection to the statement, with 84,61% of them answering either strongly disagree or disagree, and a 15,38% of them answering neutral/never thought about it before. These results show that both groups are generally aware of the lack of inclusive representations of disability in English textbooks, but the students are more prone to criticise the materials’ approach to the topic than active teachers. Perhaps the reason for this difference could lie in the students’ lack of exposure to the materials leading them to be more critical, while active teachers had a more pragmatic acceptance of them.

When it comes to the statements based on disability tropes, when asked whether or not they agreed with the statement “I think people with long term diseases are fighters”, most teachers answered either strongly agree (66,67%) or agree (25%), whereas Master students’ answers were more diverse, with only a 15,38% of them strongly agreeing, a majority of them answering neutral (46,15%) and an 15,38% either agreeing or disagreeing. This tendency repeated in the statement about people with disabilities being an inspiration, with most of the teachers answering either strongly agree (25%) or agree (58,33%), while Master students’ answers showed parity between the agree and disagree percentages (30,77%) and the neutral and strongly disagree percentages (15,38%). The statement about people with autism collected a mixed range of answers from both groups with similar percentages , although Master students’ rejection numbers were still higher than the teachers’ ones ( 61,53% of disagreement versus 41,66%). Finally, the statement about people with Down syndrome showed similar results, with 33,33% of the teachers rejecting it versus 61,54% of the Master students.

All of this could indicate that Master students had a more diverse view of the matter and were prone to reject or doubt the tropes presented to them.

In terms of the participants' awareness of the concept of ableism, only six of them had heard about it and were able to provide a definition and, out of those six, five were Master students. Most of those definitions identified ableism as a form of discrimination against people with disabilities, as well as the misconceptions, prejudices or stereotypes that surround them. This reduced number proves that, even if the Master students' group were prone to question stereotypes, there is a lack of actual knowledge about the specific practice of ableism and how it operates in both active teachers and Master students, which could condition the possibility to address disability representation and stereotypes in an effective way in the EFL classroom.

# DISCUSSION & IMPROVEMENT

## PROPOSAL

As stated in the analysis of textbooks, disability representation examples are scarce and offer either very limited or ableist views on disability, sometimes even both. Most of the portraits of individuals with disability depict them as beings with limited agency, falling into stereotypes and mostly serving a lexico-grammatical purpose dictated by a PPP didactic sequence and a synthetic syllabus, thus contributing to cast a sense of unreality over them. Even when those depictions come from real world examples, they are heavily manipulated beyond the expected form, fitting into an ableist reinterpretation and increasing the already stereotyped representation of disability in society. In addition, the examples offer very little opportunities to develop the specific competences required by the EFL LOMLOE curriculum. This results in almost non-existent, decontextualised, and ableist representations with very limited possibilities of exploitation in the classroom.

To begin with, it is necessary to acknowledge that the most basic and essential action to improve the current situation would be to actively include individuals with disabilities in different parts and topics of the textbook. As mentioned before, it is impossible to address, normalise or work on disability if it is just a glimpse through the pages. In addition, it would be advisable to place those representations in topics dealing with daily issues rather than presenting them as extraordinary, so as to avoid falling into the inspirational objectification trope. These extraordinary stories are believed to provide a positive representation of disability but, since cultural constructs cannot be avoided, as long as these representations constitute the only presence of disability within the textbook, they will keep feeding a very limited, comfortable, ableist view on it. In other words, EFL materials need more people with disabilities, limitations and/or explicit health conditions in different circumstances and assuming different roles. Another necessary change would be to endow individuals with disability with agency within the narrative, as the example from Stephen Wiltshire's reading showed. In contrast with Stephen Wiltshire's example, the one where Finn speaks about his service dog Nala proves that, when people with disabilities use their own voice in full agency, the

resulting representation is more naturalistic and far from stereotypes, providing a richer and more authentic meaning to exploit in the EFL classroom. Both these changes would be especially relevant to increase disabled learners' motivation, as it would contribute to creating a sense of belonging that would positively impact the development of an Ideal L2 Self proficient in English.

It would be simplistic, however, to assume that including a couple more people with disabilities speaking about themselves will constitute the whole solution. The implementation of the above-mentioned measures would constitute an improvement from the current situation, but they would only address the matter of representation from a general point of view that, given the structuralist nature of ableism in society, would still be very limited. From an EFL learning and teaching perspective, a significant part of the limitations that arose from the analysis of books were related to disability being framed in PPP sequences and synthetic syllabuses. Although the importance of form instruction to achieve proficiency in a foreign language is undisputed, having sequences and syllabus that submit everything to it only results in the neglect of meaning that limits both the learning and the instruction. First, even if attention were paid to the topic selection, the amount of adaptation required to fit the desired form would result in a diluted version of both language and reality that cast a false shadow over both the use of English and any issue portrayed on it. This falsity only worsens the situation of disability representation, which is already limited by stereotypes and denied as part of the human experience. Finally, having materials designed with such a specific and narrow purpose severely limits their exploitation to the purpose they were created. As can be appreciated in the example from *Your world* with Finn and his dog Nala, it is possible to have content that displays a non-ableist view of disability and still provides very little opportunities to exploit it in the classroom besides its intended purpose. Surely, teachers would be able to come up with alternatives to exploit it, but not without adding extra or self-designed materials that would allow competence-based work.

As stated above, complex topics such as disability, or any other social construct, require an extra attention to the meaning conveyed in its portrait, as they cannot afford to be more limited than what they already are. In addition to it, both the LOMLOE competences and the action-oriented approach calls for materials that are richer enough to provide opportunities to work towards them. In terms of addressing the topic of disability and its representation in the EFL classroom, this translates first in the use of

real-world multimodal material, since it would not only allow the desired agency to its disabled protagonist but would also affirm its existence as part of society and provide the opportunity to work on different skills and multiliteracies. Lastly, this real-world content, even if not multimodal, should be framed within a task-based sequence, or at least be rich and complex enough to allow an open, flexible approach to it.

In order to illustrate all of the above, two task cycle proposals and classroom materials can be found in Annex VI. Both these tasks have been created using as a basis a multimodal material in the form of a short video from an online platform that presents a piece of news about a famous toy, a Barbie Doll, partnering with a disabled actress to include dolls with disabilities within its range. The original material was selected attending not only to the above mentioned criteria about disability representation but also to the following: the suitability of the topic and its closeness to students since, even if they no longer use toys, it is an object that they are familiar with, the attainability of the video in terms of its duration and use of English; its multimodal possibilities in terms of providing input—as it showcases on screen text, image, audio and sign-language; and the possibility to generate a cognitive shock in students in the form of presenting them with a change in a familiar object and exposure to a type of bilingualism and use of the language they might not be familiar with—i.e. that of the deaf community. In the case of the task cycle for B1-B2 students, a written text about the same topic has also been selected according to the same criteria as the video although, in terms of language, it might be necessary to adapt the text to the learners' proficiency, as the one used in the accompanying materials. It is necessary to bear in mind, however, that those adaptations can and should be made exclusively towards form, without altering the meaning of the text.

This short multimodal piece and its complementary reading tackle the issue of representation of disability as presented by its own protagonists but, because of its real and non-stereotyped portrait, there are multiple other topics that could be explored such as self-perception, childhood memories, consumption or even gender. This multi-layered complexity allows working on multiple key and specific competences, particularly in the EFL domain, since all of them could easily be contained in a plan<sup>1</sup>,

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<sup>1</sup> 'CE.LEI.5 Plurilingualism' has not been included in the task cycles as there is no specific work on it, although it could be argued that any work carried out in the EFL classroom by a group of learners implies some degree of plurilingualism happening.

providing the teacher with choices to either work organically in all of them or focus on a few according to the learners' needs. In addition to it, by not being limited to a particular function, notion or linguistic form, it provides opportunities to work both with a traditional approach—such as the one in the cycle 'Toys like us'—with comprehension exercises and more guidance for less autonomous learners, or with alternatives focused on reception, production and mediation skills, such as the one in the cycle 'The power of representation'. To summarise, this original, non-ableist, multimodal material not only normalises disability traits, such as sign language or limbic differences, but also provides opportunities to have an open discussion and tackle learners' preconceptions while at the same time allowing flexible work on the necessary skills to foster a proficient level in English according to both LOMLOE and the action-oriented approach views.

However, all these possibilities and suggestions for improvement in the EFL materials ultimately depend on classroom exploitation. As observed in the results of the survey, active teachers failed to identify ableist stereotypes and most of them declared themselves as neutral or answered that they have never thought about the number of people with disabilities portrayed in EFL textbooks, which probably means that they may be prone to exploit materials from an ableist perspective no matter how careful their design is. Future teachers showed a certain awareness of the lack of disability representation and were generally prone to either reject or at least doubt stereotypes but, since only a few people in both the active teachers and future teachers' groups knew and could provide a definition for ableism, it seems unlikely that those future teachers will be able to identify stereotypes or provide alternative non-ableist exploitations, especially after repeated exposure to EFL textbooks as the current ones. Because of this, the final but equally important suggestion for improvement of disability representation in the EFL classroom would be to provide EFL teachers with training related with ableism, disability tropes and the power of inclusive representation in their classroom materials.

# CONCLUSIONS

The purpose of this research was to determine the approach to the topic of disability in Spain's secondary education EFL subject and its relationship with the EFL learning process. The collection, analysis and discussion of data has led to several conclusions.

To begin with, it is safe to affirm that disability is underrepresented in Spain's EFL secondary education materials and its scarce representation often displays an ableist and stereotyped view that either objectifies individuals with disabilities as inspirational or pitiful objects or pushes them to a marginal appearance while dealing with other topics. Although some of the representations analysed in this research placed individuals with disabilities at centre of their narratives, they were never given agency to represent themselves, but rather submitting them to a narrative voice that intensified the ableist gaze upon them.

When it comes to the relationship of this portrait with the EFL learning process, the contextualisation of these already narrow views on disability in synthetic syllabuses and PPP didactic sequences that focus EFL instruction mostly on form and neglect meaning contributes to limit disability representation even more in two different ways. Firstly, it fails to normalise disability as a part of human experience by casting an artificial light in any issue framed within it. Secondly, the simplification of the content and an extremely specific design severely limit the possibilities to explore the topic beyond its intended form focused purpose.

These two points hold an impact on the EFL learning process and the acquisition of English proficiency as aimed in the LOMLOE curriculum and the CEFR action-oriented approach, since the failure to provide rich and meaningful content conditions both the possibility to foster learners' social awareness regarding disability and to work on the development of the different necessary competences recognised by the EFL curriculum. Given this situation, it is almost impossible to imagine that students will become the social agents that critically use English as a vehicle to communicate and interpret reality around them, as the CEFR aims them to be—at least when it comes to the social construct of disability. Besides that, it is the opinion of the author of this research that stereotyped and narrow representations of disability may have a negative impact on disabled



students' motivation towards the EFL subject, since they fail to provide them with models they can identify with in order to create Dörnyei's Ideal L2 Self.

As for the survey results, they showed that active teachers lack awareness about the situation of disability in their textbooks and are prone to believe ableist stereotypes, while future teachers are more aware of the lack of disability representation and are prone to either doubt or disagree with the stereotypes presented. However, since very few of the participants in the survey knew and could provide a definition for ableism, it seems unlikely that neither active nor future teachers have the skills or resources to exploit any material containing disability representation without falling in the ableist construct that surrounds it.

All of the above lead the author of this research to propose as measures of improvement the inclusion of more people with disability with full agency over their representation and the use of real-world content framed within didactic sequences, such as task-based learning—which allows to work on competences and to explore the complex topic of disability beyond stereotypical views. Another key point is the need to provide teachers with training about ableism, so that they have the resources to tackle disability-related content in the EFL classroom.

It is necessary to acknowledge, however, that the results discussed in this dissertation and therefore its conclusions and suggestions for improvement are conditioned by the limitations of the conducted research both in terms of content, space and time. Further research using larger and more representative samples should be conducted in order to either confirm or deny them. Besides, some of the issues that have arisen, such as how an excessive focus on form conditions the perception of reality or the impact of representation in EFL materials on disabled students' motivation, would probably benefit from further research that is solely focused on them.

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# ANNEX I: TEXTBOOKS ANALYSED

Cambridge University Press	Pearson Education	Burlington Books
Smart Planet 1ºESO	Your world 3 (Diversificación program)	Burlington International English A2 (BRIT program)
		Burlington International English A2 + (BRIT Program)
		Burlington International English B1 (BRIT program)
		Burlington International English B1 + (BRIT Program)
		Think Ahead 4ºESO

# ANNEX II: MATERIALS

Figure 1. Smart planet.

## Our world 1

**Watch**

- p11 The Yellow Ferrari
- p15 Young Scientists
- p16 Where I'm From
- p109 What's Pangaea?

**Discovery EDUCATION**

**Watch**

**Language**  
Favourite things  
Countries, nationalities and languages  
Possessive adjectives  
Possessive 's  
Question words

**Speak and write**  
Give personal information  
Write a personal profile

**Culture**  
A multicultural school

**Across the curriculum**  
Geography

**Read and listen**  
Read about a teenage sailor  
Listen to a conversation between two new friends

**BE CURIOUS**

Look at the photos and pictures in Unit 1. Find ...

- a pink boat.
- a flag with a dragon.

Unit 1 9

## Vocabulary

### Favourite things

**1** Look at the photos and match them with the things in the box.

football trainers games console books rollerblades guitar headphones MP3 player skateboard mobile phone computer comics

**1** games console

**2** Listen, check and repeat.

**3** Where do we usually use the things in Exercise 1. Complete the table.

inside	outside	both
		games console

**Work with a partner. What are your favourite things?**

A. My favourite things are my mobile and my blue trainers.

B. Cool! My favourite thing is my guitar.

Unit 1

## Jessica Watson

*—a teenage hero!*

This is Jessica Watson. She's Australian and she's 16. She's a sailor. Her yacht is the *Pink Lady*. Pink is Jessica's favourite colour! Jessica and the *Pink Lady* are on a trip around the world from Sydney Harbour in Australia, over the Pacific, Atlantic and Indian Oceans, and back to Sydney. That's 23,000 miles! She's on the Indian Ocean now.

Jessica's friends and family are in Australia. She speaks to her mother and father every day on her satellite phone. Her satellite phone is very important. It's her connection with her family — and the world.

Jessica's yacht, the *Pink Lady*, is her favourite thing. And the sea is her favourite place!

**FACT FILE**

NAME: Jessica Watson

NATIONALITY: Australian

RECORD: The first teenage girl to sail solo around the world.

**FACT** About 70% of Planet Earth's surface is water!

**Reading**

**1** Look at the photos of Jessica Watson and the fact file. Why is she famous?

**2** Read and listen to the text about Jessica Watson. What is her favourite thing?

**3** Read the text again. Correct the sentences.

- 1 Jessica is from the USA.
- 2 Jessica is in her house in Australia.
- 3 Her mother and father are on the *Pink Lady*.
- 4 The *Pink Lady* is Jessica's connection with the world.
- 5 Her favourite place is Australia.

**Discovery EDUCATION**

**11** The Yellow Ferrari

Find out about an Italian teenager's favourite thing.

Unit 1 11

## Grammar 1

### Possessive adjectives

*"The sea is her favourite place."*

subject pronouns	I you he she it we you they
possessive adjective	my your his her its our your their

**1** Look at the table. Find all of the possessive adjectives in the text.

**my**  
Here's my best friend, Lucy. Her favourite thing is her bike. She's with her brother, Tom. His favourite thing is his skateboard. Their dog, Zack, is in the picture. Our dog, Blackie, is also there.

**2** Read the text. Choose the correct words.

**1** **my**  
This is me and 'my / your' friends. That's David and 'his / her' brother Jake, and Laura and 'his / her' friend Maria. We're on 'their / our' skateboards. My skateboard is a present from 'our / my' parents. We're good at skateboarding! What's 'your / you' favourite sport?

### Possessive 's

*"Jessica's yacht is her favourite thing."*

Use a name or a noun + 's to show possession. The *Pink Lady* is Jessica's yacht.

**3** Look at the table. Write sentences with possessive 's.

**1** My sister / bike / is / new.

**1** My / sister / bike / is / new.

**2** Jake / computer / is / great!

**3** My / mum / car / is / small.

**4** My / dog / football / is / old.

**Your Turn**

**4** Ask three classmates 'What's your favourite thing?' Write their answers.

Pablo's favourite thing is his new games console.

Unit 1

## Listening and Vocabulary

1

- Look at the picture. Where are the young people?
- Listen to three of the young people talking. Are Sam and Pedro friends?
- Listen again. Choose the correct answers.
  - It's ...
  - Sam's ball.
  - Pedro is ...
  - Jack is Sam's ...
  - Jack is ...



### Countries, nationalities and languages

'Are you Spanish? No, I'm Mexican.'

- Match the words in the box with the numbers in the table.

Colombian Brazilian British Canadian English (x2) Moroccan Polish

1 Canadian

country	nationality	language
Spain	Spanish	Spanish
Canada	...	English and French
Colombia	...	Spanish
Australia	Australian	...
the USA	American	...
the UK	...	English
Poland	Polish	...
Morocco	...	Arabic
Brazil	...	Portuguese
Japan	Japanese	Japanese



Get it right!

We use capital letters with countries, nationalities and languages: Spain (x Spain).

- Listen, check and repeat.

Pronunciation: Word stress p10

Your Turn

- Work with a partner. Answer the questions.

- Where are you from?
- What nationality are you?
- What languages do you speak?

A: Where are you from? B: I'm from Spain.

Unit 1 13

## Grammar 2

### Question words

'Who's the boy in goal?'

question word	be	subject	answer
Where	are	you (from)?	Canada
What	is	your favourite thing?	My guitar.
How old	are	you?	12
Who	are	your classmates?	Philippe and Rachel
When	is	your birthday?	In September.

Grammar reference: page 121

- Look at the table. Match the questions with the answers.

1 c

- What's your favourite thing? a I'm from Mexico.
- Who's your best friend? b I'm 14.
- How old are you? c My skateboard.
- Where are you from? d On Tuesdays and Thursdays.
- When are your Spanish classes? e Jack.

Get it right!

We use on with days of the week: My English class is on Thursdays. (x My English class is in Thursdays.)



14 Unit 1

- Complete the questionnaire with where, when, what, who and what time.

1 What

- ... your English teacher's name? Dennis.
- ... your teacher from? Australia.
- ... your English class? On Thursdays.
- ... your English class? At three o'clock.
- ... your partner in class? Karl.
- ... your favourite thing about your English class? Dennis! He's a very good teacher!

- Write the words in the correct order to make the questions.

1 What's your name?

- is / name / What / your / ?
- birthday / When / your / ?
- you / are / I / old / How / ?
- are / Where / from / I / you / ?
- friends / your / are / Who / ?
- English class / your / When / time / is / ?

Your Turn

- Work with a partner. Ask and answer the questions in Exercise 3.

A: What's your name? B: Diego.



## Reading: Culture

1

### A world of EDUCATION



Britain is a very multicultural country. Children in British schools come from all over the world. Montford Secondary School is a typical example.

The 'Hello' poster is on the wall of a classroom in Montford Secondary School in Cardiff. Cardiff is the capital city of Wales, in the UK.

Montford is a small school with 800 pupils, but the children are from a lot of different countries: Poland, Pakistan, China, a lot of African countries and, of course, Wales. The children speak about ten different languages, including Welsh and English.

Nafisa is 12 years old. She's from Pakistan: 'I love the school. It's interesting. We meet children from other countries. I'm interested in their cultures.'

Piotr is from Poland: 'It's great here with children from different cultures. My best friend is Alexander. He's from Romania!'

Montford isn't a big school, but it's very international and it's a very nice place!



- Look at the 'Hello' poster. What languages can you see?

- Read and listen to the text about a school. Answer the questions.

- What country is the school in?
- Why is the school international?

- Read the text again. Answer the questions.

- Where is the 'Hello' poster?
- What is the capital of Wales?
- Where are the children at the school from?
- What is Nafisa interested in?
- Who is Piotr's best friend?

Your Turn

- Work with a partner. Answer the questions.

- Are there any different nationalities at your school?
- What languages do they speak?
- Are any of your friends from other countries? Where?

1 Miguel Angel is from Colombia.

FACT The Welsh flag is green and white with a red dragon. Other countries with dragons on their flags are Malta and Bhutan in Asia.



Discovery Education

12 Young Scientists

Find out about other young people from around the world.

Unit 1 15

## Speaking



### Meeting and greeting

- Mariana and Joana are at a language school. Listen and complete the conversation with the words in the box.

And Hello Nice Hi What You



1 Hello

Mariana: ... Is this class 1C?  
 Joana: Yes, it is. Are you in this class?  
 Mariana: Yes, I am. ... you?  
 Joana: Yes. My name's Joana. What's your name?  
 Mariana: Mariana.  
 Joana: ... Mariana! ... to meet you!  
 Mariana: ... too! Where are you from, Joana?  
 Joana: I'm from Lisbon in Portugal ... about you?  
 Mariana: I'm Spanish. I'm from Granada.

Functions

Hello. Hi. You too.  
 And you? Nice to meet you! What about you?

- Listen and repeat the words and phrases in the Functions box. Translate them into your language.

- Work with a partner. Practise the conversation in Exercise 1.

- Change the words in bold in the conversation in Exercise 1. Use the information below. Practise the conversation with a partner.



16 Unit 1

## Writing

### A personal profile

- 1 Look at the photo and read Ana's profile. What are her interests?

**TEEN WEB** PROFILE



**My name's Ana Sánchez.** I'm 12. My birthday's on 13<sup>th</sup> March. I'm Spanish and I'm from Malaga. My dad's Spanish but my mum's from Manchester in England. My school is IES Salvador.

I like music and sport. My favourite music is hip hop and my favourite sport is basketball. I'm in a team at school. We practise on Tuesdays. We're very good! My favourite thing is my New York Nets shirt. They're my favourite team.

### Look at Language

#### CAPITAL LETTERS

- Use capital letters ...
- to start a sentence. (*Hello, Tom ...*)
  - with names and places. (*Harry, Manchester*)
  - with countries and nationalities. (*Spain, Polish*)
  - with months and days of the week. (*February, Monday*)

- 2 Find examples of each use of capital letters in the text in Exercise 1.

- 3 Correct the sentences.

- 1 I live in Andaluca.  
 2 my birthday is on 6<sup>th</sup> december.  
 3 I speak spanish and chinese.  
 4 my favourite city is paris.  
 5 My favourite day of the week is saturday.

### Look at Content

In your personal profile you can include this information:

- name
- age
- birthday
- nationality
- town / country
- languages
- interests
- favourite things

- 4 Read about Ana again. What information from the Look at Content box is not in her profile?

### Get Writing

#### PLAN

- 5 Plan your personal profile. Use the list in the Look at Content box and make notes.

#### WRITE

- 6 Write your personal profile. Use your notes from Exercise 5 and the language below to help you. Write at least 70 words.

name  
 My name is ...  
 age  
 I'm ... 12  
 birthday  
 My birthday is on ... 1<sup>st</sup> / 2<sup>nd</sup> January / February  
 nationality  
 I'm ... Spanish / Brazilian  
 town / country  
 I'm from ... Gijón in Spain  
 languages  
 I speak ... Spanish / Basque  
 interests  
 I like / love ... basketball / my skateboard  
 favourite things  
 My favourite thing / music / group / sport is ...

#### CHECK

- 7 Can you say YES to these questions?
- Is the information from the Look at Content box in your profile?
  - Are the capital letters in the correct places?

Unit 1 17

## Review

### Favourite things

- 1 Write the word(s) for each picture.



### Countries, nationalities and languages

- 2 Complete the sentences with a nationality or language.

- 1 Canadian  
 1 I'm from Canada. I'm ...  
 2 I'm Colombian. I speak ...  
 3 I'm from Brazil. I'm ...  
 4 I'm from the UK. I speak ...  
 5 I'm Moroccan. I speak ...  
 6 I'm from Poland. I'm ...

### Possessive adjectives

- 3 Complete the sentences with the correct possessive adjectives.

- 1 His  
 1 This is my brother. ... name is Harry.  
 2 This is my sister. ... name is Anita.  
 3 We're from this town. That's ... house.  
 4 Those are my friends. ... names are Tom and Alex.  
 5 Are you a student? What's ... name?  
 6 ... name's Beatriz. I'm from Mexico.

Unit 1 review

### Possessive 's

- 4 Complete the sentences with the noun 's.

- 1 Lucy's trainers are red.  
 1 (Lucy) trainers are red.  
 2 (sister) My ... favourite colour is yellow.  
 3 (Steve) ... car is green.  
 4 (Dad) ... photos are great.  
 5 (friend) Her ... brother is a teacher.  
 6 (Lauren) ... rollerblades are new.

### Question words

- 5 Match the two parts of the questions.

- 1 d  
 1 Who ... a is your name?  
 2 When ... b old are you?  
 3 What ... c are you from?  
 4 How ... d is your teacher?  
 5 Where ... e is your English class?  
 6 What ... f is your favourite sport?

### Cumulative grammar

- 6 Choose the correct words to complete the conversation.


- 1 a  
 Jess: Hello! ...'s your name?  
 Dan: I ... name's Dan.  
 Jess: Hi, Dan. I'm Jess. This is I ... friend, Julia. ... family is from Mexico.  
 Dan: Hello, Julia. Nice to meet you. I'm from England.  
 Julia: Hi, Dan. Is that I ... MP3 player? I ... great!  
 Dan: No, it's my I ... MP3 player. I love music. Who about you?

- 1 a What b Where  
 2 a Our b My  
 3 a your b my  
 4 a Her b his  
 5 a your b their  
 6 a its b its  
 7 a sister's b sisters



Figure 2. Your world

**7.5 Listening and Speaking**  
A personal account about a special assistant | Identifying people in a group



**1** 40 7.11 Complete the text about Finn and Nala with these words. Then listen and check.  
best friend born disabled help wheelchair

Finn is <sup>1</sup> *disabled*. He was <sup>2</sup> (...) with cerebral palsy. He spends most of his life in a <sup>3</sup> (...). Finn has got a dog called Nala. Nala is an assistance dog. Nala knows how to <sup>4</sup> (...) Finn with his everyday life. Nala is Finn's <sup>5</sup> (...) too!

**2** 40 7.11 Listen again. Choose the correct answer.  
1 Why didn't Finn like getting ready for school in the morning?  
a It was boring. **(C)** It took a long time.  
2 How old was Finn when he got Nala?  
a nine b three  
3 Nala is a very (...) dog.  
a funny b intelligent  
4 How does Nala help Finn in the morning?  
a She gets his shoes. b She gets his breakfast.

**3** Study the Vocabulary box. What does *get* mean in sentences 1–5?

**VOCABULARY** Collocations with *get*

get a job (find)	encontrar trabajo
get a pet (buy/adopt)	comprar/adoptar una mascota
get dressed/get ready/get stressed (become)	vestirse/pararse/estresarse
get home (arrive)	llegar a casa
get something for someone	llevar algo para alguien (bring)

1 Can I **get** you a drink? *buy/bring*  
2 She **got** stressed about the homework...  
3 I want to **get** some jeans.  
4 My brother wants to **get** a job.  
5 We **got** home at 3 o'clock.

**4** Study the Speaking box. Then order the sentences a–f to make a dialogue.

**SPEAKING** Identifying people in a group

**Talking about people in a group**  
He's/She's wearing ... Lleva puesto ...  
He's/She's on the left/on the right/in the middle/next to ...  
Está a la izquierda/a la derecha/en el centro/al lado de ...

**Asking**  
Who's this/that boy/girl/man/woman?  
¿Quién es este(a)/ese(a) chico(a)/hombre/mujer?  
Which one? ¿Cuál?

**Explaining**  
The one who's wearing ...  
El(La) que lleva puesto ...  
The short/tall one who's next to ...  
El(La) bajo(a)/alto(a) que está al lado de ...

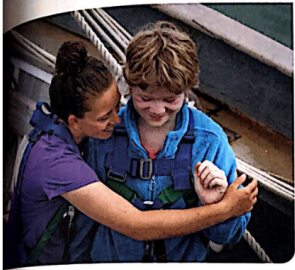
a Who's this boy?  
b What are you up to? *I*  
c The tall one who's next to the bride.  
d Ah, that's Matt. He's a friend of my cousin.  
e I'm looking at the photos of my cousin's wedding.  
f Which one?

**5** **YOUR WORLD** In pairs, ask and answer the questions.  
1 What would you like your family to get you for your birthday?  
*I'd like them to get me a pet.*  
2 Do you ever get stressed about homework?

**6** **YOUR TURN** Imagine that the photo on page 57 Exercise 4 is your family. In pairs, ask and answer about the people.  
A: *Who's that girl?*  
B: *Which one?*  
A: *The one who's wearing a blue dress. She's on the right.*  
B: *That's Gemma. She's my cousin.*

My Language File p. 86 **61** Unit 7

**8.5 Listening and Speaking**  
An interview about special holidays | Understanding a conversation



**5** Choose the correct option.  
1 It was a three-hour car *(journey)* / *voyage* to the beach.  
2 The *trip* / *voyage* across the Atlantic took two months and the cabins were comfortable.  
3 The school is organising a two-day *travel* / *trip* to London.  
4 I'd love to *travel* / *trip* to the North Pole one day.

**6** Study the Speaking box. Then complete the dialogues.

**SPEAKING** Understanding a conversation

**Asking for clarification**  
What was that? ¿Qué has dicho?  
Sorry, I didn't get the first/last part.  
Lo siento, no entendí la primera/última parte.  
Could you speak louder/more slowly?  
¿Podrías hablar más alto/más despacio?

**Clarifying**  
I said that... Dije que ...  
I just wanted to ask you about ...  
Solo quería preguntarte sobre ...

1 Ana: Hi, Maria! There's a school trip to Venice this year.  
Maria: What (...)?  
Ana: (...) there's a school trip to Venice this year.  
2 Chris: Do you think we need a visa for our holiday?  
Guy: (...) the last part.  
Chris: (...) visas for our holiday.

**7** **YOUR TURN** In pairs, practise the dialogues in Exercise 6.

**1** Look at the photo and complete the answers to the questions.  
1 Where are they? They're on a (...).  
2 What are they doing? They're (...).

**2** 40 8.13 Listen to the first part of the interview with Mike. Choose the correct option.  
Mike organises <sup>1</sup> *classes* / *holidays* for <sup>2</sup> *children* / *teenagers* who can't <sup>3</sup> *hear* / *see*.

**3** 40 8.14 Listen to the second part of the interview. Answer *True* or *False*.  
1 In South America, Mike met a girl who couldn't see. *True*  
2 The girl was on holiday with her friends.  
3 The activity camps offer sailing, hiking and cycling.  
4 Mike wants blind people to feel safe but excited when they travel.  
5 Some hotels don't understand the difficulties that blind travellers have.  
6 The winter holidays are the most popular.

**4** Study the Vocabulary box.

**VOCABULARY** Travel: confusing words

Journey (n)	viaje/trayecto
Travel (v)	viajar
Trip (n)	viaje corto/excursión
Voyage (n)	viaje de larga duración por mar o por el espacio/travesía

My Language File p. 87 **69** Unit 8

## Figure 3. Burlington International (textbooks A2, A2+, B1, B1+ & Think Ahead 4)

- 4 **-ED / -ING ADJECTIVES** Adjectives ending in *-ed* describe a state or feeling while adjectives ending in *-ing* describe the noun that causes the feeling. Complete the text with the correct adjective form of the verbs in brackets.

### I See What You're Saying

For people with hearing problems, trying to follow a conversation can be (1) ..... (exhaust). This is why many find lip-reading an essential tool of communication. However, you may be a little (2) ..... (surprise) to learn that lip-reading sells newspapers. Newspapers and magazines are filled with celebrity gossip. As soon as an actor, musician or athlete becomes famous, people want to know more about their private lives. Nevertheless, it is quite (3) ..... (astonish) just how far newspapers will go in order to obtain such information. Most of us would be (4) ..... (shock) to hear that reporters hire lip-readers to find out what is being said during events like celebrity weddings. As a celebrity, it must be quite (5) ..... (annoy) to know that the media watch every move you make, but how (6) ..... (frustrate) to know that you have to be careful even when you whisper to a partner or a friend!

Many people are (7) ..... (worry) about this trend and feel it shows a total lack of respect for privacy.



3 Read the text below and write one word for each gap.

### Guide Horses

Many blind people have got a guide dog. Guide dogs  
 1. .... blind people travel and do many other things.  
 However, dogs only 2. .... for about ten years. For this  
 reason, some blind people now use guide horses instead  
 of guide dogs. A guide horse 3. .... for about 35 years.  
 Guide horses aren't big like typical horses. They're little,  
 so they can stay 4. .... a person's home. They're also  
 clean and very intelligent. They see well at night and do  
 a great job helping blind people. 5. .... to one blind  
 woman, a guide horse, not a guide  
 dog, is clearly the best choice for  
 her. "I need help getting around  
 town, but we've got two problems  
 with dogs - I'm allergic to them  
 and my son is afraid of them. So  
 for us, having a guide horse is like  
 killing two 6. .... with one stone."

IC/IS VIDEO WORKBOOK, page 19

- 12 Complete the article with relative pronouns. Then identify the defining relative clauses.

### Meet the SUPERPEOPLE!

Veronica Seider is a woman <sup>1</sup> ... can recognise faces from a distance of 1.6 kilometres. This was discovered in 1972, <sup>2</sup> ... Stuttgart University did vision tests on students. They were astonished when they tested Veronica, <sup>3</sup> ... vision was 20 times stronger than average.

Derek Paravicini is a blind musician <sup>4</sup> ... abilities are extremely unusual. Derek, <sup>5</sup> ... is called the Human iPod, can reproduce any piece of music perfectly on the piano after hearing it just once. His talent was discovered at the age of two, <sup>6</sup> ... he began playing the piano, and he's been studying music ever since.

Wim Hof, <sup>7</sup> ... has an amazing ability to survive in the cold, is known as the The Iceman. He once climbed Mount Everest, <sup>8</sup> ... temperatures are usually -20°, barefoot and wearing only shorts! Hof has taught himself to resist the cold using breathing techniques <sup>9</sup> ... enable him to control his body.

#### THINK TANK

Which do you think is more important, the abilities you are born with or training and practice?

## READING

- 1 Read the title and look at the pictures. What do you think the article is about?  
2 Now read the article and check your answer to Exercise 1.

# THE HUMAN CAMERA

In 2001, a young British artist was taken on a 15-minute helicopter ride over London. Later, he was given a huge sheet of paper and asked to draw a picture of what he had just seen. Amazingly, he sketched a realistic picture of the city from memory, street after street and building after building. It took him just three hours to finish the drawing, which included 12 landmarks and 200 other buildings.

The artist is Stephen Wiltshire, a man with extraordinary talent and a photographic memory. He can accurately draw a picture of an entire city after looking at it for just a few minutes. His talent is so unusual that people call him 'the human camera'. Stephen explained it to an interviewer very simply. 'I can look at something, take it in and then go somewhere else and put it on paper ...'. Today, Stephen is a world-famous artist and his works of art sell for thousands of euros.

Stephen's future did not always look so bright, however. When he was young, his family began to notice that he was not developing like other children. Then they found out that Stephen was autistic. People who are born with autism may be very intelligent, but they have difficulty communicating with others and some never learn to talk at all.

Luckily for Stephen, his parents found a school that could give him special help. But even at school, things did not go well at first. For a long time, the young boy showed no interest in communicating with anyone. The situation seemed hopeless, however, his teachers didn't give up. Finally, they found a way to get through to him. Stephen was creative and loved drawing, so they used his love of art to get him to speak. Stephen said his first word, 'paper', when he was five years old. Soon, more words followed and by the age of nine, he was speaking fluently.

The teachers at the school encouraged Stephen to develop his artistic talent. He would spend hours drawing things, starting with animals, then cars and later buildings. His teachers took Stephen on trips through London so he could look at buildings and landmarks close up. They also sent Stephen's work to children's art competitions and the unusually accurate sketches began attracting attention.

Stephen's first lucky break came in 1987, when he had just turned 13. He was asked to take part in a BBC documentary about very talented young people. On the programme, Stephen was called 'the best child artist in Britain' and some of his sketches of London were shown. His art made such an impression that after the show, hundreds of viewers called from all over Britain. People wanted to know whether Stephen's drawings were for sale. Although he was just a child, people had started noticing Stephen as an exciting new artist.

After leaving school, Stephen went on to study architecture and art at university. The drawing of London in 2001 was just the first of a series that Stephen worked on for the next seven years, which included panoramic views of Tokyo, Rome, Madrid, Jerusalem, Sydney and other cities around the world. Each picture was created from memory after only a brief flight over the city.

How does Stephen feel about his success? In an interview, he said he had always wanted to be an artist and that he knew he had a unique talent. He was right. Stephen's remarkable skill has been written about in books and discussed on television programmes. People who are interested in Stephen's drawings can see a collection of his work on display at his art gallery in London or on his website. All in all, for someone who couldn't speak until he was five, Stephen Wiltshire has not done too badly for himself.

## Also Friends Discuss

### ZOOM IN

The word **just** can mean **recently** or **only**. What does the word **just** mean in line 3 and line 5? Find two more examples in paragraph 6. What does each one mean?



### Critical Thinking

Why did the writer choose this title for the text? Do you think it's a good title?

For each question, choose the correct answer.

**EXAM TIP!** Answer the questions you are certain about first. Then go back to questions you aren't certain about.

1. What is the writer's purpose in the first paragraph?  
A. to introduce an artist's combined love of art and flight  
B. to introduce an artist's ability to draw very detailed things after seeing them for a short time  
C. to introduce an artist's talent for sketching complicated realistic architectural scenes  
D. to introduce an artist's ability to draw a city on one sheet of paper

2. What does the word *it* in line 10 refer to?  
A. a city Stephen has seen  
B. Stephen's camera  
C. Stephen's talent  
D. a photograph
3. We learn that Stephen finally talked when .....  
A. he wanted to communicate with other children  
B. his teachers taught him to draw  
C. his teachers found out what was important to him  
D. the other children were interested in his drawings
4. Why was the 1987 documentary so important?  
A. He sold many pictures to people on the show.  
B. People started showing interest in his work.  
C. He realised he enjoyed being on television.  
D. He realised he over Britain wanted to interview him.
5. What do Stephen's drawings of London, Rome and Tokyo have in common?  
A. They were drawn when he was at university.  
B. They were drawn after seeing the city from above.  
C. They were drawn after seeing his course in architecture.  
D. They were drawn for his course in architecture.
6. Which best describes Stephen?  
A. a young artist whose skill has been shown on TV  
B. a rich artist whose skill has been shown on TV  
C. a successful British artist who displays his works in his own gallery  
D. a talented artist with an extraordinary memory

7. Copy and complete the sentences according to the text.  
1. Stephen's realistic drawing of London in 2001 was amazing because he drew it after seeing the city for .....  
2. We know that people value Stephen's drawings because they buy them for .....  
3. People with autism find it hard to .....  
4. Stephen got a chance to look at buildings and landmarks close up when .....  
5. After the 1987 documentary about Stephen, many viewers asked .....  
6. At university, Stephen .....

## IC/IB VIDEO

## IS FLIPPED CLASSROOM

## IC VOCABULARY PRESENTATION

- 1 Copy and complete the expressions. Use the words below.  
age • attracted • give • showed • takes  
1. After Stephen looks at a building and ..... it in, he goes somewhere else to draw it.  
2. For a long time, he ..... no interest in other people.  
3. Although he wasn't learning to speak, his teachers didn't ..... up and continued trying.  
4. By the ..... of nine, he knew many words.  
5. His sketches ..... a lot of attention.

## 2 Read the sentences. What do the words in colour mean?

### Choose the correct answers.

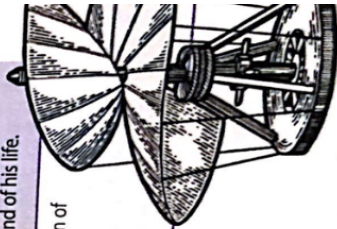
1. Parents should encourage children to develop their talent. (support / punish)  
2. Picasso spoke French fluently because he lived in Paris for many years. (with many mistakes / easily and well)  
3. My brother is good at drawing things from memory. (he can see / he remembers)  
4. You're very talented at music and your future looks bright. (is likely to be successful / is likely to be unusual)  
5. It can take years before an artist has a lucky break. (something bad that happens / something good that happens)  
6. Some therapists use art to get through to their clients. (communicate with / teach them to draw)  
7. It's important to put it on paper. (write or draw it / discuss it)

## 3 Read some facts about a famous Italian artist and match the words in colour to their meanings below. Who do you think the artist is?

- 1 When he was only a child, his 'remarkable drawings' made an impression on everyone who saw them.  
2 When he turned 14, he went to study art with a famous painter.  
3 He was interested in flight and designed something that looked like a helicopter.  
4 He also planned a city with many landmarks, but it was never built.  
5 He studied parts of the body close up to learn more about anatomy.  
6 He lived in France for a brief time at the end of his life.

- a. from very near  
b. flying  
c. short  
d. amazing  
e. attracted the attention of  
f. became  
g. main features of a town or landscape

Answer, page 132



# ANNEX III: ANALYSIS OF MATERIALS

Note: PwD= People with disabilities/ impairments/chronic conditions

Criteria		Book: Smart Planet 1°ESO Publisher: Cambridge University Press Number of pages: 128 Type of syllabus: synthetic		
1- Materials show <input type="checkbox"/> people with impairments/disability/explicit conditions (pictures or multimodal).	Yes/No	No		
	Number of examples	0		
	Number of modes of each example			
2- PwD are central to the narrative and possess agency.		NO		
3- Materials showing PwD is not deficit focus.		NO		
4- PwD aren't objectified as inspiration models for abled people.		NO		
5- Materials' examples containing PwD provide real world content.		NO		
6-Materials' examples of PwD are framed within real-life language tasks.		NO		

Criteria		Book: Your world 3 (diversificación program) Publisher: Pearson Education Number of pages: 88 Type of syllabus: synthetic		
1- Materials show people with impairments/disability/explicit conditions (pictures or multimodal).	Yes/No	Yes		
	Number of examples	3		
	Number of modes of each example	Visual	X	X
		Visual	Audial	Linguistic
Visual		Audial	Linguistic	
2- PwD are central to the narrative and possess agency.		One out of three is both central and possess agency as it is the main sign-maker.		
3- Materials showing PwD is not deficit focus.		Debatable, one of them is clearly ableist.		
4- PwD aren't objectified as inspiration models for abled people.		One yes, two no.		
5- Materials' examples containing PwD provide real world content.		Looks real but can't be traced.		
6- Materials' examples of PwD are framed within real-life language tasks.		No.		

Criteria		Book: Burlington International English A2 Publisher: Burlington Number of pages: 142 Type of syllabus: synthetic		
1- Materials show people with impairments/disability/explicit conditions (pictures or multimodal).	Yes/No	Yes		
	Number of examples	1		
	Number of modes of each example	Visual		Linguistic
2- PwD are central to the narrative and possess agency.		No, the horse (help device) is the real protagonist??		
3- Materials showing PwD is not deficit focus.		True, neutral light around adaptations.		
4- PwD are not objectified as inspiration models for abled people.		Yes but they aren't central to the story		
5- Materials' examples containing PwD provide real world content.		Yes, assumed since there is a video about it although it wasn't available.		
6- Materials' examples of PwD are framed within real-life language tasks.		No		

Criteria		Book: Book: Burlington International English A2 + Publisher: Burlington Number of pages: 142 Type of syllabus: synthetic		
1- Materials show people with impairments/disability/explicit conditions (pictures or multimodal).	Yes/No	No		
	Number of examples	0		
	Number of modes of each example			
2- PwD are central to the narrative and possess agency.		NO		
3- Materials showing PwD is not deficit focus.		NO		
4- PwD are not objectified into inspiration models for abled people		NO		
5- Materials' examples containing PwD provide real world content.		NO		
6- Materials' examples of PwD are framed within real-life language tasks.		NO		

Criteria		Book: Burlington International English B1 Publisher: Burlington Number of pages: 139 Type of syllabus: synthetic		
1- Materials show people with impairments/disability/explicit conditions (pictures or multimodal).	Yes/No	Yes		
	Number of examples	1		
	Number of modes of each example	Visual	Audial	Linguistic
2- PwD are central to the narrative and possess agency.		Central but very little agency, it is mostly the writer's view on him. It seems that his talent is mostly thanks to other people helping him.		
3- Materials showing PwD is not deficit focus.		It is deficit focused as it keeps contrasting his talent with ableist remarks about his condition		
4- PwD aren't objectified as inspiration models for abled people.		It's objectified, framed into unusual talent, constantly contrasting it with its 'disability'		
5- Materials' examples containing PwD provide real world content.		Yes, since it is a real person but it is hugely manipulated.		
6- Materials' examples of PwD are framed within real-life language tasks.		No.		



Criteria		Book: Burlington International English B1+ Publisher: Burlington Number of pages: 141 Type of syllabus: synthetic		
1- Materials show people with impairments/disability/explicit conditions (pictures or multimodal).	Yes/No	Yes		
	Number of examples	1		
	Number of modes of each example			Linguistic
2- PwD are central to the narrative and possess agency.		Not central, no agency. Basically an introduction to something else.		
3- Materials showing PwD is not deficit focus.		No because it doesn't represent them at all		
4- PwD aren't objectified as inspiration models for abled people.		No because they aren't represented		
5- Materials' examples containing PwD provide real world content.		Irrelevant and without a trackable source.		
6- Materials' examples of PwD are framed within real-life language tasks.		No.		

Criteria		Book: Think ahead 4°ESO Publisher: Burlington Number of pages: Type of syllabus: synthetic		
1- Materials show people with impairments/disability/explicit conditions (pictures or multimodal).	Yes/No	Yes		
	Number of examples	1		
	Number of modes of each example			Linguistic
2- PwD are central to the narrative and possess agency.		Partially central <u>but very little agency</u> , it is talked through the <u>writer lens</u> .		
3- Materials showing PwD is not deficit focus.		Difficult to say. Is he extraordinary because he is a blind musician or because he has a great memory?		
4- PwD aren't objectified as inspiration models for abled people.		Yes (section about extraordinary people = inspiration porn)		
5- Materials' examples containing PwD provide real world content.		Yes but it is manipulated. Doesn't mention that his ability is the product of another disability.		
6- Materials' examples of PwD are framed within real-life language tasks.		No		

# ANNEX IV. QUESTIONNAIRE

## Exploitation of materials survey (transcript)

Hello.

My name is Amaranta Cantero and I'm a student in the Master de profesorado de secundaria at Universidad de Zaragoza. This survey is part of the research for my TFM about Attention to Diversity through the EFL textbook and it aims to know the priorities when selecting and exploiting materials for the EFL classroom as well as the perceptions about people with functional diversity from English teachers or soon to be teachers.

All the data collected will remain anonymous. Please answer honestly, there isn't any right or wrong answers and nobody is judging you nor your personality, I just want to have an accurate picture of the situation.

If you want to know more about the results of my research, you can always contact me at [611578@unizar.es](mailto:611578@unizar.es)

Thank you for your time.

Age (please select one)

- 23-30
- 30-35
- 35-40
- 40-45
- 45-50
- 50-55
- Over 55

Gender

- Male
- Female
- Non-binary
- I prefer not to answer

Choose your situation

- Master student
- Opositor
- Hired teacher/ interino
- Funcionario/contrato indefinido

When selecting materials for the EFL class, the most important thing is...(please select three)

- Lexico-grammatical features
- Content alignment with the textbook topic
- Actuality of the topic
- Representation of minorities (people with disabilities, different ethnic groups...)
- Opportunities for critical discussion

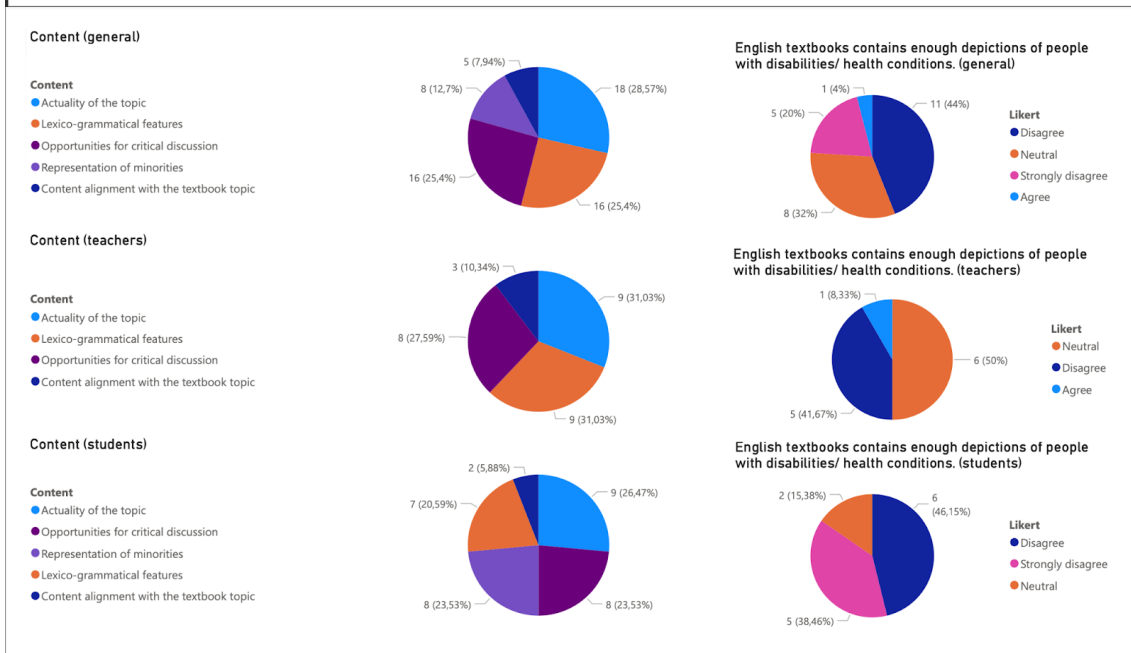
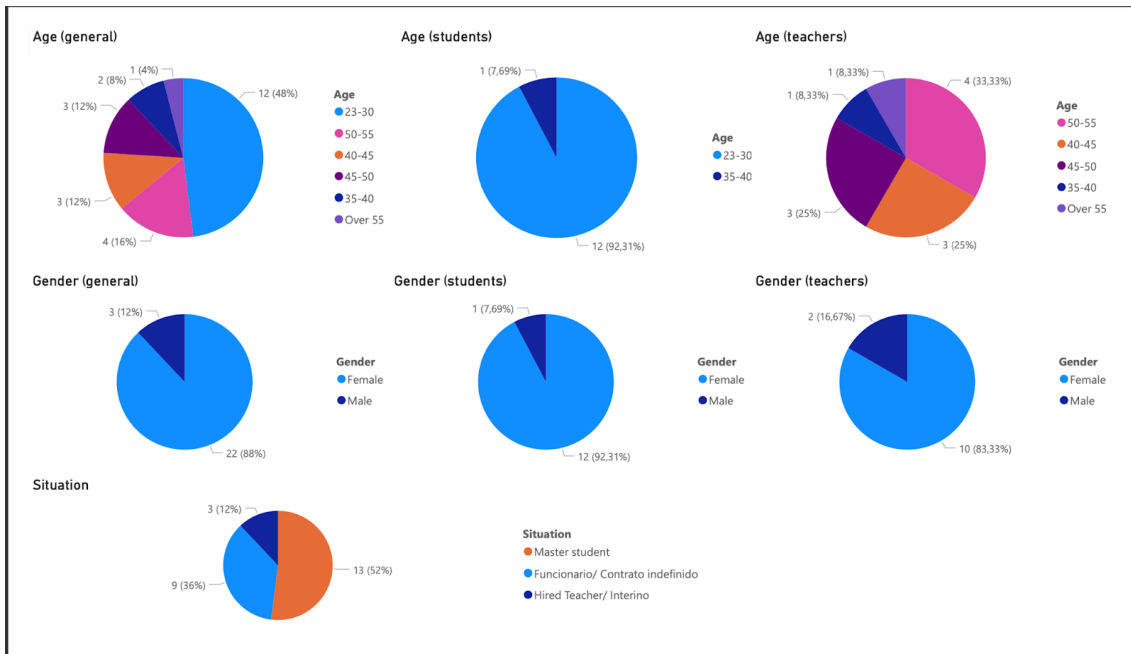
Please, consider if you agree or disagree with the following statements (Likert scales)

- English textbooks contain enough depictions of people with disabilities/ health conditions.
  - Strongly agree
  - Agree
  - Neutral/never thought about it before
  - Disagree
  - Strongly disagree
- I think people with long term diseases are fighters.
  - Strongly agree
  - Agree
  - Neutral/never thought about it before
  - Disagree
  - Strongly disagree

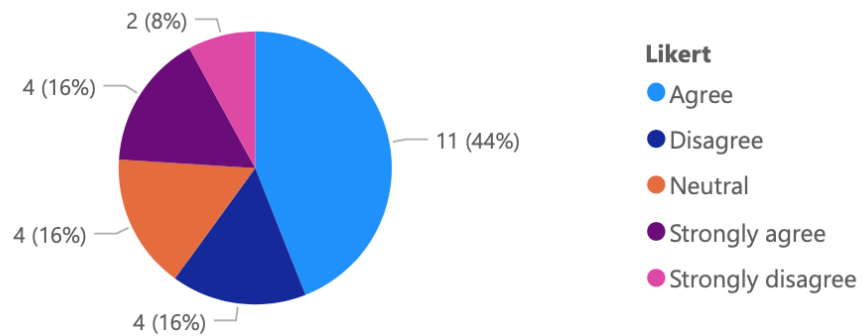
- I think people with physical/ sensory disabilities are an inspiration, if they can do it there is no excuse for us.
  - Strongly agree
  - Agree
  - Neutral/never thought about it before
  - Disagree
  - Strongly disagree
  
- I think people with Asperger Syndrome/Autism tend to be geniuses but bad at showing emotions.
  - Strongly agree
  - Agree
  - Neutral/never thought about it before
  - Disagree
  - Strongly disagree
  
- I think people with Down Syndrome are mostly happy and innocent.
  - Strongly agree
  - Agree
  - Neutral/never thought about it before
  - Disagree
  - Strongly disagree

Have you ever heard about Ableism? If your answer was 'yes', please provide a definition.

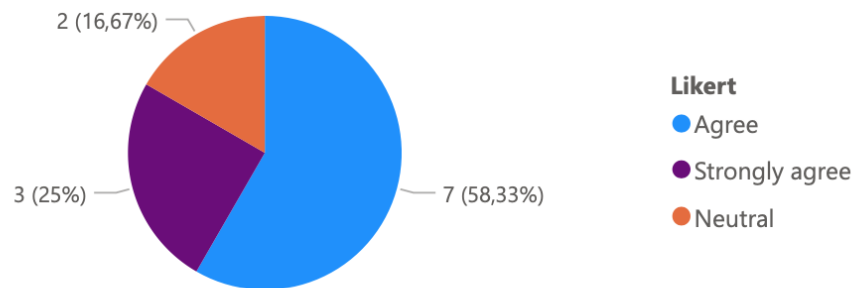
# ANNEX V. QUESTIONNAIRE DATA REPORT



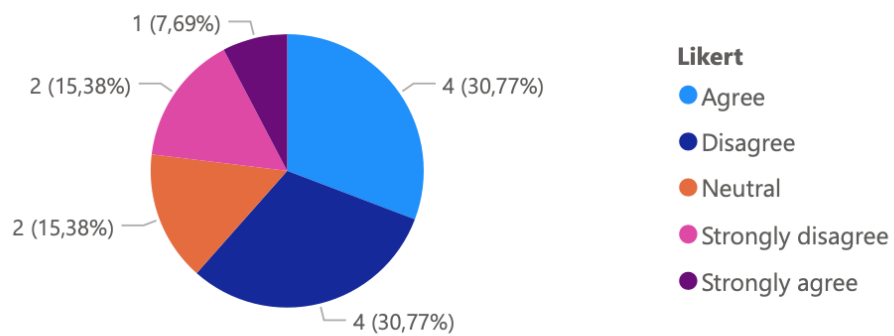
I think people with physical/ sensory disabilities are an inspiration, if they can do it there is no excuse for us (general)

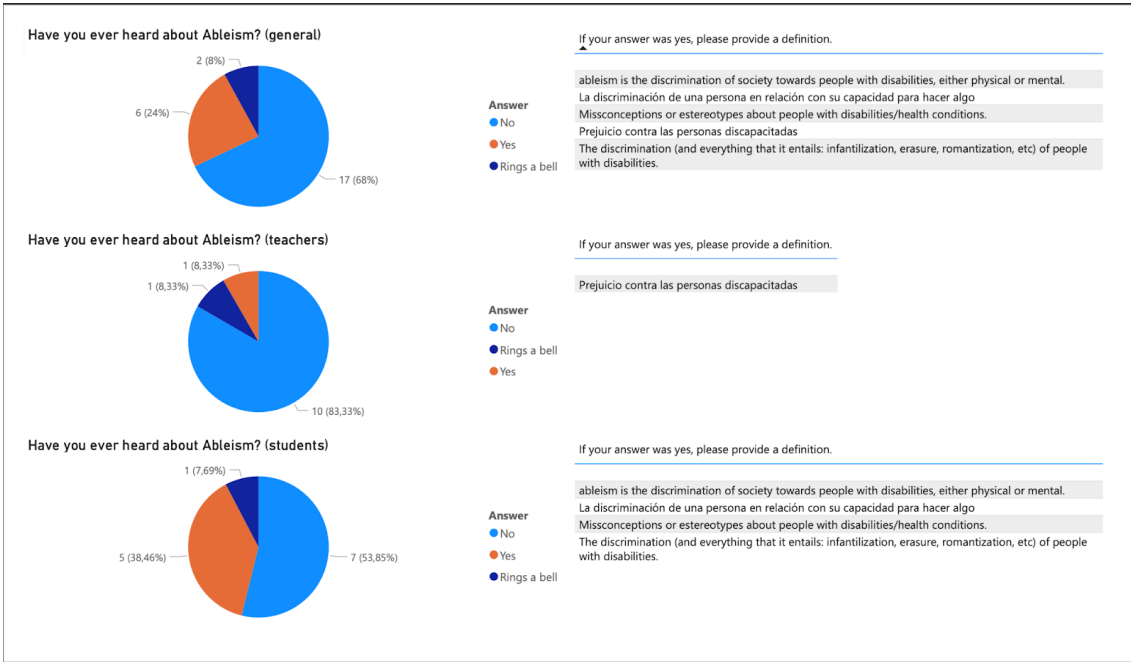
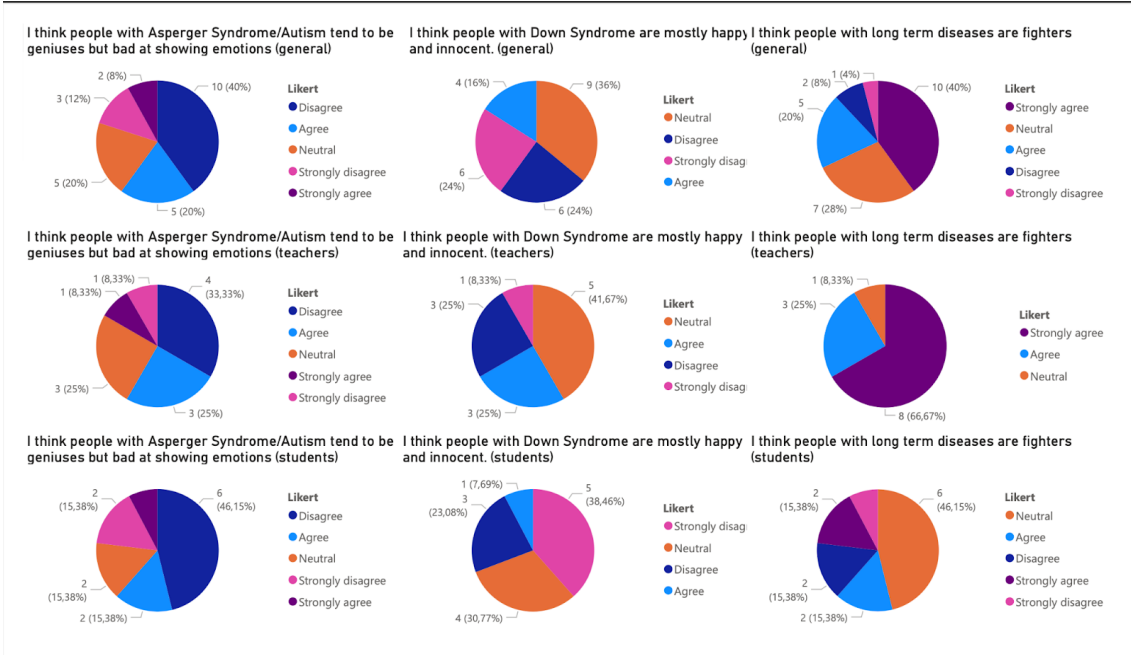


I think people with physical/ sensory disabilities are an inspiration, if they can do it there is no excuse for us (teachers)



I think people with physical/ sensory disabilities are an inspiration, if they can do it there is no excuse for us (students)







# ANNEX VI: IMPROVEMENT PROPOSAL

## Task cycle A1-A2

TOYS LIKE US (A1-A2- 1º/2º ESO)		
<b>Key competences:</b> CCL: 1, 2 & 4 CP: 1, 2 & 3 CPSAA: 3 &4 CC: 1, 2 & 3 CE: 1 &3 CEEC: 1 & 3	<b>Specific competences:</b> CE.LEI.1 CE.LEI.2 CE.LEI.3 CE.LEI.4 CE.LEI. 6	<b>Evaluation criteria:</b> 1.1 & 1.2 2.1 &2.2 3.1 & 3.2 4.1 6.1 & 6.3
<b>Materials:</b> <a href="https://www.youtube.com/watch?v=9Dd1Dq_fill">https://www.youtube.com/watch?v=9Dd1Dq_fill</a> Video Transcript Barbie Pictures & Small biography of Rose Aylling-Ellis		
<b>Pre-task</b>	<b>Aims:</b> <ul style="list-style-type: none"> <li>To activate previous linguistic knowledge related to objects' description.</li> <li>To interact with others to produce short collaborative pieces of text.</li> <li>To make guesses based on previous reception.</li> </ul> <b>Time:</b> One session (40-50 minutes) <b>Observations:</b> <ul style="list-style-type: none"> <li>The duration could vary depending on the learners' proficiency, number of students in the classroom...</li> <li>The teacher can use visual aids with toys to help the learners.</li> <li>Also, organising charts to fill up with the name of the toy, description features, how to use it, etc. WAGOLLS and/or cheat sheets with vocabulary should be considered depending of the learner's level of proficiency and/or autonomy.</li> </ul>	
<p>Students will work in pairs or groups depending on the number in the class. Each group will choose a famous toy and write a short description. Once it is written each group will read the description aloud to the other students' groups, that will fill a chart with its characteristics and guess which toy it is.</p> <p>When all the toys have been guessed, the class will vote their favourite ones and will answer to why they pick up that specific toy.</p>		
<b>Task</b>	<b>Aims:</b> <ul style="list-style-type: none"> <li>To develop reception skills.</li> </ul>	

<p>Students will watch the video for the first time and will work in groups to create a short explanation of the content (a few lines).</p> <p>The they will watch it a second time and answer to some content related questions. Teacher should also pose questions about the student's thoughts or opinions about the issues in the video, either between the first and the second viewing or at the end, fostering debate between the students. There should be an exit ticket at the end of the session.</p>	<ul style="list-style-type: none"> <li>● To reflect about the topic of representation and inclusion.</li> <li>● To mediate to convey the meaning of the video.</li> <li>● To communicate one's reflections.</li> </ul> <p>Time: 30-40 minutes</p> <p>Observations:</p> <ul style="list-style-type: none"> <li>● The duration could vary depending on the learners' proficiency, number of students in the classroom...</li> <li>● The teacher should briefly introduce the video context and Rose Aylling-Ellis.</li> <li>● Some vocabulary needs to be pre-taught either explicitly or through brief exercises.</li> <li>● Consider using thinking charts to help students develop their opinion.</li> <li>● Exit ticket should happen at the end of the session (after the post-task).</li> </ul>
<p>Post-task</p>	<p>Aims:</p> <ul style="list-style-type: none"> <li>● To compare past and present situations.</li> <li>● To use expressions related to contrast such as "Now and then" or "In the past and nowadays".</li> </ul> <p>Time: 10-15 minutes</p> <p>Observations:</p> <ul style="list-style-type: none"> <li>● The duration could vary depending on the learners' proficiency, number of students in the classroom...In some cases the teacher should consider to pre-taught desired forms or to alter the sequence accordingly.</li> <li>● Focus on form has to take into account that some vocabulary might need to be taught before the task in order to facilitate understanding or be presented to students in a cheat sheet.</li> <li>● Focus on form can also happen in the form of fill- in- the gap exercises taken from the video transcript or could also focus on</li> </ul>
<p>Students will focus on comparing the past and the present through examples from the video with some premade fill-in sentences and then creating them on their own based on their personal experience. Students can also focus on vocabulary items</p>	

	practicing reported speech instead of comparing the past and the present.
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## Materials for A1-A2

**TOYS CHARADES**

PICK A TOY AND DESCRIBE IT SO THE REST OF THE CLASS CAN GUESS IT

YOUR TOY: \_\_\_\_\_

CHARACTERISTICS: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*Inclusive Barbies*

Summary of the video

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Answer the following questions

- How many new Barbie dolls have been created?
- What makes each of them special?
- How many hearing aids does Barbie have?
- What did Rose use to do with her Barbie to make her look like Rose?
- What would other people with disabilities have to do to make Barbie similar to them?
- Why is it important for children to have diverse dolls?

\_\_\_\_\_

## Task cycle for B1-B2

THE POWER OF REPRESENTATION (B1-B2- 3º/4º ESO)		
<b>Key competences:</b> CCL: 1, 2 & 4 CP: 1, 2 & 3 CPSAA: 3 &4 CC: 1, 2 & 3 CE: 1 &3 CEEC: 1 & 3	<b>Specific competences:</b> CE.LEI.1 CE.LEI.2 CE. LEI.3 CE.LEI.4 CE.LEI. 6	<b>Evaluation criteria:</b> 1.1, 1.2 & 1.3 2.1, 2.2 & 2.3 3.1 & 3.2 4.1 & 4.2 6.1, 6.2 & 6.3
<b>Materials:</b> <a href="https://www.youtube.com/watch?v=9Dd1Dq_fill">https://www.youtube.com/watch?v=9Dd1Dq_fill</a> Video Transcript <a href="https://www.bbc.com/news/newsbeat-62577192">https://www.bbc.com/news/newsbeat-62577192</a> Barbie Pictures & Small biography of Rose Aylling-Ellis		
<b>Pre-task</b>	<b>Aims:</b> <ul style="list-style-type: none"> <li>To develop reception skills.</li> <li>To mediate content in a short collaborative text.</li> </ul> <b>Time:</b> 5-10 minutes <b>Observations:</b> <ul style="list-style-type: none"> <li>The duration could vary depending on the learners' proficiency, number of students in the classroom...</li> <li>The teacher should briefly introduce the video context and Rose Aylling-Ellis.</li> <li>Some vocabulary may be pre-taught, or cheat-sheets should be considered depending of the learner's level of proficiency and/or autonomy.</li> </ul>	
Students will look at pictures or photographs of different toys including Barbies, the teacher will ask how many of them they know or used and to rate them from one to ten. Then the video will be played, and students will work in pairs or groups (depending on the number in the class) to summarise the video topic and to answer the question <i>Is it important that toys look like us?</i> They will then share their answers.		
<b>Task</b>	<b>Aims:</b> <ul style="list-style-type: none"> <li>To analyse and classify information according to its content.</li> <li>To express one's reflections about inclusion and representation.</li> <li>To express agreement or disagreement respectfully, providing counterpoints.</li> </ul> <b>Time:</b> 20-30 minutes <b>Observations:</b> <ul style="list-style-type: none"> <li>The duration could vary depending on the learners' proficiency, number of students in the classroom...</li> <li>The reading of the article can be done independently or could be collectively carried out outloud in the classroom.</li> </ul>	
Learners will be given an adapted version of the BBC articles and, working in either pairs or groups, they will classify the opinions given in the article through a chart. After that they should write their opinion about the topic too. The groups will share their answers collectively and have a small debate, the teacher should also pose questions about the student's thoughts or opinions to help them.		

<p>There should be an exit ticket at the end of the session.</p>	<ul style="list-style-type: none"> <li>● Some vocabulary needs to be pre-taught either explicitly or through brief exercises.</li> <li>● A more traditional approach could be made by having students answer true or false content questions about the article.</li> <li>● Exit ticket should happen at the end of the session (after the post-task).</li> </ul>
<p>Post-task</p>	<p>Aims:</p> <ul style="list-style-type: none"> <li>● To identify and select key point in a sentence.</li> <li>● To use reported speech structures.</li> <li>● To produce short original sentences.</li> </ul> <p>Time: 10-15 minutes</p> <p>Observations:</p> <ul style="list-style-type: none"> <li>● The duration could vary depending on the learners' proficiency, number of students in the classroom...</li> <li>● In some cases, the teacher should consider to pre-taught desired forms or to alter the sequence accordingly.</li> <li>● Focus on form must take into account that some vocabulary might need to be taught before the task in order to facilitate understanding or be presented to students in a cheat sheet.</li> <li>● Focus on form can also happen in the form of fill- in- the gap exercises taken from the video transcript or could also focus on practicing reported speech instead of comparing the past and the present.</li> </ul>
<p>Students will focus on reporting what other people has said using adapted sentences from the article or other groups opinions. Students can also focus on vocabulary items</p>	

# Materials for B1-B2

## Barbies like us



James



Eloise



Rose



Mattel, the company that makes Barbie, has released a range of more diverse dolls. For the first time, Barbie is seen with a **hearing aid**, a **prosthetic limb** and a wheelchair, while a Ken doll has the skin condition **vitiligo**.

James, who has the skin condition, says " it felt quite surreal to hold the new doll". "A perfect moment. I had to sit there and breathe," he tells Radio 1 Newsbeat, describing the moment he saw the photo of himself with the doll. "It just felt almost like a perfect moment after all I had been through". The 17-year-old - who is now a model - was bullied at school because of vitiligo. James says " it took me a while to regain my self-confidence but I hope more representation will **benefit** future generations".

For Eloise Pennycook, who has a hearing aid, these Barbies are "a great step forward that will help normalise different conditions". The 17-year-old became deaf aged 13. She now wears a cochlear implant, which helps her hear. "I wish the doll was around when I was younger. If, when I lost my hearing, I could've remembered playing with a Barbie who needs the same technology as I do, it would've made the idea of needing that technology so much less **daunting**", she says. "Barbies were always meant to be these cool, fashionable dolls. I've always considered my implants to be one of my coolest accessories."

James agrees. He says he couldn't relate to the dolls when he was younger, and that growing up with one that looked like him would've made him feel less lost. But he's always believed there would be a moment where diversity would become normalised. "I hope toy companies keep pushing with the differences and diversity. When a kid **picks up** a doll, they know it's OK to look the way they do and that is an incredible thing."

Eastenders star Rose Ayling-Ellis worked with Barbie on the production of its first doll with behind-the-ear hearing aids. The actor and Strictly Come Dancing winner, who is deaf, says "it's really important and such a big deal". This is echoed by Eloise, who says "the deaf generation will finally be able to see themselves represented". "It makes you feel better about yourself." James adds "knowing that vitiligo and all other differences are becoming included into the world."

NAME	 	ARGUMENTS
YOU/ YOUR GROUP		
OTHER GROUPS		