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Trabajo Fin de Máster

Framing climate change through the camera lens: An ADHD-friendly learning unit to raise motivation through audiovisual media in a 4th year ESO EFL classroom

Capturando el cambio climático a través del objetivo de la cámara: Una unidad didáctica adaptada al TDAH orientada a aumentar la motivación en un aula de ILE en 4º ESO mediante contenido audiovisual

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Table of Contents

Abstract

This dissertation contains an original learning unit proposal and a critical commentary of said unit. The learning unit aims to raise motivation through the introduction of audiovisual media in a 4th year ESO EFL classroom. Additionally, this proposal incorporates three principles of Universal Design Learning (UDL) targeted at proactively addressing the needs of students with Attention-Deficit Hyperactivity Disorder (ADHD). The didactic unit was developed in response to my practicum experience at charter school "Escuelas Pías". The proposed unit was designed in accordance with the Aragonese LOMLOE Curriculum and the methodological principles of the Action-oriented Approach (AoA) and Task-Based Language Teaching (TBLT). Consequently, the unit promotes the development of the Communicative Competence (CCL) and the Civic Competence (CC), emphasising the role of students as social agents. Tasks are designed with a clear outcome beyond language use. Successful tasks completion demands that students mobilise their general competences and communicative language strategies in collaborative situations. The most notable products of this learning unit are an environmental poster and a short-form video about a climate issue of their choosing recorded in groups of four.

Keywords

AoA, TBLT, motivation, audiovisual media, ADHD accommodations, UDL, climate change.

Resumen

Esta tesis contiene una propuesta original de unidad didáctica y un comentario crítico de dicha unidad. La unidad de aprendizaje pretende aumentar la motivación a través de la introducción de contenidos audiovisuales en un aula de inglés como lengua extranjera (ILE) de 4º de ESO. Además, esta propuesta incorpora tres principios del Diseño Universal de Aprendizaje (DUA) dirigidos a atender proactivamente las necesidades del alumnado con Trastorno por Déficit de Atención e Hiperactividad (TDAH). La unidad didáctica se desarrolló en respuesta a mi experiencia de prácticum en el colegio concertado «Escuelas Pías». La unidad propuesta fue diseñada de acuerdo con el currículo aragonés LOMLOE y los principios metodológicos del Enfoque Orientado a la Acción (EoA) y el Aprendizaje Basado en Tareas (ABT). En consecuencia, la unidad promueve el desarrollo de la Competencia en Comunicación Lingüística (CCL) y la Competencia Ciudadana (CC), enfatizando el papel de los alumnos como agentes sociales. Las tareas se diseñan con un producto claro que va más allá del mero uso de la lengua. Los alumnos tendrán que movilizar sus competencias generales y sus estrategias comunicativas de la lengua en situaciones de colaboración para realizar la tarea con éxito. Los productos más notables de esta unidad de aprendizaje son un póster medioambiental y un vídeo de corta duración sobre un problema climático de su elección grabado en grupos de cuatro.

Palabras Clave

EoA, ABT, motivación, contenido audiovisual, adaptaciones TDAH, DUA, cambio climático.

Initialisms

ADHD = Attention-Deficit Hyperactivity Disorder

AoA = Action-oriented Approach

CC = Civic Competence

CCEC = Cultural Awareness and Expression Competence

CCL = Communicative Competence

CD = Digital Competence

CE = Entrepreneurship Competence

CEFR = Common European Framework of Reference

CLT = Communicative Language Teaching

CP = Multilingual Competence

CPSAA = Personal, Social and Learning to Learn Competence

DSM V = Diagnostic and Statistical Manual of mental disorders, fifth edition

EFL = English as a Foreign Language

ESO = "Educación Secundaria Obligatoria", that is, mandatory secondary education, typically from the ages of 12 to 16.

SEN = Specific Educational Needs

STEM = Science, Technology, Engineering, and Mathematical Competence

TBLT = Task-Based Language Teaching

UDL = Universal Design for Learning

WAGOLL = What a Good One Looks Like

1. Introduction

The present paper breaks down an original proposal for a learning unit aimed at solving a low motivation issue detected during my internship at charter school "Escuelas Pías". This didactic unit seeks to address low motivation in the English classroom by incorporating audiovisual media to a learning unit about the environment. The proposal is primarily based on the Action-oriented Approach (AoA) and Task-Based Language Teaching (TBLT). Additionally, the unit contains a number of adaptations for students with Attention-Deficit Hyperactivity Disorder (ADHD) based on research on this condition and Universal Design Learning (UDL) principles.

The environment is a key issue in the 21st century as recognized by the United Nations in multiple Sustainable Development Goals (SDGs) such as SDG 13 'Climate action'. It is a topic that all students can connect with by simply looking at their surroundings both online and in the world at large. It affords countless opportunities to process and produce multimodal input in the English language. Thus, it is particularly suitable for a unit that demands audiovisual media support. Conveniently, it can be connected to a multitude of subjects (Biology, Science, Geography), allowing for collaboration between subjects which promotes deeper knowledge integration. Furthermore, the contents can be integrated in school outings to such as museums, local biomes endangered by the effects of climate change or waste treatment plants.

This dissertation is divided into five different sections and six supporting appendices. The present introduction gives a brief overview of the learning unit highlighting motivation issues and climate change as focal points. The second section summarises the aims of this proposal: bolstering motivation in the EFL classroom by working with audiovisual media in the context of an ADHD-friendly learning unit mixing AoA and TBLT principles. The third section provides the reasoning behind the learning unit proposal, based on my internship experience. Then, the theoretical framing covers AoA and TBLT principles, supporting ideas from CLT, the basis for audiovisual media as a tool to boost motivation, and ADHD accommodations based on UDL principles. It concludes by grounding the proposal in the Aragonese LOMLOE Curriculum, the Common European Framework of Reference (CEFR) and SDGs 12 through 15. The fourth section provides a critical analysis of the didactic unit that examines how it fulfils the theoretical and curricular tenets outlined in the third section. The conclusion summarises the main ideas and contributions of this proposal.

2. Purpose and Aims of the Dissertation

The aim of this master's thesis is to develop a learning unit for 4th year ESO that improves motivation by altering the "L2 Learning Experience component of the L2 Motivational Self System" (Dörnyei, 2019) through the use of audiovisual media in the EFL classroom. This didactic unit has not been implemented yet, as it was developed in response to perceived deficits during my internship.

This learning unit employs Task-Based Language Teaching (TBLT) because it accommodates the shift from an educational system focused on knowledge-learning to a skill development model (Ellis and Shintani, 2014, p. 158) that is demanded by the LOMLOE legislation and the Aragonese Curriculum. The Action-Oriented Approach (AoA) is a keystone reference for this didactic unit, as it aims to help students become social agents, capable of mobilising their linguistic and pragmatic resources to tackle real-world tasks. In so doing, learners develop their communicative and civic competence. This proposal is supplemented with notions of Communicative Language Teaching (CLT). The implementation of these principles is covered in detail in the corresponding sections (see sections 3.2 and 4.5).

The goals for this proposal are based on the Aragonese LOMLOE Curriculum. Students internalise multiple key competences by learning to communicate effectively, to produce multimodal texts, to use critical thinking, to handle digital tools, to reflect on their environmental duties as citizens, and to value local and foreign artistic production (see section 4.2). The lessons also address specific competences by requiring students to understand main ideas and nuance, to produce texts in multiple formats, to apply mediation strategies, and to refine their artistic sensibility (see section 4.3).

The present unit targets multiple Sustainable Development Goals (SDGs) belonging to the 2030 Agenda endorsed by Spain together with the rest of United Nations members in 2015 (United Nations, 2024). SDG 13 "Climate Action" is present in all lessons of this unit while SDG 12 "Responsible Consumption and Production", 14 "Life below Water" and 15 "Life on Land" are addressed intermittently as a consequence of climate change. Combining the focus on the environment with the use of audiovisual media creates the opportunity for students to develop a proactive, solutions-oriented approach toward real-life issues that affect them directly, to learn how to find reliable information online, to find ways to get involved,

and to shape their ideal L2 self after role models portrayed in media, thus bolstering their motivation (Dörnyei, 2019).

Finally, this learning unit aims to provide accommodations targeted at ADHD students. These accommodations are integrated into every lesson, they are not a separate set of changes to the unit plan. These considerations in unit design are to the benefit of all students, whether they have been diagnosed with ADHD or not. They are based on UDL principles and targeted research on ADHD accommodations.

3. Justification, Theoretical and Curricular Framework, Methodological Design

3.1 Justification

As previously stated, this didactic unit was designed for 4th year ESO students, group B, from the charter school "Escuelas Pías" in Zaragoza. During my internship I noticed motivational problems in all 3rd and 4th year ESO classrooms. Multiple students stated that their lack of motivation is connected with the way English is taught. They expressed frustration at a perceived over-reliance on the textbook, excessive drilling of fill-in-the-gaps and similar exercises aimed at preparing them for their C1 exams in June, and the emphasis on grammar contents.

Towards the end of my internship, I asked students to complete a brief survey about my didactic unit and my performance as a teacher that provided valuable data regarding student engagement. As a result, my perception of motivational issues is based on classroom observation, conversations with the students, and most importantly their feedback to my didactic unit at the time (see Appendix 1: Practicum feedback). Students were particularly engaged whenever they worked on activities that included audiovisual elements, in the case of my internship a roleplay task inspired by clips from detective TV shows and a listening activity based on a true crime podcast. This subjective impression is supported by student feedback, as these tasks were rated on average as the most engaging activities of the learning unit. Pair and group tasks were consistently favoured over individual tasks.

My didactic unit is targeted at 4th year ESO classroom, group B for three reasons. Firstly, it is one of the age groups that I observed during my internship and which showed low

motivation towards English as a subject. Secondly, because the topic and tasks require maturity, critical thinking and developing the capacity to identify subtext, which the CEFR Companion Volume (2020) categorises as C1 level "audio-visual comprehension" skills. The third reason is that group B takes Digitalisation and Biology classes, since this group is aiming to follow the science baccalaureate itinerary. Collaborating with these two subjects provides an opportunity to deepen their understanding of the environment and teach them how to record short-form videos.

3.2 Theoretical Framework

3.2.1 Communicative Language Teaching (CLT)

Communicative Language Teaching (CLT) as a methodology seeks to develop learners' "communicative competence", that is, the capacity to use language for different purposes, to understand multiple text types, to adapt language production to the setting, and to compensate knowledge gaps with communicative strategies. To achieve this, CLT puts emphasis on pair and group work activities, considering that learning comes from co-construction and negotiation of meaning through interaction (Richards, 2006, pp. 3-4).

The focus on pair and group activities leads to a new conception of teacher and student roles. CLT classes are learner-centred, as it is considered that student input, while imperfect, can be valuable in the development of communicative competence. As a result, the role of the teacher shifts, becoming a facilitator for student interaction instead of being the sole provider of knowledge and input in the English language (Brown, 2007, pp. 46-47). This shift in roles leads to increasing autonomy, as students engage more directly and become aware of their own learning process.

CLT draws a distinction between fluency and accuracy focused activities. Fluency is understood as the language and strategies employed during meaningful interaction (Richards, 2006) while accuracy refers to correct usage of grammar forms, pronunciation, and vocabulary. Brown (2007) explains that previous methods focused primarily on accuracy, and that this balance of fluency and accuracy together with the emphasis on interaction leads to an increasing focus on real-life situations in CLT classrooms.

3.2.2 Task-Based Language Teaching (TBLT)

Task-Based Language Teaching (TBLT) is a methodology that relies on tasks to improve learners' communicative, linguistic, and interactional competence. However, there is some nuance to what constitutes a 'task' within the TBLT framework. Willis (1996) defines tasks as "a goal-oriented activity in which learners use language to achieve a real outcome. In other words, learners use whatever target language resources they have in order to solve a problem, do a puzzle, play a game, or share and compare experiences." Ellis (2003) expands this definition, stating that a task must be focused on meaning, that there needs to be an information or opinion gap, that students have to work with their own linguistic resources, and that there has to be a defined outcome for the task.

Similarly to CLT, the role of the teacher in the TBLT classroom shifts to that of facilitator. Ellis and Shintani (2014, p.143) contemplate additional teacher roles such as "modelling collaboration", "monitoring student's performance", and even participating in the task themselves.

Within the TBLT framework, a task can be divided into three phases: pre-task phase, main-task phase, and post-task phase. The pre-task phase prepares students to conduct the main task, this can be done through teaching language necessary to perform the main task, providing knowledge related to the task ahead, giving students time for "strategic planning", and "modelling performance of the task" (Ellis & Shintani 2014, p.142). For the main-task phase, the students perform a communicative activity focused on meaning using their own linguistic resources, working in pairs or groups of four. At this stage, the teacher focuses on helping students communicate meaningfully, saving the feedback on form for the post-task phase. Once the main-task has been completed, students plan how to report their findings, appointing a spokesperson for the group, revising their writing aided by the teacher (Willis, 1996).

The post-task phase consists of one of three options: The first option is a reporting activity, in which each group shares the findings of the main task, or how they went about completing it with the class (Ellis & Shintani, 2014). The second possibility for a post-task is a repeat performance of the main task, which allows students to notice their mistakes and polish their production and fluency. The last option is to focus on form, as in a "consciousness-raising activity" (Willis and Willis, 1996) in which students work on the text

or transcript of the previous activity, noticing a grammatical form in context and taking note of it. Then, the teacher highlights learner's findings, helping students become aware of language use (Willis, 1996). Alternatively, focus on form might be "reactive", that is "draw learners' attention to linguistic problems in context, as they arise during communication" (Long 2014, p317), taking place in any phase of the task.

TBLT is a flexible framework. A fifty-minute lesson may consist of a single task, that is, a pre, main, and post task phase. Alternatively, a task may be split among two or even three lessons for longer projects, containing multiple pre-task phases as well as post-task phases that require extended reporting phases such as storytelling tasks (Willis, 1996).

Finally, in the context of TBLT, it is worth noting Prabhu's (1987, p.46-47) classification of activities: Information-gap activities, reasoning-gap activities, and opinion-gap activities. The first one involves pair work in which both members have incomplete information and need to collaborate to put all the pieces together. Reasoning-gap activities ask students to make inferences from partial information. Activities based on opinion gaps demand that students share their point of view, like in the case of a debate.

3.2.3 Action-oriented Approach (AoA)

The Common European Framework of Reference (CEFR) introduced and developed the Action-oriented Approach (AoA) in 2001. It was updated in the CEFR Companion volume (2020) which elaborated on the descriptors for mediation, multilingual and multicultural competence (The literature often refers to these as plurilingual and pluricultural competence). The CEFR (2001) states that the AoA considers "learners of a language primarily as 'social agents', i.e. members of society who have tasks (not exclusively language-related) to accomplish in a given set of circumstances". Shifting the role of learners from passive recipients of knowledge to social agents demands students to take charge of their own learning process, deploying all of their strategies and competences to complete real-life tasks (Bérard et al. 2023, pp. 8-10). The focus is on collaborating to perform tasks based on authentic situations, not on language use. These real-world tasks fall within the personal, public, educational or occupational domains (CEFR, 2001, p. 157).

The AoA is best understood through the lens of the CEFR descriptive scheme. For the purposes of this learning unit, we will address general competences and the four types of communicative language activities. General competences (CEFR, 2001, p.101-106) include: declarative knowledge (savoir), practical skills (savoir-faire), 'existential' competence (savoir-être) and ability to learn (savoir-apprendre). Regarding communicative language, the CEFR (2020) distinguishes four types of activities with their corresponding strategies, namely reception, production, interaction, and mediation.

CEFR Descriptive Scheme
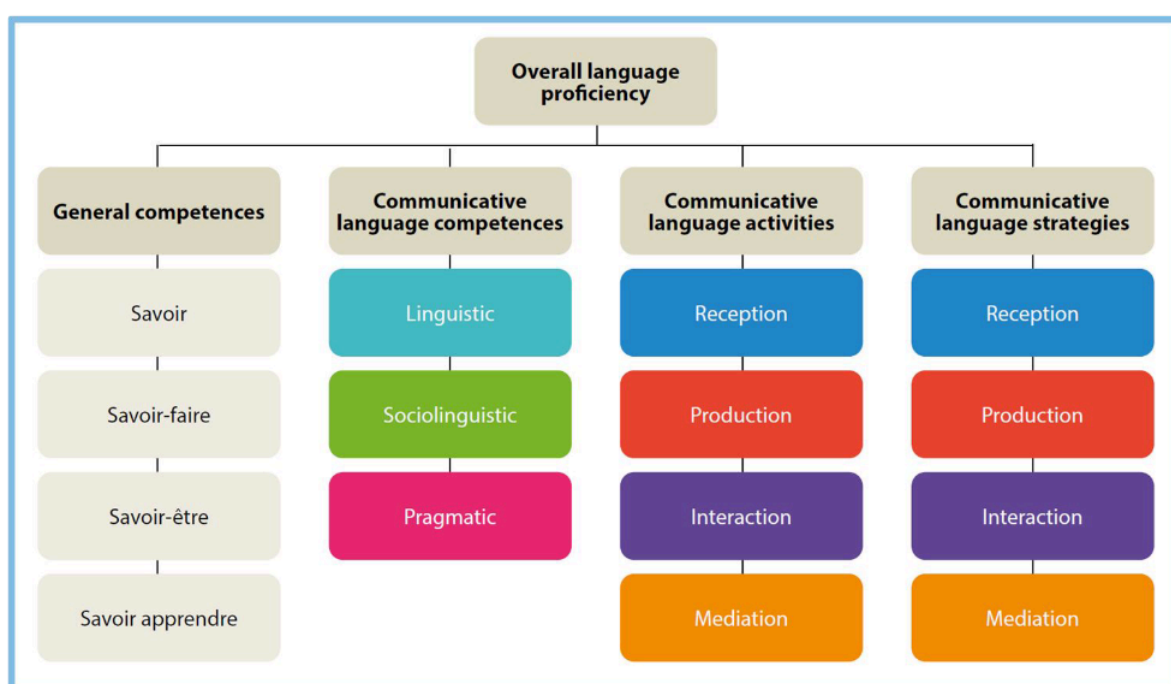
(Image retrieved from CEFR Companion volume 2020, p. 32)

Aiming to break with a tradition of grammar-focused syllabuses, the AoA proposes a syllabus based on learner's needs, dealing with real-life tasks, and the contents necessary to meet these two goals (CEFR, 2020). Learner progress is tracked through illustrative "can do" descriptors, which put the focus on what the student can achieve. These descriptors provide tangible goals rooted in everyday situations.

The use of "can do" descriptors promotes self-efficacy, that is, a student's sense of belief in their own capacities (Dörnyei, 1994), which is reinforced by the experience of achieving goals (Bandura, 2008) such as: 'Can extract the main points from the arguments and discussions in news and current affairs programmes.' or 'Can understand most TV news and

current affairs programmes.' (CEFR, 2020, pp. 52-53). This leads to higher student engagement, as we will see in the following section.

3.2.4 Motivation and Audiovisual Media

Motivation is one of the main factors that condition second language acquisition (Dörnyei, 1994). It has been intensely studied and thus, many theories have been proposed. Gardner's distinction between integrativeness and instrumental motivation has been highly influential. In Gardners' words "Integrativeness reflects a genuine interest in learning the second language in order to come closer to the other language community" (Gardner, 2001, p.5), while instrumental motivation comes from expected material gains like passing an L2 exam or getting a better job. Working on Gardner's integrative/instrumental motivation model, Dörnyei developed his own model, the 'L2 Motivational Self System', which he summarised as:

> Ideal L2 Self, which is the L2-specific facet of one's 'ideal self '. If the person we would like to become speaks an L2, the 'ideal L2 self ' is a powerful motivator to learn the L2.

> Ought-to L2 Self, which concerns the attributes that one believes one ought to possess to meet expectations and to avoid possible negative outcomes.

> L2 Learning Experience, which concerns situated motives related to the immediate learning environment and experience (e.g. the impact of the teacher, the curriculum, the peer group, the experience of success). (Dörnyei, 2010, p. 79-80)

In 2019, Dörnyei expanded on his conception of the L2 Learning Experience. He found 'experience' to be too difficult to measure and proposed a new definition of the L2 Learning Experience as "the perceived quality of the learners' engagement with various aspects of the language learning process" (Dörney, 2019, p.26). To measure this, Dörnyei suggests paying attention to how the learner engages with tasks, materials, their peers, and the school context as a whole. This implies examining whether a student collaborates with classmates, shows interest in the contents, performs tasks with a solutions-oriented approach, sets goals and checks progress (Dörnyei, 2019, p.25).

Some researchers have studied the effects that introducing audiovisual media in the EFL classroom has on student engagement. Kalra (2017) carried out a case study that found significant improvement in student motivation. Similarly, Goctu (2017) conducted a student survey that reflected very positive attitudes toward audiovisual media in the classroom, with 69% reporting being more motivated and 80% claiming better vocabulary acquisition. The paper concludes that movies increase student's self-motivation.

Furthermore, implementation of audiovisual media in the EFL classroom offers a wealth of possibilities to target skills and competences. While listening and speaking are the most common skills targeted (Kalra, 2017), some authors advocate for the development of all four skills (Varga, 2013). Alluri (2018) addressed linguistic competence and critical thinking skills successfully. In contrast, Kartikasari et al. (2019) explored the potential of films to raise intercultural awareness.

3.2.5 ADHD Accommodations and UDL Principles

The present learning unit aims to provide a theoretical basis for the implementation of a series of accommodations for students with Attention-Deficit Hyperactivity Disorder (ADHD) based on research on ADHD-specific learning difficulties and Universal Design Learning (UDL) principles.

In the first place, ADHD is a neurodevelopmental disorder that affects attention regulation, task initiation, inhibition of behaviours, and self-regulation. The Diagnostic and Statistical Manual of mental disorders in its fifth edition (DSM V) distinguishes three presentations based on symptoms displayed: Predominantly inattentive, predominantly hyperactive-impulsive or combined presentation. The inattentive type is characterised by difficulty paying close attention to details, organising tasks, tracking time, limiting distractions, following instructions, and losing things frequently. The hyperactive-impulsive presentation includes struggles with waiting for their turn, talking excessively, interrupting, finishing other people's sentences, and getting up in situations where they are expected to remain seated. The combined type presents traits from both (American Psychiatric Association, 2013).

ADHD is estimated to affect around 7% of children and 4.5% of adults (Soteras et al. 2022). It is highly inheritable, thus once a family member is diagnosed with ADHD, it is convenient to be on the lookout for siblings that may exhibit similar traits. ADHD has been found to co-occur with a learning disability in 45.1% of cases (DuPaul et al. 2013). Specifically, it is estimated that 25-40% of people with ADHD also have dyslexia (DuPaul et al. 2013).

Traditionally, accommodations for ADHD students consist of time extensions in assignments and separate room testing (see Appendix 1: ADHD academic poster). However, the effectiveness of the latter is contested by classroom research (Weis & Beauchemin, 2019; Baeyens, 2021) that found separate room testing does not lead to higher achievement in ADHD students. These studies also note stigma attached to separate room testing.

Historically, ADHD has been underdiagnosed in all population segments, particularly in the case of young girls, adult men and women (Ginsberg et al. 2014). Additionally, people with ADHD symptoms are often diagnosed with comorbid conditions like anxiety, depression or a learning disability instead of ADHD (Rivas-Vazquez et al. 2023). To mitigate the impact of these two issues, a number of accommodations that benefit all students are baked into the design of this learning unit.

The Center for Applied Special Technology (CAST) devised a set of UDL guidelines to meet the needs of all learners. The UDL guidelines prescribe multiple means of engagement, representation and expression to achieve "purposeful, authentic and action-oriented" learner agency (CAST, 2024). A significant number of these principles are connected to the theory of motivation and AoA.

The present learning unit develops three UDL principles (see section 4.5 to learn how they are implemented): The first principle is allowing choice and learner autonomy in the learning process through authentic tasks and sources of information. It matches UDL guideline 7 (CAST, 2024). The second principle refers to the development of strategies to complete assignments by learning to set goals, plan and track progress (CAST, 2024, Guideline 6). The third principle demands providing "multiple ways to perceive information", to customise information display and illustrating concepts through multiple media (CAST, 2024, Guidelines 1 & 2). Additionally, the third principle addresses dyslexia, which is particularly common in ADHD students, as discussed above.

This paragraph is an example of a simple accommodation for dyslexic students that can be implemented for all learners, is supported by research, and most conveniently, takes little effort.

The above paragraph is written in Verdana size 14, following the recommendations of the British Dyslexia Association (2023), advising the use of larger (12-14 or higher) font sizes and higher clarity font types such as Arial, Verdana, Calibri, Open Sans, and Comic Sans. Emphasis is marked with bold rather than italics or underlining to improve readability.

3.3 Curricular Framework

The present didactic unit is aligned with the Aragonese LOMLOE curriculum for Compulsory Secondary Education (ESO) as stated in Order ECD/1172/2022, August 2nd. This regional order implements the regulation of ESO at a national level, as mandated by Royal Decree 217/2022, March 29th. The aforementioned Royal Decree introduces the "learner exit profile", a tool for measuring the achievement of educational goals for ESO.

The learner exit profile requires the fulfilment of eight key competences, based on the Council Recommendation of 22 May 2018 on key competences for lifelong learning (Council of the European Union 2018).

As a result, the Aragonese curriculum evaluates eight key competences: Communicative Competence (CCL), Multilingual Competence (CP), Science, Technology, Engineering, and Mathematical Competence (STEM), Digital Competence (CD), Personal, Social and Learning to Learn Competence (CPSAA), Civic Competence (CC), Entrepreneurship Competence (CE), and Cultural Awareness and Expression Competence (CCEC). Each of these competences is further divided into multiple illustrative descriptors detailing knowledge, skills, attitudes, and strategies deployed in a variety of contexts.

The curriculum for the subject of English as a Foreign Language (EFL) contains six specific competences: reception, production, interaction, mediation, multilingual, and multicultural competence. Additionally, it develops communicative language strategies and

activities targeting reception, production, interaction, and mediation. The Aragonese EFL Curriculum contemplates the use of accommodations for students with Specific Educational Needs (SEN) following the principles of UDL.

Learning aims for the Aragonese EFL classroom are tied to the specific competences, which are further divided into two or three criteria for each competence. The curriculum also contemplates two sets of criteria of varying difficulty: one for 1st and 2nd year ESO and another for 3rd and 4th year ESO. The assessment of learning aims is based on the CEFR Companion volume (2020) illustrative descriptors by proficiency level.

Essential knowledge contents in the EFL curriculum target the development of knowledge (savoir), skills (savoir-faire) and attitudes (savoir-être) necessary to achieve the specific competences previously outlined. This conception of curricular design is consistent with the CEFR vision, in which "competence is thought of in the plural with savoirs déclaratifs (declarative knowledge), savoir-faire procéduraux (procedural knowledge: knowing how things are done), and savoir-être" (Piccardo & North, 2019. p.41). Essential knowledge contents are divided in three blocks: Communication, multilingualism and multiculturalism.

Regarding SDGs, the present didactic unit is primarily concerned with SDG 13: Climate action, as the unit is structured around the topic the environment and the tasks are oriented toward proposing solutions to this issue. SDG 12: Responsible consumption and production, SDG 14: Life below water and SDG 15: Life on land are secondary goals that will be addressed by different groups through tasks leading to final products. The emphasis on each of these goals cannot be fully predicted, since the tasks allow each group to target a specific issue connected to the environment to maximise agency and affordances.

3.4 Methodological Design

As said previously, this proposal is inspired by a low-motivation problem detected during my internship experience. Passing an anonymous questionnaire at the end of my teaching practice revealed interest in audiovisual media and more group work as well as hatred towards textbook activities. While I did not implement my didactic unit during my internship,

as it was developed in response to perceived deficits, I noticed the effects that the use of audiovisual materials had in student engagement.

My perspective and approach to gearing unit design towards students with ADHD is informed by research on this disorder, theoretical content from this master's degree and my experience during teaching internship. Taking classes on how to accommodate students with Specific Educational Needs (SEN) I learned about UDL principles. Elaborating an academic poster for Innovation and Classroom Research in EFL (see Appendix 1: ADHD academic poster), I detected a need for research-based ADHD accommodations that go beyond time extensions and separate-room testing to maximise effectiveness and reduce stigma.

During the practicum I had one to two SEN students in each classroom. Seeing first-hand how ubiquitous these conditions are shocked me. However, the most illuminating experience was meeting classmates with SEN who decided not to disclose their condition due to stigma or lack of faith in educational institutions. I am also familiar with people who disclosed their condition and found academic accommodations lacking.

As a result of these experiences, I chose to introduce accommodations into my didactic unit and, as far as possible, to integrate them within the materials designed for the whole classroom, as opposed to creating adapted materials that are only made available upon diagnosis and the ensuing paperwork. This was a purposeful decision to make my didactic unit as accessible as possible.

Looking back on my teaching practice (see Appendix 1: Reflecting on my practicum experience), I detected a problem with regulating what Harmer (2012) calls "teacher talking time" and "student talking time". In short, I realised that I needed to reduce the amount of time I spent talking during lessons. To do this, my proposed learning unit puts great emphasis on pair and group work, so that as a teacher I can spend my time supervising and facilitating communicative tasks rather than leading them or relying on direct instruction.

The search for communicative tasks and reliance on group work led me to incorporate AoA and CLT principles. To structure the lessons I followed the TBLT (Willis, 1996) task framework: Pre-task, main-task, and post-task phase. Consequently, the present didactic unit consists of 6 sessions informed by AoA, TBLT and CLT principles.

To provide further structure and scaffolding, I decided to incorporate the five stages of writing (Brown, 1994) in the sessions that lead to the creation of final products, that is, both two-lesson cycles (lessons 2 & 3 + lessons 5 & 6). This structure is explicitly stated during the lessons through a series of checklists written to guide students along each step. I prepared two versions of the five stages of writing adapted to poster-making and video-recording, since Brown's stages are targeted at traditional writing and do not contain the publishing stage.

4. Critical Analysis and Discussion of the Didactic Proposal

4.1 Proposal and Context

The present didactic unit is titled "Framing climate change through the camera lens: An ADHD-friendly learning unit to raise motivation through audiovisual media in a 4th year ESO EFL classroom". It is designed to address low student engagement in the EFL classroom. As the title indicates, this proposal is built around the environment and climate change, integrating the competences, essential knowledge contents and learning aims outlined in the Aragonese LOMLOE Curriculum as well as dealing with SDGs 12 through 15. Task design implements principles of AoA and TBLT. The latter methodology also provided the task framework for this unit. Taking a proactive approach to accommodating learners with ADHD, three principles of UDL have been baked into this unit's design. Consequently, students who have not been diagnosed due to lack of awareness about this condition can still benefit.

In order to motivate students, the unit relies heavily on the use of audiovisual media which is backed by research (see section 3.2.4), student feedback (see Appendix 1: Practicum feedback), and my own experience as a student and a teacher in training (see section 3.4 and Appendix 1: Reflecting on my practicum experience).

The present learning unit proposal was inspired by my internship experience at the charter school "Escuelas Pías" in Zaragoza's old town. As a result, this proposal is highly targeted and exploits all the resources available in this school. The fact that all students have a Chromebook and every classroom has digital blackboards and projectors allows seamless use of audiovisual materials. This unit was designed for 4th year ESO students, group B,

containing 25 students with no specific educational needs (SEN) detected. This group takes Biology and Digitalisation classes in preparation for the science baccalaureate itinerary. The bilingual program in this school extends to 3rd and 4th year ESO students. These circumstances allow for collaboration with other subjects. In Biology class students review the mechanisms of climate change which eases the implementation of this learning unit. The last two lessons of this unit require coordination with Digitalisation class, so students learn the technical aspects of video recording and complement them with their knowledge of storytelling stages.

4.2 Contribution to Key Competences

In accordance with the Aragonese Curriculum, the present didactic unit incorporates all key competences to varying degrees. To start, Communicative Competence (CCL) is extensively developed. It contains 5 descriptors: CCL1 is applied through oral, written and multimodal communication, engaging in pair and group work activities in which students have to share opinions (lessons 1, 2 & 5), provide and collect information (lesson 1, 2, 4, 5), and build knowledge. Additionally, students engage with multimodal texts to build knowledge (CCL2) in all lessons. Descriptor CCL3 influences lessons 1, 2 & 5 which require students to select and contrast information that will be presented critically and creatively in lessons 3 & 6. In lessons 5 & 6, students employ their cultural knowledge to create narrative multimodal texts (CCL4). Lastly, descriptor CCL5 is present in lessons 1, 2, 3 & 5 as they demand students to share opinions and reach consensus through dialogue avoiding conflict and finding ethical proposals based on democratic values.

Secondly, the Multilingual Competence (CP) is addressed in lessons 4 through 6, as students learn to value linguistic and cultural diversity through exposure to video input representing different cultures and English varieties (CP3).

In order to develop their Science, Technology, Engineering, and Mathematical Competence (STEM), students use deductive reasoning and critical thinking to predict the effects of climate change and come up with solutions to alleviate its effects (STEM1) throughout every lesson. Furthermore, students interpret scientific projections regarding climate change and adapt them to two different formats: poster and short-form video (lessons 2 through 4); thus fulfilling descriptor STEM4.

The development of Digital Competence (CD) is based on descriptors CD1, CD2 and CD3. In lesson 3, students work with digital tools such as Canva to collaborate in the production of a poster about the possible effects of climate change, actively engaging in their civic duties through a digital medium. To prepare for lesson 3, students have to identify reliable sources of information online to research. Finally, in lessons 5 and 6 they record a short-form video sharing information and observing their civic duties.

When it comes to the Personal, Social and Learning to Learn Competence (CPSAA), the didactic unit addresses three descriptors. Firstly, to develop CPSAA1 the unit emphasises learner's search for motivation towards learning by promoting a sense of self-efficacy (see sections 3. 2. 3 & 3.2.4) that will help students self-motivate in future endeavours. Secondly, CPSAA3 is addressed in all lessons of this unit, as they target pair and group work with an emphasis on opinion sharing, consensus building and collaboration strategies. Thirdly, CPSAA4 states that students need to be able to self-evaluate their learning process and sources of information, which is specifically addressed in the post-task phase for lessons 3 and 6.

Regarding the Civic Competence (CC), students internalise the consequences of climate change, their role in alleviating this issue as citizens, and its impact at the local and global level (CC3 & CC4) throughout all the lessons of this unit. It is one of the most prominent competences in this proposal, second only to the communicative competence.

To develop the Entrepreneurship Competence (CE), analyse a local climate issue, employing critical thinking to come up with creative and sustainable solutions (CE1, lessons 2 & 3). Additionally, they practise brainstorming, decision making and planning strategies, reflecting on their process (CE3). These are targeted in lessons 2 through 6, which involve all of these steps and conclude with self assessment tasks.

The last key competence targeted in this didactic unit is the Cultural Awareness and Expression Competence (CCEC). Descriptor CCEC2 demands that students recognise and analyse the meaning behind artistic production as well as identify the elements that characterise different artistic media. These are addressed in lessons 4, 5 & 6, focused on the conventions of storytelling in visual media. Finally, students show achievement of descriptor CCEC3 (all lessons) by expressing their proposals towards stopping climate change and their projections for the future through a poster and a short-form video.

4.3 Contribution to Specific Competences

Concerning the development of specific competences for the subject of English as a foreign language, this didactic unit develops CE.LEI. 1 through 6 as outlined in the Aragonese LOMLOE curriculum. Broadly speaking, these specific competences deal with reception, production, interaction, mediation, multilingualism and multiculturalism.

In first place, CE.LEI.1 is exploited throughout all six lessons, as students process oral, written, and multimodal texts about climate change, extracting the meaning as well as the implications behind these texts. The process of knowledge integration and comprehension is based on dialogue and collaboration with peers.

Secondly, CE.LEI.2 deals with the production of original oral, written and multimodal texts, in the form of an informative poster on the effects of climate change (lessons 2 & 3), a worksheet identifying narrative elements in audiovisual media (lesson 4), and recording a short-form video (lessons 5 & 6).

The next competence to be developed is CE.LEI.3, which demands that students learn to interact and cooperate to achieve concrete communicative goals, like sharing information (lesson 1, 2 & 4) and opinions (lessons 1, 2 & 5) to complete the tasks outlined in the previous paragraph. Additionally, this competence contemplates the use of strategies to regulate interaction such as moderating conversations, taking and giving the floor, comparing and contrasting positions, sharing information, reformulating, and solving problems.

Mediation as a competence (CE.LEI.4) is addressed in two different types of tasks. Lessons 1, 2 and 4 involve pair and group work in which students have to mediate texts, that is, "passing on to another person the content of a text to which they do not have access" (CEFR 2020, p.91). The texts mediated during these three lessons include a newspaper article on climate change, online research on their selected group project, and clippings from three films, respectively. The second type of task requires learners to mediate communication, this happens during lessons 2, 3, 5 and 6 because they demand working in groups of four, deciding on a common project and navigating misunderstandings.

The multilingual competence (CE.LEI.5) is developed in lessons 1, 3, and 6, since students assess their own task performance and take stock of communicative strategies developed and remaining difficulties.

Lastly, lessons 4 (main-task phase) and 5 (pre-task phase) address CE.LEI.6, in which students analyse film clips from different English-speaking countries, developing an artistic sensibility connected to the civic values of sustainability and environmental awareness that inspired these narratives.

4.4 Learning Aims and Essential Knowledge Contents

The present didactic unit covers the learning aims for 4th year ESO classrooms, as stipulated by the Aragonese LOMLOE Curriculum. These aims have been adapted to the context of this unit, which is focused on addressing low motivation issues through audiovisual media. Learning aims for this unit are listed in Appendix 2. They are presented in the form of 'can do' descriptors to highlight the development of real-word skills and set expectations, keeping with principles of AoA and motivation literature (see sections 3.2.3 & 3.2.4). The learning aims combine the requirements of key and specific competences as outlined in the learner exit profile and the Aragonese EFL curriculum, respectively.

Regarding essential knowledge contents, this unit proposal develops the three blocks contemplated in the Aragonese EFL Curriculum: communication, multilingualism and multiculturalism. However, communication is the main target of this proposal, as can be seen through unit design and the itemised list of essential knowledge contents in Appendix 3.

The implementation of these two curricular elements can be explored through the last learning aim: "Can collaborate with peers to produce a poster and a short-form video about an environmental issue following the five stages of writing (pre-writing, drafting, revising, editing, and publishing)." In order to achieve this goal, learners have to execute multiple previous steps: First, they need to comprehend videos and written texts about the environment, processing specialised vocabulary, the stylistic conventions of newspaper articles and various genres of audiovisual media, and finding reliable sources online. Armed with this knowledge, they work in pairs and groups of four to elaborate these two products. However, to do this effectively, they need to deploy interaction strategies such as regulating conversation, sharing points of view, advocating for their preferred approach to the common task, dividing the work equitably, and collaborating actively. This step also requires the use of mediation strategies, since group work tasks demand participants capable of bridging misunderstandings, mediating texts and communication in pursuit of a common goal. In

preparation for these two tasks, students are exposed to video input featuring different cultures and English varieties, which they analyse critically. By mobilising these contents and strategies, students produce a poster and a short-form video with a communicative intent, addressing a climate issue critically and responsibly. Lastly, students peer and self-assess their work, reflecting on their learning process.

4.5 Unit Plan and Sequencing of Activities

This section is divided into three subsections. The first subsection deals with sequencing of activities. After that, there is a subsection explaining in detail the types of tasks that compose this lesson plan and how they are implemented according to the theoretical framework. Lastly, an itemised list of tasks closes this section.

4.5.1 Sequencing of Activities

The unit plan proposed contains six lessons lasting 50 minutes each. It consists of two single lessons (lessons 1 & 4) and a pair of two-lesson blocks (lessons 2-3 & 5-6) leading to the creation of an environmental poster and a short-form video. Informally, this lesson plan can be divided into two parts: The first three lessons lead to the creation of an environmental poster while the last three guide the recording of a short-form video. In order to create a cohesive lesson plan, progression is built into unit design, meaning that each task develops contents and strategies that support upcoming lessons.

Regarding the sequencing of tasks, it is necessary to explain that the foundations of storytelling are taught in this proposal and integrated within task design. Storytelling is the thread that ties this learning unit together. Therefore, the three-act structure used in countless books and films is replicated in this lesson plan. Lessons 1 and 4 correspond to the first act or setup stage (Maio, 2023), providing learners with the building blocks needed for the stories they are going to tell. The first lesson serves to familiarise students with the mechanisms of climate change, relevant vocabulary and most importantly, the ways in which they can have a positive, real-world impact. The fourth lesson leads students to discover the foundations of storytelling by deducing the three-act structure from authentic audiovisual media in multiple

formats: fiction narratives, news coverage of climate protests, advertisements, interviews, and one-minute films. The second act takes place in lessons 2 and 5, it is also known as the confrontation stage. At this point in the narrative a conflict arises (Maio, 2023). Consequently, in lessons 2 and 5 students choose and begin working on an environmental issue that affects Zaragoza. The story ends in the third act. This stage is called resolution or climax, where tension is released and the main conflict is resolved on a tragic or hopeful note (Maio, 2023). In lessons 3 and 6 this translates to students presenting their solutions, their narratives, resolving their selected conflict and putting an end to this chapter.

As explained previously (see section 3.4), all the lessons in this proposal follow Willis' TBLT task framework (1996), structuring lessons into pre, main, and post-task phases. Additionally, during the aforementioned two-lesson blocks, this framework is combined with the five stages of writing (Brown, 1994), that is, pre-writing, drafting, revising, editing, and publishing. To summarise, pre-writing is done during the pre-task phase; drafting, revising, and editing happens during the main-task phase; publishing takes place during the post-task phase. Students accomplish the steps of each stage by following checklists adapted to poster and video formats.

4.5.2 Implementation

To preface the implementation of the theoretical framework in task design, it is convenient to bear in mind that many seemingly unrelated elements found in the theoretical framework are interconnected. In fact, this section argues that there is significant overlap between them.

Storytelling performs a second function in this proposal. In addition to providing structure, it is a medium that motivates learners. Reviewing the theoretical basis of the AoA, the concept of general competences was introduced. The CEFR identifies the "existential competence" or "savoir-être", which ties individual factors like motivation, beliefs, and personality to the language user's ability to learn. Regarding motivation, the existential competence highlights "the human need to communicate" (CEFR, 2001, p. 105-106). This natural drive to communicate, to share stories implies that working with narratives is intrinsically motivating for learners. As we saw in section 3.2.4, research supports the use of audiovisual media in the EFL classroom reporting positive effects in listening skills, vocabulary acquisition and student motivation.

To see how ADHD accommodations and UDL principles fit into this narrative, we will review the implementation of each principle in detail. The first UDL principle integrated in this lesson plan emphasises authentic input and development of agency through student choice and autonomy. This description of UDL guideline 7 (CAST, 2024) matches many principles of AoA and TBLT. Throughout this learning unit, students work on an environmental issue connected to Zaragoza to emphasise the value and relevance of this task. They are shown examples of student-led movements that managed to impact local policy. They connect an abstract and seemingly distant issue with their lives by watching and emulating audiovisual media. They exert agency through their proposals. They make meaningful choices in the context of open-ended tasks that enable a range of affordances. As we have seen, integrating choice in task design improves intrinsic motivation for all students. Conveniently, it is particularly useful for ADHD students, as it facilitates hyperfocus and prevents difficulties with regulating attention. Furthermore, it does not rely on extrinsic motivation, which is particularly ineffective with ADHD learners as they have trouble valuing distant long-term goals appropriately (Barkley, 2023).

The second principle advises teaching learners to develop strategies concerning planning, goal-setting and progress-tracking (CAST 2024, Guideline 6). The first skill needed to plan and complete a task, particularly a long one, is being able to break said task into smaller parts. This strategy is explicitly taught by focusing on the five stages of writing during lessons 2, 3, 5 and 6 (see section 4.5.1). Moreover, students follow these steps twice during poster and video making, using introductory videos and checklists to help them internalise the steps required. The focus on goal-setting and goal completion resulting in a product (North, 2022) constitutes another point of connection between UDL principles and the AoA. Throughout all six lessons, time management strategies are developed. For many tasks in this lesson plan there will be time pressure in the form of a countdown visible to the whole classroom. This principle of TBLT main-task phase (Ellis & Shintani, 2014, p. 142) overlaps with research pointing to a sense of urgency as a way to motivate people with ADHD (Lasky, 2021).

The third principle involves incorporating "multiple ways to perceive information", allowing customisation of information display and showcasing concepts through multiple media (CAST, 2024, Guidelines 1 & 2). The first point is addressed through the use of subtitles in all media viewing, enabling reading on top of listening options. Students will also

add subtitles to their short-form videos. According to research, the benefits of subtitles range from improved vocabulary acquisition (Sadiku, 2018) to development of "cognitive skills such as guessing, inference, meta cognitive inquiry" (Suchona et al, 2024, p.17). In second place, learners make choices regarding information display when elaborating their posters and videos: they decide font size and type, which visual elements they use to tell a story, whether to use audio, imagery or a combination of the two to convey a message in their videos. Information display is also tied to the considerations regarding dyslexia discussed in sections 3.2.5 and 4.6. The last point is addressed through the variety of formats employed. Environmental concepts are internalised by watching and taking notes on informative videos, reading and discussing texts, analysing audiovisual narratives, and most importantly, applying what they have learned in their posters and videos.

Conversely, multiple tenets of TBLT and CLT implemented in this learning unit are not directly connected to these three UDL principles. Regarding CLT and TBLT, fluency is generally targeted during pre and main tasks, since these tasks have a focus on developing the communicative competence. On the other hand, accuracy or form is often targeted in the post-task phase, using thinking routines to conduct "consciousness raising activities" (Willis and Willis, 1996) aimed at key vocabulary for the lesson. Alternatively, the post-task phase for lessons 3 and 6 features self and peer-assessment tasks that balance fluency and form, as the rubrics for these tasks contemplate both elements.

To conclude, audiovisual materials in this unit work as a tool to introduce topics, to showcase narrative structures that will be implemented later on, to expose students to other cultures and language varieties, to feature L2 speakers for students to construct their ideal L2 self, thus fuelling their self-motivation. Moreover, to record and publish the final product of this lesson, students have to prove that they have successfully integrated the contents and strategies covered in this proposal.

4.5.3 Itemised Task List

Lesson 1

- Pre-task phase: Students watch a clip about the effects of climate change in the future and brainstorm ideas following 'Creative question starts thinking routine'

- Task phase 1: Students read a text individually, then they work in pairs to complete an information-gap activity following a worksheet.
- Task phase 2: Students play a game of "Find someone who" aided by a sheet with statements related to the environment.
- Post-task phase: Learners work individually writing a 3-2-1 Reflection Exit ticket to evaluate their learning process.

Lesson 2

- Pre-task phases 1-3: The teacher explains that the next two lessons will be devoted to creating an environmental poster. In groups of 4, the class starts pre-writing their environmental poster with the aid of a rubric, a checklist for each stage of writing and multiple WAGOLLs.
- Task phase: Students make a first draft of their poster.

Lesson 3

- Task phase: Learners go through the stages of revising and editing with the scaffolding provided.
- Post-task phase 1: Teams show their work, conduct peer assessment and publish their final product to the school website.
- Post-task phase 2: Using the thinking routine 'Elaboration Game', students analyse the work of their peers and create a mindmap with the vocabulary discussed in the routine.

Lesson 4

- Pre-task phase: Students access Answer Garden to brainstorm concepts connected to storytelling as a preparation activity.
- Task phase 1: Individually, learners analyse clips from a short film. Then they pair up to identify the three-act structure within the narrative.
- Task phase 2: Following the same dynamic as the previous task, students analyse audiovisual elements of two different films and share their findings completing a worksheet.
- Post-task phase: Students summarise what they have learned through the 'Headline' thinking routine.

Lesson 5

- Pre-task phases 1-3: Students learn that they will be shooting a short-form video about the environment, they watch some clips for inspiration and begin pre-writing in groups of four following a checklist adapted to audiovisual media.
- Task phase: Each group records a first draft of their video.

Lesson 6

- Task phase: The groups go through each of the steps of revising and editing their videos.
- Post-task phase 1: Students show their work and use a rubric to assess their work and that of their peers.
- Post-task phase 2: The class conducts a brief award ceremony for the short-form videos.
- Post-task phase 3: The teams publish their work and submit it to a school contest.

4.6 Materials and Resources Used

The key material for this unit is a selection of videos from different genres of fiction and non-fiction. In keeping with the principles of the AoA and TBLT (see sections 3.2.2 & 3.2.3), the chosen clips need to come from a variety of sources and genres, since these provide authentic materials, allow for a range of affordances, and showcase real-life language use in a variety of contexts. As a result, this lesson plan contains video segments from a dystopian sci-fi animation, two one-minute films, a journalist interview, a TV advertisement, and news coverage of a 'Just Stop Oil' protest. Through these audiovisual materials students are exposed to different cultures and varieties of English in the context of environmental causes. Poster models selected include an infographic with environmental data, a poster recommending habits to reduce consumption, a leaflet convoking a protest, and a poster denouncing animal cruelty.

In order to prepare learners for upcoming tasks or promoting reflection on the contents viewed throughout the lesson, multiple thinking routines from Harvard Project Zero's toolbox have been employed during pre and post task phases. Specifically, 'Creative question starts'

is used to help students develop schemas around climate change and its consequences. To close out sessions, 'Elaboration Game' and 'Headline' thinking routines allow for two different post-task goals. The former routine focuses on form by making students produce and organise vocabulary for the lesson. The latter routine is focused on meaning, requiring students to distil their findings for the class to a series of headlines.

On that same note, a series of WAGOLLs for poster and video-making have been selected to aid students in the brainstorming process. In addition, checklists guide student progress throughout the five stages of writing, scaffolding poster-making and video recording, promoting a sense of self-efficacy.

Finally, adapting materials for the purposes of this lesson plan required a few actions. All student materials provided have been modified to be accessible to dyslexic students, as a result rubrics for poster and video assessment come in font type Verdana size 14, while the checklists to guide the stages of writing use font type Barrow size 30 with black letters on a clear background. Two sets of checklists have been adapted to poster and video-making tasks, since the original concept (Brown, 1994) was designed for essay writing. To guarantee accessibility, every video employed in this unit comes with subtitles and students are required to write subtitles for their own short-form videos. Every clip shown in this lesson plan has been cut to the minimum length necessary to showcase the contents targeted.

4.7 Evaluation and Assessment

As previously mentioned, the Aragonese LOMLOE curriculum establishes a series of evaluating criteria determining the acquisition of specific competences by academic year. This didactic unit plan evaluates these six criteria through rubrics (see Appendix 4) and checklists (see Appendix 6) for two products, an exit ticket, and direct observation, with particular emphasis in group tasks. In order to conduct formative assessment, learning aims are communicated to the students at the start of the first lesson as well as the goals of the two-lesson tasks.

The first two-lesson task (lesson 2-3) consists of researching a local climate issue and creating an informative poster addressing said issue. During lessons 5 and 6, students record a short-form video following the five stages of writing. Lesson 1 serves as an introduction to

the topic of climate change. It concludes with an individual 3-2-1 reflection exit ticket, in which students write 3 things they learned, 2 connections they have made and 1 question they have. At the start of both two-lesson tasks, students receive a checklist and a rubric for the upcoming main task.

Checklists double up as scaffolding for two-lesson tasks (see section 4.6) and as tools for self-assessment, prompting students to check completion of all steps for each of the five stages of writing (pre-writing, drafting, revising, editing, and publishing). On the other hand, the rubrics contain the criteria that will be used to carry out peer and self-assessment during main and post-task phases in lessons 3 and 6 (see Appendix 5). The rubrics assess for relevance, application of classroom knowledge, use of language, use of visual elements/audio quality, creativity, and workload. The last criteria is only tracked through self-assessment, as it is impossible for a student in another group to evaluate the level of engagement of each member.

The last instance of assessment comes from peer feedback. During the revising stage (within the main-task phase) of lessons 3 and 5, each team has to analyse the work of another group and exchange feedback following the rubric. The post-task phase of lessons 3 and 6 contains a publishing stage, in which students show their work to the class. Learners give peer assessment to each of the groups with the rubrics for posters and short-form videos, respectively. Students self-assess individually before publishing their work.

5. Conclusions

To summarise, this dissertation outlines a didactic unit proposal addressing low motivation issues through the use of audiovisual media in a 4th year ESO EFL classroom. It was developed in the context of my internship experience at charter school "Escuelas Pías". This learning unit complies with the Aragonese LOMLOE Curriculum and deals with SDGs 12 through 15 on account of being built around the topics of the environment and climate change. As a result, all eight key competences are developed throughout the lesson plan, however, four key competences are highlighted: Communicative Competence, Civic Competence, Digital Competence and Science, Technology, Engineering, and Mathematical Competence. Similarly, every specific competence is addressed in this proposal, with a special emphasis on competences one through four, namely those dealing with reception,

production, interaction and mediation. As far as essential knowledge contents are concerned communication is primarily targeted, while multilingualism and multiculturalism are featured less prominently.

Sequencing of activities is planned to follow a logical progression, simultaneously providing students with an appropriate challenge and leading them to learn the contents and strategies required for the following sessions. Additionally, the lesson plan follows the TBLT task framework (Willis, 1996), dividing sessions into pre, main and post-task phases. To guide students when working towards creating an environmental poster and a short-form video, the TBLT task framework is fused with the five stages of writing. Students go through the pre-writing, planning, revising, editing, and publishing stage aided by a checklist listing the steps required to complete each stage.

Concerning implementation of the theoretical framework in task design, there is an observable overlap between the selected theoretical constructs that lends coherence to the lesson plan as a whole. Every element in this framework performs multiple functions. For example, the use of audiovisual materials in the classroom serves to raise motivation by fostering the 'L2 ideal self' through exposure to L2 speakers. At the same time, it increases accessibility by providing aural and visual input in the form of subtitles (see section 4.5.2). Furthermore, it brings real world situations into the classroom, which can be exploited to develop multicultural and multilingual competences with the right input. Lastly, it works as a tool to showcase storytelling foundations, enabling tasks in which students need to carry out deductive reasoning to identify the three-act structure lurking below the surface of most pieces of media they consume. This web of connections can be replicated for every other component of the theoretical framework.

The critical analysis closes with a last look at materials, evaluation and assessment. In order to design a lesson plan coherent with the UDL principles laid out, student materials have been adapted. The rubrics and checklists that will be handed to the students come in dyslexia-friendly formats. Digital media shown during the lessons contains subtitles. On that note, the short-form video that will be recorded in the last two lessons is required to have subtitles prepared by the students. On the whole, materials used include a collection of clips from different genres of audiovisual media, various poster WAGOLLs, sheets for visual thinking routines, original worksheets, an online article about climate change, a reflection

exit ticket, checklists and rubrics. The last three materials also function as assessment tools employed during peer and self-assessment post-task phases.

I believe there are three small innovative elements in this proposal that merit recognition. The first is the interconnected nature of the theoretical constructs selected, which has been explained in section 4.5 as well as earlier in this section. The second innovation would be the layered task design of this proposal which has been discussed at length in section 4.5.1 and briefly rehashed in this conclusion. The third original contribution has to do with the implementation of ADHD accommodations. While being fairly modest, the fact that they are baked into lesson task design implies a proactive approach to academic accessibility. As a result of this approach, barriers to successful accommodation such as cost of ADHD evaluation or lack of awareness of this condition can be partially circumvented.

Regarding possible improvements, it must be said that time restrictions and bad planning on my part led me to miss a few opportunities: In the first place, starting to develop this learning unit earlier would have allowed me to implement some of the proposed tasks during my practicum, providing invaluable insight into task design flaws and strengths. Secondly, collecting itemised motivation surveys pre and post teaching practice would have allowed me to defend the merits of this learning unit with empirical data rather than relying solely on research and intuition. The third fork on the road would be eschewing poster making in lesson 3 which would allow for a partial redesign, featuring tasks targeting deeper analysis of multiple audiovisual media genres or refining learner understanding of storytelling conventions and thus, delivering an even more targeted approach. On that note, extending the lesson plan to 7 sessions would have a similar effect. In fourth place, the multilingual competence could be implemented more extensively with a number of changes to task design. The fifth improvement, if academic requirements were more flexible, would be to present this unit proposal in Verdana size 14, keeping line spacing 1.5, and using **bolding** to emphasise key terms throughout the text. Such a dissertation would be more accessible and coherent with the universal design for learning principles professed in the theoretical framework of this unit.

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Appendices

Appendix 1: Assignments Used as Evidence of the Necessity of Improvement

This learning unit proposal is partially inspired by multiple assignments carried out during my master's degree:

1) **ADHD academic poster: "Surveying the perceived effectiveness of ADHD accommodations" [Link]**

This assignment consists of an academic poster detailing the design of a survey designed for students with ADHD to value the effectiveness of academic accommodations received.

2) **Didactic plan for Instructional and Curricular Design in EFL: [Link]**

Group assignment outlining the design of a didactic plan on the topic of climate change.

3) **Practicum feedback: [Link]**

Brief analysis of student feedback collected at the end of practicum period. Focused on responses dealing with motivation and/or audiovisual media in the classroom.

4) **Reflecting on my practicum experience: [Link]**

This document contains insights derived from my brief practicum experience, some of these ideas have made their way into this dissertation.

Appendix 2: Title and Learning Aims of the Unit

The present didactic unit proposal is titled: "Framing climate change through the camera lens: An ADHD-friendly learning unit to raise motivation through audiovisual media in a 4th year ESO EFL classroom". The following learning aims of the unit are based on the Aragonese LOMLOE Curriculum, targeted at 4th year ESO students.

Learning Aims
- Can search and analyse information about the environment from written and multimodal texts, prioritising reputable sources. - Can produce multimodal texts about the environment with acceptable clarity, coherence, and cohesion. - Can collaborate in interactive situations related to the environment, showing initiative, empathy and respect for the ideas and motivations of their interlocutor. - Can apply strategies to regulate conversation, taking and giving the floor, comparing and contrasting positions, sharing information, reformulating, and solving problems. - Can mediate in group work environments, bridging misunderstandings and explaining concepts to teammates. - Can carry out peer and self-assessment of tasks, monitoring their own development of communicative strategies. - Can evaluate critically artistic production of audiovisual media in the English language, promoting the development of a shared culture from the lens of sustainability. - Can collaborate with peers to produce a poster and a short-form video about an environmental issue, following the five stages of writing (pre-writing, drafting, revising, editing, and publishing).

Appendix 3: Essential Knowledge Contents of the Unit

Communication
- Familiarity with the conventions of multimodal texts, namely informative posters and short-form videos.   - Vocabulary related to sustainability, the environment, audiovisual media, and story writing.   - Learning to perform a variety of communicative actions: describing events, exchanging information, offering and refusing help, expressing an opinion, speculating on future events, drawing conclusions about the future from hypotheses, and summarising information.   - Strategies for planning, implementing, monitoring, and repairing comprehension, production, and co-production of multimodal texts.   - Conventions and communicative meanings associated with different formats, namely educational science videos, posters, animation, and short films.   - Strategies to initiate, maintain, and end a conversation, taking and giving the floor, comparing and contrasting positions, sharing information, reformulating, and solving problems.   - Respect for intellectual property and copyright on the sources consulted and content used, with a special emphasis on the consequences of copyright infringement on the livelihood of artists and content creators.   - Strategies to find information online, discriminating reliable sources from unreliable ones.

Multilingualism
- Strategies and tools for self-assessment, co-assessment and self-repair, using rubrics and checklists.   - Vocabulary to exchange ideas about communication, storytelling, and language (metalanguage).

Interculturality
- Strategies to appreciate cultural and artistic production that show awareness of environmental and civic duties.   - English as a means of interpersonal and international communication, as a source of information and as a tool for social participation.   - Initiative in communicative situations with English speakers and students.

Appendix 4: Evaluation Criteria of the Unit

Evaluation criteria

Tasks leading to the poster (Lessons 1, 2 & 3): 1.1; 1.2; 2.2; 2.3; 3.1; 4.1; 4.2; 5.2; 6.2; 6.3
Tasks leading to the short-form video (Lessons 4, 5 & 6): 1.1; 1.3; 2.1; 2.2; 2.3; 3.2; 4.1; 4.2; 5.3; 6.3

Main key competences developed: CCL, STEM, CC, CD
Supporting key competences developed: CPSAA, CE, CCEC, CP

Learning aims	Evaluation Criteria	Key Competences
Can search and analyse information about the environment from written and multimodal texts, prioritising reputable sources.	1.1 1.2 1.3	CCL STEM CD CC
Can produce multimodal texts about the environment with acceptable clarity, coherence, and cohesion.	2.1 2.2 2.3	CCL STEM CD CC CE CCEC
Can collaborate in interactive situations related to the environment, showing initiative, empathy and respect for the ideas and motivations of their interlocutor.	3.1	CCL CPSAA CE
Can apply strategies to regulate conversation, taking and giving the floor, comparing and contrasting positions, sharing information, reformulating, and solving problems.	3.2	CCL CPSAA CE

Can mediate in group work environments, bridging misunderstandings and explaining concepts to teammates.	4.1 4.2	CCL STEM CPSAA CC CE
Can carry out peer and self-assessment of tasks, monitoring their own development of communicative strategies.	5.3	CCL CP CPSAA CE
Can evaluate critically artistic production of audiovisual media in the English language, promoting the development of a shared culture from the lens of sustainability.	6.2 6.3	CCL STEM CC CCEC
Can collaborate with peers to produce a poster and a short-form video following the five stages of writing (pre-writing, drafting, revising, editing, and publishing).	1.1 1.2 1.3 2.1 2.2 2.3 3.1 3.2 4.1 4.2 5.3 6.2 6.3	CCL CP STEM CD CPSAA CC CE CCEC

Poster rubric for peer and self-assessment (Student materials provided in font type Verdana size 14)

	Exceeds expectations	Meets expectations	Needs improvement
Relevance (10 %)	The poster addresses an environmental issue directly.	The poster partially addresses an environmental issue.	The poster addresses an environmental issue tangentially or not at all.
Application of classroom knowledge (20%)	The poster shows great understanding of climate change through specialised vocabulary, data interpretation or visual means.	The poster shows adequate understanding of climate change, partially lacking in one of the following categories: specialised vocabulary, data interpretation or visual means.	The poster shows poor understanding of climate change, showing severe deficits in one of the following categories: specialised vocabulary, data interpretation or visual means.
Use of language (20%)	The poster contains no grammatical errors and the language used is context appropriate.	The poster contains some grammatical errors or the language used is not context appropriate.	The poster contains multiple grammatical errors or the language used is not context appropriate.

Use of visual elements (20%)	Visual elements (arrows, charts, pictures, font type) are perfectly distributed, contributing to a clear message.	Two or less visual elements are misaligned or poorly chosen, making the message slightly harder to understand.	Three or more visual elements are misaligned or poorly chosen, making the message of the poster confusing.
Creativity (10%)	The poster takes ideas from the models and gives them a new shape.	The poster contains a combination of ideas taken directly from the models and fresh concepts.	The poster portrays no original ideas and/or plagiarises one of the models.
Workload (20%)	The workload is shared equally, with all members making meaningful contributions.	The workload is not shared evenly, one or more members make few contributions.	The workload was not shared among the team, one or more members did not engage with the task.
Evaluation criteria			
1.1; 1.2; 2.2; 2.3; 3.1; 4.1; 4.2; 5.2; 6.2; 6.3			

Short-form video rubric for peer and self-assessment (Student materials provided in font type Verdana size 14)

	Exceeds expectations	Meets expectations	Needs improvement
Relevance (10%)	The video is clearly connected to an environmental cause.	The video is partly connected to an environmental cause.	The video fails to address an environmental cause.
Application of classroom knowledge (20%)	All stages of storytelling are present and easily identifiable.	One stage of storytelling is missing or difficult to recognise.	Two or more stages of storytelling are missing or poorly adapted.
Use of language (20%)	The video contains no grammatical errors, the delivery is fluent, and the language used is context appropriate.	Only one of the following is present: Some grammatical errors, delivery is not fluent or the language used is not context appropriate.	Two or more of the following are present: Multiple grammatical errors, delivery is stilted or the language used is not context appropriate.
Audio (20%)	Voices and/or music can be heard clearly.	It is difficult to understand some words due to ambient	It is difficult to understand many words due to ambient

		noise or other factors. Music volume is not well adjusted.	noise or other factors. Music volume makes it difficult to understand dialogue.
Creativity (10%)	The video borrows ideas from the models and develops them in novel and interesting ways.	The video contains a combination of ideas taken directly from the models and novel concepts.	The video showcases no original ideas and/or plagiarises one of the models.
Workload (20%)	The workload is shared equally, with all members making meaningful contributions.	The workload is not shared evenly, one or more members make few contributions.	The workload was not shared among the team, one or more members did not engage with the task.
Evaluation criteria			
1.1; 1.3; 2.1; 2.2; 2.3; 3.2; 4.1; 4.2; 5.3; 6.3			

Appendix 5: Lesson Plan

Lesson 1 (50' classes) - Setup

Stage	Time	Description	Materials	Interaction Pattern
Pre-task	15'	The teacher shows the class a brief video about climate change and future prospects, then students work in pairs using the 'Creative question starts' thinking routine to brainstorm ideas about possible consequences of climate change. In this way, students prepare for the upcoming task.	- Climate change introductory video - "Creative Question Starts" thinking routine.	Pairs
Task 1	20'	To start, students work individually reading an article about the effects of climate change. However, the article is divided into two parts: Text A and text B. Half the class reads text A and the other half reads text B. They fill in a worksheet about their assigned reading. (10') After 10 minutes, students pair up with someone who worked with the other half of the text. To finish the worksheet, the students need to ask information from their partner, adopting both the roles of lecturer and audience at different points. (10')	- Climate change article - Worksheet	Individually > Pairs
Task 2	10	Students play a game of "Find someone who" using a worksheet handed at the start of the task. It contains different types of prompts regarding consumption habits, attitudes toward second-hand products, sustainability and	- "Find someone who" sheet.	Whole class

		the environment.		
Post-Task	10'	The lesson ends with an exit ticket using the 3-2-1 Reflection structure. Individually, students write 3 things they learned, 2 connections they have made and 1 question they have. Through this exercise the teacher can check for understanding while the students practise summarising their findings.	- 3-2-1 Reflection Exit ticket. - Pen and paper.	Individually

Lesson 2 - Confrontation

Stage	Time	Description	Materials	Interaction Pattern
Pre-task 1	10'	The teacher begins the lesson by explaining that for the next two lessons, students will work in groups of 4 on a task about an environmental problem of their choosing that affects the city of Zaragoza. In this lesson students will collect information and decide on a proposal, which they will present as a poster on lesson 3. Students are handed a rubric with the criteria that will be used by the teacher to grade their poster. Afterwards, they will see a video of a student-led protest that influenced local policy.	- Poster rubric (see Appendix 4) - News coverage student protest climate change	Whole class
Pre-task 2	15'	Throughout both two-lesson cycles (lessons 2 & 3 + lessons 5 & 6), students will elaborate a product following	- Video: 5 Steps of the Academic Writing	Groups of 4

		the 5 stages of writing. This structure has been adapted to the production of digital and audiovisual media. The pre-writing stage will be introduced by a 1 minute clip about its main characteristics, and supported by a checklist and teacher assistance. This process will be repeated for each stage. As previewed, students start working in groups of 4. First they decide on an environmental issue that affects Zaragoza in the present or will be made worse in the future. The teacher makes sure that they have chosen suitable topics and then leads the groups to do research on their selected issue. To structure this task, students follow a checklist. In this stage students collect information that will be repackaged into a poster.	Process - Checklist for poster pre-writing (see Appendix 6: Figure 5)	
Pre-task 3	10'	Continuing the pre-writing process, students are shown multiple WAGGOLS to help them decide on how to approach the problem. They take notes to supplement their planning. It is emphasised that they can choose from any of these options or do something else. To break down these WAGGOLS, the students follow a thinking routine called "Parts, Perspectives, and Me" in which they identify the parts of each model, the perspectives it can be interpreted from, and how it relates to them. Given the open-ended nature of this assignment, it is impossible to predict all possible outcomes. However, some types of products are likely to appear: Informative poster with data about target issue, an initiative for voluntary work (eg: trash cleaning), poster	- Thinking routine "Parts, Perspectives, and Me" sheet. WAGOLLS: (see Appendix 6) - Infographic - Climate change banner - Poster energy-saving habits - Poster against animal cruelty	Individually

		depicting Zaragoza affected by rising temperatures, leaflet convoking a protest, poster with tips to change consumption habits, leaflet advocating for a vegetarian diet, poster denouncing legislation or political initiatives that affect their selected issue.	- Canva environment poster templates https://www.canva.com/posters/templates/environment/?continuation=250	
Task	15'	After pre-writing, the drafting stage is introduced with another 1 minute video and a checklist. Students work in groups of 4 to draft the poster on their chromebooks. This draft will be completed in lesson 3.	- Video: 5 Steps of the Academic Writing Process - Checklist for poster drafting (see Appendix 6: Figure 6)	Groups of 4

Lesson 3 - Resolution

Stage	Time	Description	Materials	Interaction Pattern
Task	25'	Students continue working on their first draft. (10') After making a rough draft, students revise (10') and edit (5'). Each of these stages is introduced with a 1 minute clip, then they are guided by the teacher and a checklist for each stage. Students revise word choices and visual clarity (contrast between text and background, font size, colour choice). To close the revising stage, each team reviews another groups' poster and gives feedback based on the rubric.	- Checklist for poster revising (see Appendix 6: Figure 7) - Video: 5 Steps of the Academic Writing Process - Checklist for poster editing & publishing (see Appendix 6: Figure	Groups of 4

			8)	
		After that, each team makes the final edits and we move to the last stage: publishing.		
		Regarding publishing: Students are encouraged to pick one of these causes, publish the poster and actually follow through with the actions recommended whether that is changing daily habits or actually printing and placing the posters throughout the city.		
		If circumstances make the above publishing impossible, then students will upload the poster to the "Escuelas Pías" website.		
Post-task 1	10'	Each team selects a spokesperson to show their work and answer questions. Students evaluate the work of other teams following the rubric. To close the publishing stage, the teams upload their posters to the school website.	- Poster rubric (see Appendix 4)	Individually (Grading)
Post-task 2	15'	To conclude the lesson, the class follows a thinking routine called "Elaboration Game", in which one person picks an element of another team's poster and comments on it, then a second person elaborates on that same element and so on. This routine is done out loud and twice for each poster. Lastly, students write down a single keyword for each contribution and create a mindmap integrating all of these concepts. This exercise is meant to help students understand how different environmental issues are interconnected while reviewing vocabulary.	- [Thinking routine "Elaboration Game"](#)	Whole class > Individually

Lesson 4 - Setup

Stage	Time	Description	Materials	Interaction Pattern
Pre-task	5'	Brainstorming: We use Answer Garden to come up with terms related to storytelling. This tool works by showing input, usually words related to a topic. It creates a cloud with all the terms, emphasising those that appear more often in the participant's answers.	- Chromebooks - Internet access - [Answer Garden](#)	Individually
Task 1	20'	To begin the task, the teacher tells the class that today they are going to learn the parts that make up a story, whether it is from a book, a movie or even an anecdote. To do this, the class is divided into two teams. Both teams will be watching clips of the short film "Pop Squad" and taking notes. The red team will watch two clips that belong to the beginning and the end of the movie, while the blue team sees a longer clip from the middle. Then, students work in pairs (one from each team) to understand what happened in each clip and set the story in chronological order. The task is designed for students to overcome communication barriers with strategies like reformulating, comparing to a different movie or asking for clarification. After that, the teacher leads a whole class discussion in which students share their findings. Once plot and chronological order has been solved, the teacher asks	- Chromebooks - Internet access - Animated short film "Pop Squad" - Three selected clips belonging to each step of three-act structure. - Piece of paper - Chalk and chalkboard	Individually > Pairs > Whole class

		students to list all of the elements of the first clip, which he writes on the blackboard. When all the parts of this stage have been identified, the teacher reveals that this stage is called Exposition or Setup. The process repeats for the next two stages, namely Rising Action or Confrontation and Resolution. Lastly, the teacher reveals that this framework is called Three-act structure and can be found in countless movies and books.		
Task 2	15'	Once again, the class is divided into red and blue team, each team watches a different one-minute film. Students work individually on a worksheet, analysing how their film makes use of the three-act structure, characters, dialogue, music, and visuals to create a narrative. (7') After 7 minutes, students pair up with someone from the opposite team and summarise what they have observed. They complete the worksheet by writing down a list of similarities and differences between the two. (8')	- One-minute film Red team ("6 AM") - One-minute film Blue team ("99¢") - Two-part worksheet	Individually > Pairs
Post-task	10'	Use of "Headline" thinking routine for students to identify the core ideas from this lesson.	- Headline Thinking Routine	Individually

Lesson 5 - Confrontation

Stage	Time	Description	Materials (bullet points)	Interaction Pattern
Pre-task 1	5'	First, the teacher explains that the class will be recording a	- Short-form video rubric	Groups of 4

		short video dealing with a problem connected to the environment. Students will work in groups of 4, the video must be connected to an environmental issue. They have ample freedom to design the video. The task is designed to allow for a range of possibilities, stimulating their creativity.
		
		The only restrictions are:
		  1) It must be connected to the environment
		  2) It must last 1-2 minutes.
		  3) It must include subtitles (that will be added once uploaded to youtube)
		
		A rubric for peer and self-assessment is handed out to each team so they understand what will be graded. Finally, it is explained that there will be a brief award ceremony at the end of lesson 6, in which students vote for the best clip in different categories.
		
		Since this task has been planned in collaboration with the subject of Technology, the technical aspects of video recording will be covered before lesson 5.
			(see Appendix 4)	

Pre-task 2	10'	We start by watching some videos that follow the criteria previously outlined. These models belong to different genres to encourage learners to explore their options. Students take notes during the viewing of these models on how the stages of storytelling are executed and on which ideas they can implement in their own videos. There is a 2 minute pause between each video to finish note taking.	Video WAGOLLS: - TV advertisement - One minute film - News coverage of 'Just Stop Oil' protest - Clip from film: The Impossible (2012) - Pen and paper for	Groups of 4

56

				notetaking	
Pre-task 3	15'	Students receive a checklist to structure the pre-writing process. The teacher will supervise the progress of each group and give suggestions when necessary.	- Checklist for pre-writing a short-form video (see Appendix 6: Figure 9)	Groups of 4
Task	15	To mark the beginning of the drafting stage, students receive a checklist. If their video contains any dialogue, they must write it down to incorporate as subtitles later on. Given the nature of this assignment, some flexibility is required. The groups that can execute their video idea indoors will record a first draft. However, some groups will need to record the video in the afternoon as homework, since many ideas for these clips need to be filmed outdoors or require props. These groups will spend the rest of the session planning how to shoot the video.	- Checklist for drafting a short-form video. (see Appendix 6: Figure 10)	Groups of 4

Lesson 6 - Resolution

Stage	Time	Description	Materials (bullet points)	Interaction Pattern
Task	20'	The students go through the revising and editing process following the steps outlined in the checklist and the teacher's advice.	- Checklist for revising and editing a short-form video (see Appendix 6: Figure 11)	Groups of 4
Post-task 1	15'	The videos from each group are shown and evaluated by their classmates following the rubric. To carry out the	- Short-form video rubric (see Appendix 4)	Individually (Grading)

		assessment, students have to pay attention to all of the videos and grade for topic relevance, creativity, use of language and presence of stages of storytelling.		
Post-task 2	10'	Students vote for three different categories: Best setting, best dialogue, best story.	- 25 Pieces of paper - A box	Individually
Post-task 3	5'	To conclude, students publish their work. In addition to the checklist, the teacher uses the projector to walk them through the process. These short-form videos are submitted to a school contest through Youtube.	- Proyector - Internet access - Chromebooks - Checklist for revising and editing a short-form video (see Appendix 6: Figure 12)	Groups of 4

Appendix 6: Materials

Thinking Routines in order of appearance:

Lesson 1: Pre-task phase. Retrieved from https://pz.harvard.edu/resources/creative-question-starts

Creative Question Starts

1. **Brainstorm** at least 12 questions about the topic, concept, artwork or object. Try some of the *Creative Question Starts*.

2. **Review** your list, identify the most interesting questions, and select one to discuss.

3. **Reflect**: What new ideas do you have about the topic, concept, artwork, or object that you didn't have before?

Creative Question Starts

- *Why...?*
- *What if...?*
- *What is the purpose of...?*
- *How would it be different if...?*
- *Suppose that...?*
- *What if we knew...?*
- *What would change if...?*

Lesson 2: Pre-task 3. Retrieved from https://pz.harvard.edu/resources/parts-perspectives-me

Parts, Perspectives, and Me

A routine for exploring the complexity of objects and systems.

Choose an object or system and use the prompts.

What are its **parts**?
What are its various pieces or components?

What **perspectives** can you look at it from?
Different users, makers; different physical perspectives.

How are **you** involved?
What connections do you have? What assumptions, interests, or personal circumstances shape the way you see it?

Lesson 3: Post-task 2. Retrieved from https://pz.harvard.edu/resources/elaboration-game

Elaboration Game

A routine for encouraging close looking.

As a group, observe and describe several different sections of an artwork.

1. One person identifies a specific section of the artwork and describes what he or she sees.

   Another person **elaborates** on the first person's observations by adding more detail about the section.

   A third person **elaborates** further by adding yet more detail, and a fourth person adds yet more.

   Observers: Only describe what you see. Hold off giving your ideas about the art until the last step of the routine.

2. After four people have described a section in detail, another person identifies a new section of the artwork and the process starts over.

Lesson 4: Post-task. Retrieved from https://pz.harvard.edu/resources/headlines

Headlines

A routine for capturing essence.

Write a headline that captures the most important aspect of this topic/issue.

How does your headline differ from what you would have said yesterday?

Poster WAGOLLs for lesson 2:
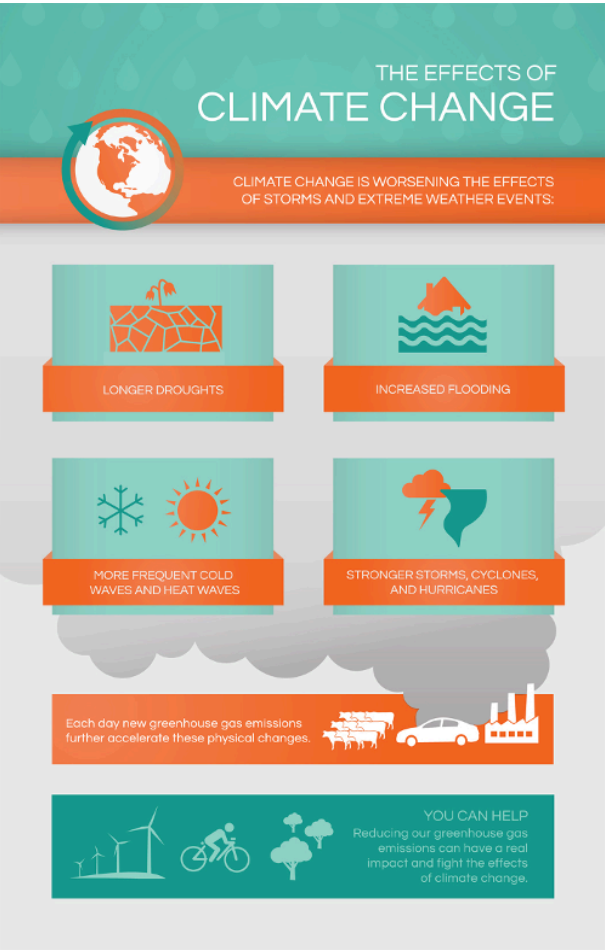
Figure 1

Figure 2

Figure 3

Figure 4

Checklists for lessons 2 & 3:
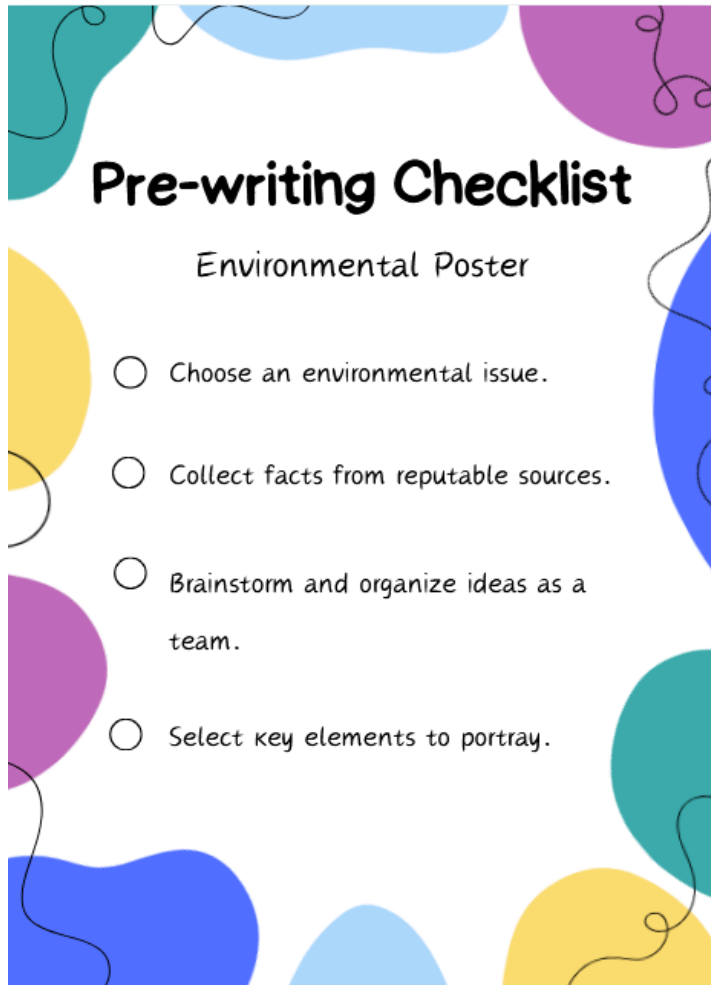
Figure 5 (Adapted from Canva template)
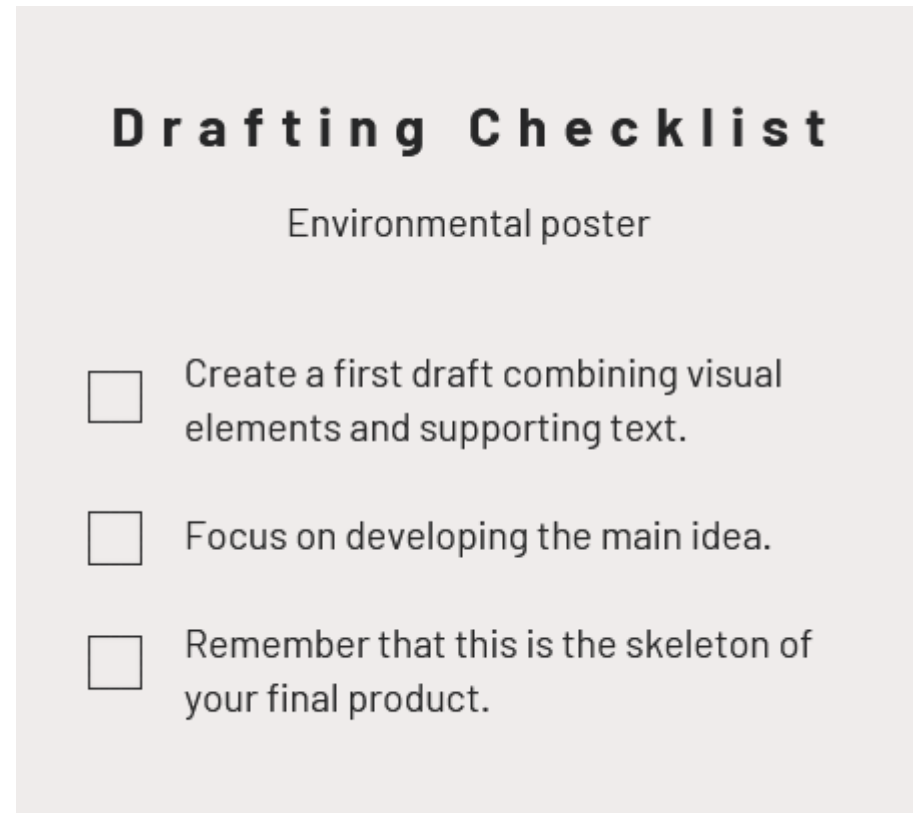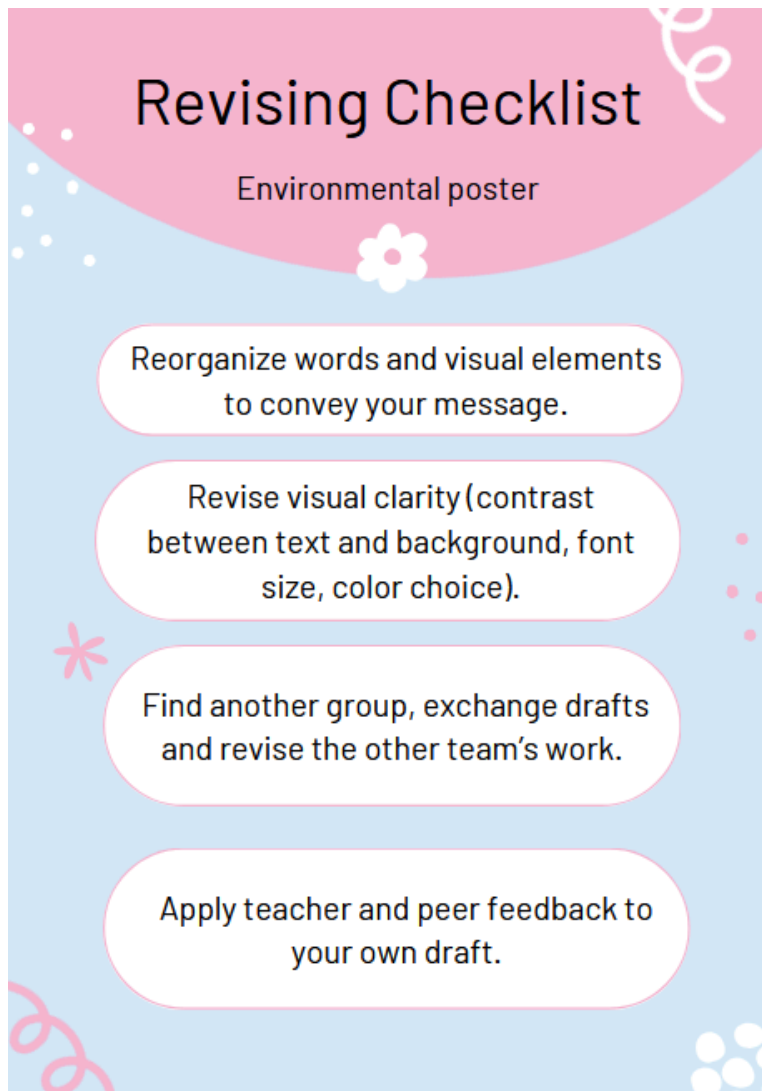

Figure 6 (Adapted from Canva template)

Figure 7 (Adapted from Canva template)
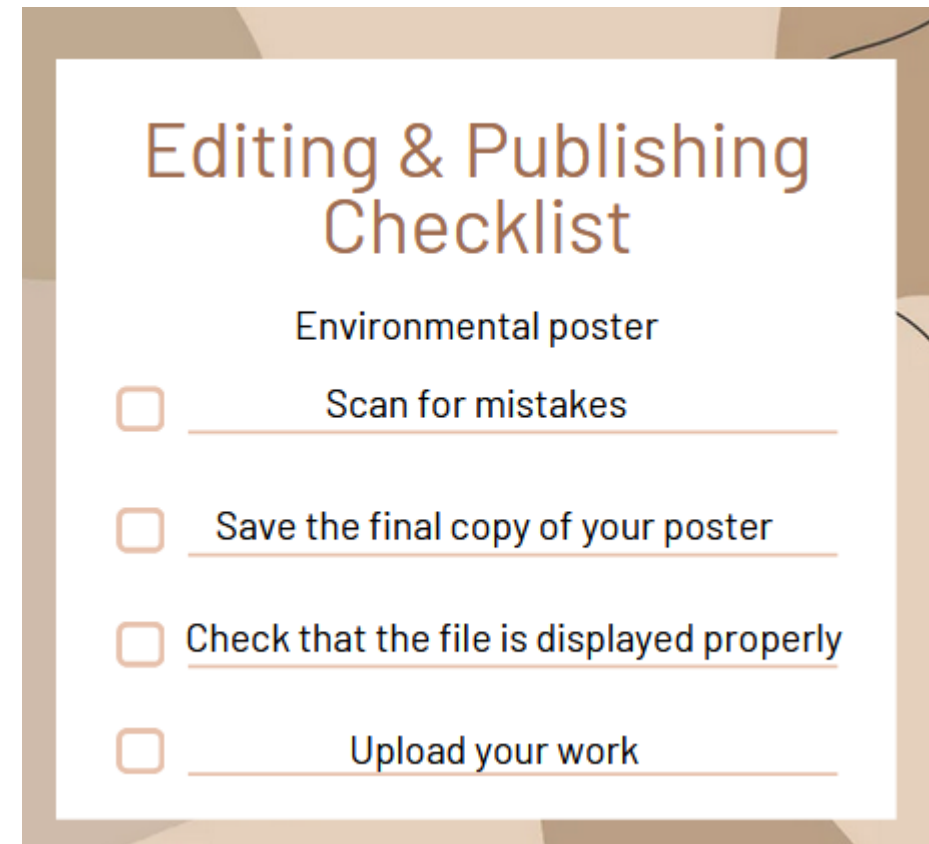
Figure 8 (Adapted from Canva template)

Checklistsfor lessons 5 & 6:
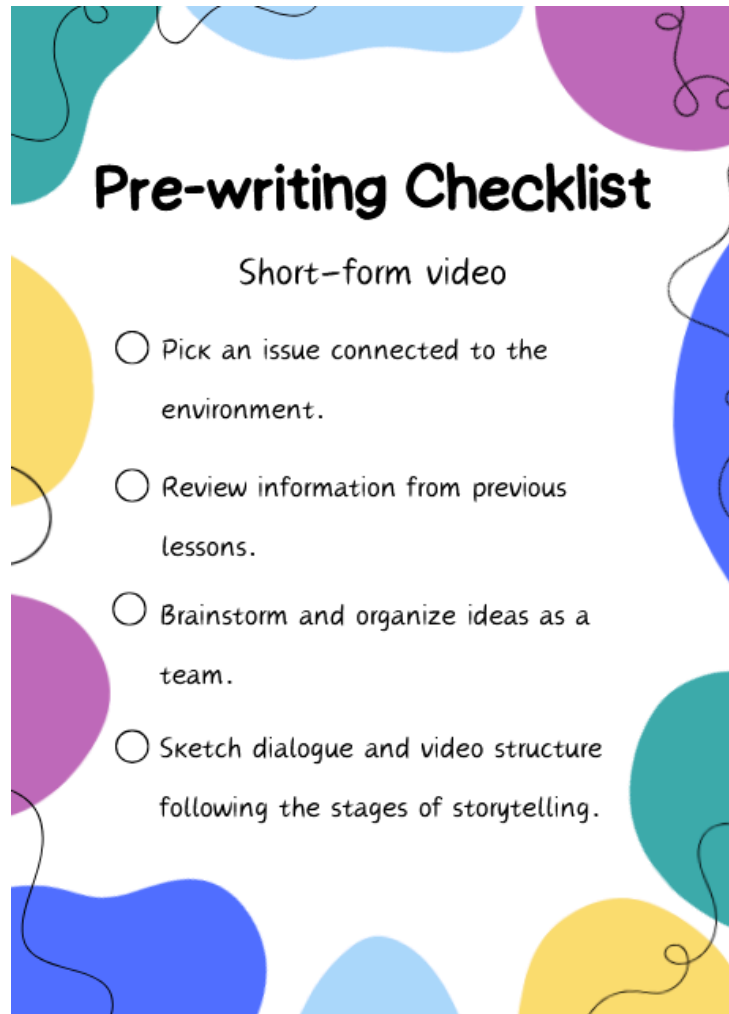
Figure 9 (Adapted from Canva template)
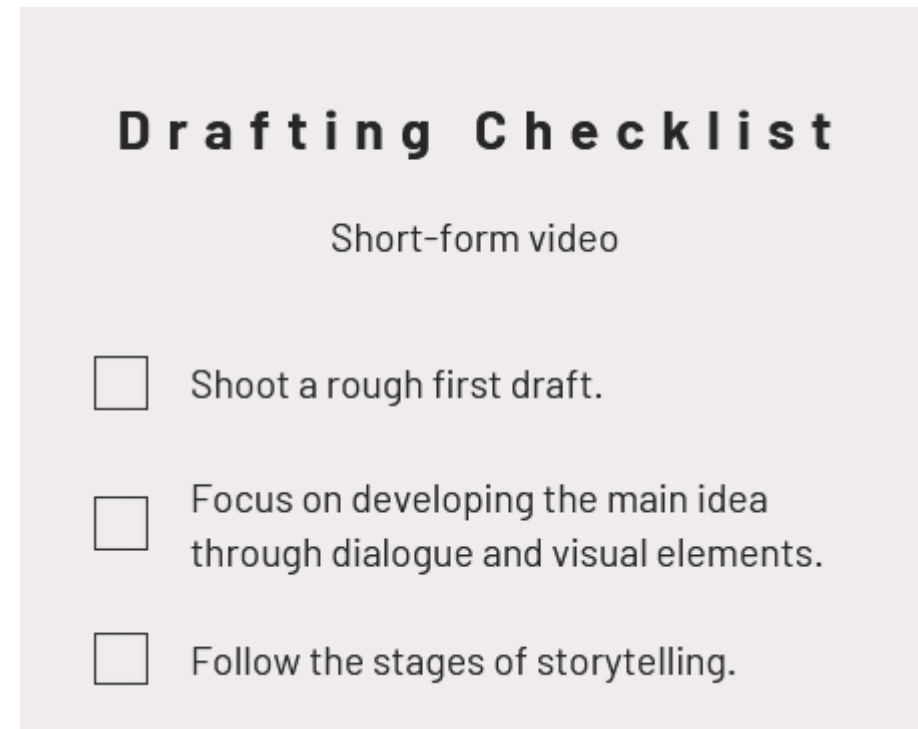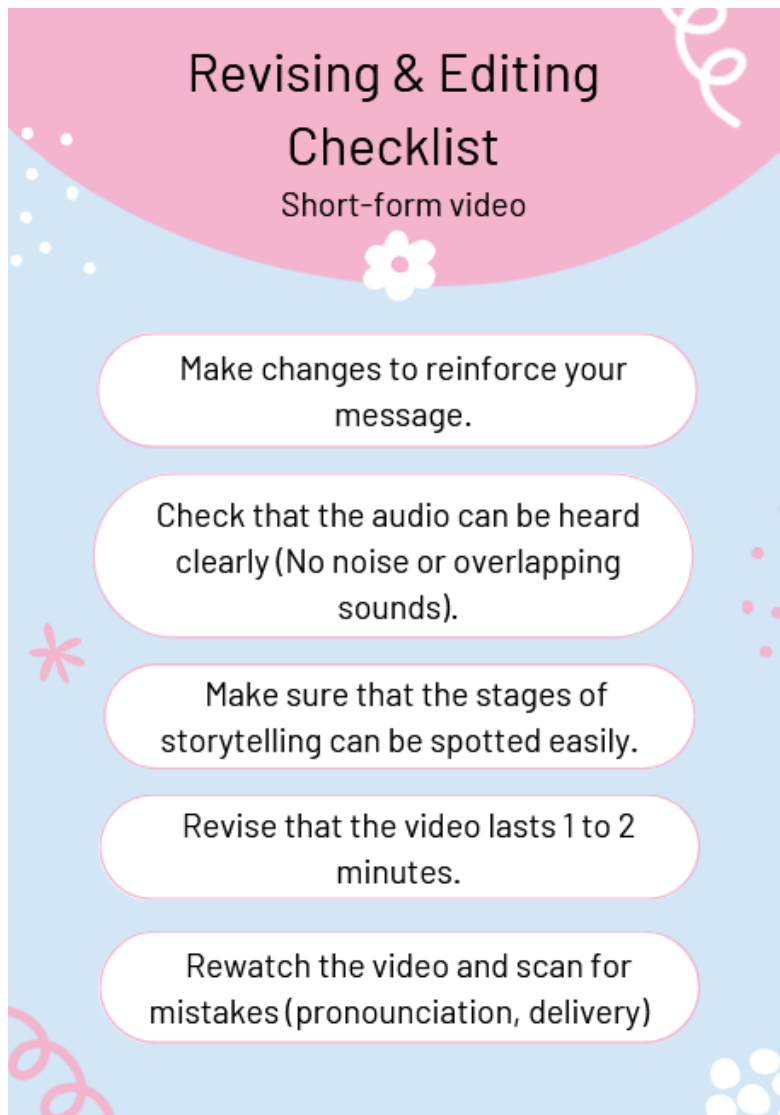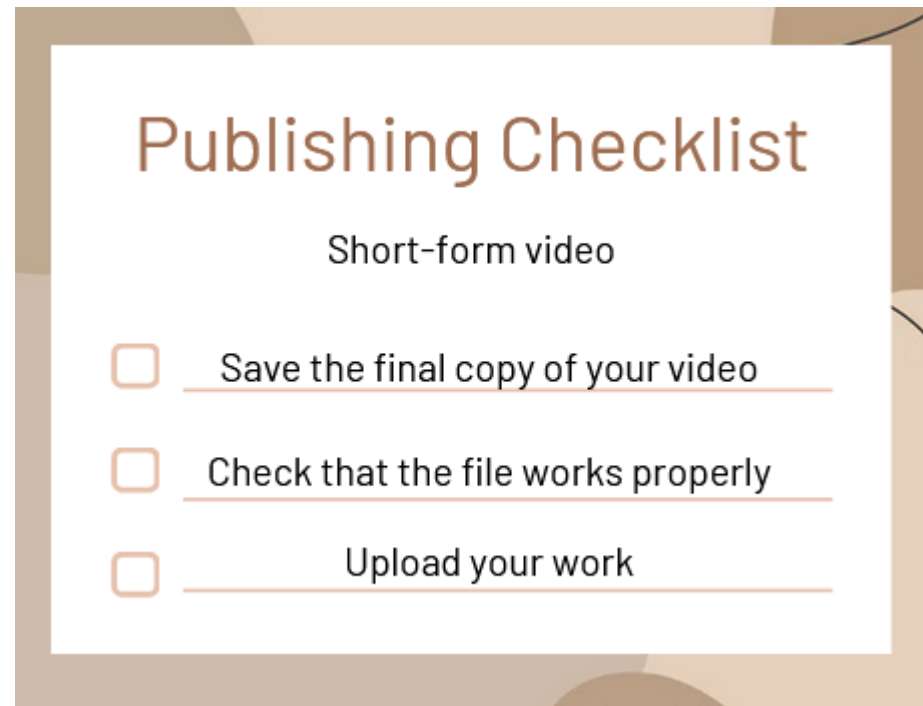

Figure 10 (Adapted from Canva template)

Figure 11 (Adapted from Canva template)

Figure 12 (Adapted from Canva template)

Pre-writing checklists: https://www.canva.com/design/DAGUYVTNpx4/iNrmK940xTX6UVU4fBr0sQ/edit
Drafting checklists: https://www.canva.com/design/DAGUYTMmtO0/wpT-Rs94AJLk48CdJW8XIg/edit
Revising checklists: https://www.canva.com/design/DAGUYjcLyVM/l3bSmnOG92FpijUh9pibUA/edit
Publishing checklists: https://www.canva.com/design/DAGUYpZT9Hw/i1r-OaCt0HxKOnDN2Q5wgA/edit

Canva template figures 5 & 9: https://www.canva.com/es_es/plantillas/EAGIrinfLKI-lista-checklist-de-verano-organizacion-creativo-multicolor/
Canva template figures 6 & 10: https://www.canva.com/templates/EAFbgf-ALno-modern-minimal-step-by-step-project-checklist/
Canva template figures 7 & 11: https://www.canva.com/es_es/plantillas/EAF6FDBgspw-checklist-tareas-pendientes-organico-azul/
Canva template figures 8 & 12: https://www.canva.com/templates/EAGJ1T1w67c-beige-aesthetic-to-do-list-checklist/

Climate change introductory video: https://www.youtube.com/watch?v=QlQ-MEZgRGY
News coverage student protest: News coverage student protest climate change
Video "5 steps of the academic writing process": https://www.youtube.com/watch?v=xM7sAD_oEDk
One-minute film "6 AM": https://www.youtube.com/watch?v=qbws42KQxP8
One-minute film "99¢": https://www.youtube.com/watch?v=lECg3mqchzY

Lesson 5 video WAGOLLs:
- Awareness campaign ad: https://www.youtube.com/watch?v=KVTxV_9ZZUg
- One-minute film "Stone": https://www.youtube.com/watch?v=5hPtU8Jbpg0
- "Just Stop Oil" news coverage: https://www.youtube.com/watch?v=WzBl2MJxxn0