

## Trabajo Fin de Máster

Trading Card Games as a Teaching Tool for  
Text Production and Interpretation in the EFL  
Classroom (ESO and BTO)

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# **1. Introduction, Purpose and Aims**

## **1.1. Introduction**

This Dissertation arises from one main necessity detected during the work placement done in the IES Cabañas, in which I had to perform the role and obligations of a trainee teacher with a group of several students for several weeks. This necessity is a lack of creativity promotion as well as a lack of motivation were some of the facts that highly conditioned the several observed sessions.

As Dorney (1994) explains, one of the factors that determine motivation in a learning situation is the syllabus, as well as the teaching materials, teaching method, and the learning tasks (p. 277). Furthermore, it is also established that motivation “is one of the main determinants of second/foreign language” (p.273). Consequently, the assertions made herein will inform the proposed syllabus, which aims to enhance student motivation. This syllabus will be designed to cultivate a learning environment, defined as the specific circumstances in which learning takes place, that optimally fosters this critical aspect of language learning.

How this Dissertation will tackle this necessity is by using authentic relevant texts related to students’ interests in order to motivate them to improve their L2 acquisition. As Selinker (1972 in Ellis and Shintani 2014) discuss, students possess a self-constructed internal system of rules independent of both the students’ L1 and the target language which evolves gradually over time (p. 5). Moreover, this evolution can only take place when the learner is exposed to input, but this input, as Brown (2007) contends, must be composed by a great deal of authentic language in order to build fluency (p. 47).

This input will be provided by using Trading Card Games (TCGs), more specifically Magic The Gathering (MTG). TCGs are composed by a plethora of authentic short texts, as can be seen in Figure 1, that can be used to help students with their text production and comprehension skills providing a short and easy to understand example on



Figure 1 – Example of a TCG Card from the game Magic The Gathering

how to use the language, and thus, constituting a source of input for students to develop their interlanguage.

Choosing TCGs as the main motivating recourse to explore in this TFM is not fortuitous, since if we take a look to our own national context, TCGs have been something of a recurrent trend over the years. All started with Magic The Gathering on August 5, 1993 with its first release called *Alpha*, then was YuGiOh! in March 2002 with *Legends of the Blue Eyes*, and finally, a few years ago, thanks to the internet, the Pokémon TCG made an appearance into the mainstream market, finding to this day several of its products in every toy store.

This not only means that TCGs are still relevant to this day, but also that they show a variety of proposals meant to appeal to a wide variety of possible audiences. And that is one of the main strengths that TCGs have to offer when dealing with the design of a learning situation. Something that is recommended in the Aragonese Curriculum.

Furthermore, this adaptability will be reflected in the proposed didactic sequence, which, while characterized as suitable for students in the fourth year of ESO, can be modified to accommodate various educational contexts. However, for the sake of specificity, this TFM will primarily utilize cards from Magic The Gathering as the main example. As the inaugural game of its genre, it shares several characteristics with various other trading card games (TCGs). Nonetheless, examples from additional TCGs will be included to provide supplementary context and support.

Finally, to further clarify the origins of the ideas presented in this dissertation, this discussion can be regarded as an expansion of the earlier work titled *Magic Cards as a Multimodal Genre*, an essay done for the subject Communicating in English from the master's degree Master's Degree in Compulsory Secondary Education Teaching, specializing in English. In that essay, Magic: The Gathering (MTG) cards are analysed as multimodal texts and subsequently utilized as the thematic core of a didactic sequence. Consequently, some of the materials referenced in this dissertation are identical to those found in the previous work.

## **1.2. Purpose and Aims**

In order to clarify the main purpose of this TFM, this dissertation will focus on developing a didactic sequence oriented towards the providing a real context to students for them to develop and improve their text production and interpretation skills. Similarly, this dissertation has as its objective being able to constitute an example for teachers for them to get advantage on any trend related with TCGs that may occur in their own class context, and use it in order to make his/her students develop some of the competencies established by the Aragonese Curriculum (2022).

Is in various of those competencies, such as CE.LEI.1 and CE.LEI.2, that it is highlighted the importance of preparing students to interpret and produce multimodal texts, (p. 54-55).

Furthermore, as Jewitt (2015) expresses, “Multimodality is an inter-disciplinary approach that understands communication and representation as more than language and attends systematically to the social interpretation of a range of forms of making meaning. It provides concepts, methods, and a framework for the collection and analysis of visual, aural, embodied, and spatial aspects of texts and interactions” (p. 69). In other words, Multimodal Texts are a kind of text that stands as a combination of several modes of communication in which the harmonization of those modes is which finally creates meaning. This can easily translate into TCG cards since they stand as a combination of textual and visual information that combines to create meaning. The implications of TCG cards as this kind of texts means that this dissertation will devote a special focus on how students will learn how to use several modes of communication as well as its rules and how this learning affects their language acquisition.



Figure 2 – Example of a MTG Card representing a scene.

Furthermore, the implications of concretizing this curriculum will also translate in the integration and explanation of several Pedagogical Values to the proposal. The Aragonese Curriculum (2022) stipulates in Article 4.4 that students should receive an emotional education, (p. 4). One example of these Pedagogical Values is *Cathartic Reunion*, see Figure 2, a card that it has all its modes of communication directed towards the representation of friendship.

It must be mentioned that this dissertation will devote part of its focus into developing a Focus on Form meant to use TCG Cards as a way to provide a context for students to learn the linguistic

functions of cards and experiment with them, as well as making them aware of linguistic forms in the context of a communicative activity. This focus will be done because as Ellis and Shintani (2014) establishes “acquisition also requires that learners attend to form”, (p. 23).

Moreover, a special focus will be done on how TCG cards are important examples of mediation. Not only because the Aragonese Curriculum (2022) establishes mediation as its fourth Specific Competency, (p. 56), but also because, at it will be expanded later, TCG cards are mediated texts.

## **2. Justification, Theoretical and Curricular Framework, Methodological Desing**

### **2.1. Motivation**

As previously explained, the two main issues that this TFM will try to solve are the lack of motivating materials and the necessity for teachers to use real and authentic texts.

Extensive literature exists on the impact of motivation on second language acquisition, with contributions from authors as Ushioda (2012); nevertheless, a special focus must be made on Dörnyei (1994). As he expresses, some motivational components specific to a

learning situation are “course-specific motivational components concerning the syllabus, the teaching materials, the teaching method, and the learning tasks”.

Something that when combined with one of the suggestions made by the Aragonese Curriculum (2022), which entails designing tasks not only to foster motivation for the target language but also to enhance students' motivation towards themselves (p. 71), leads to the conclusion that in order to motivate students, their own interests is one of the main resources that can be used in order to design tasks.

Moreover, it needs to be taken into account the fact that while talking about motivating materials it must be also mentioned the concepts of input and output, since by giving students certain materials they are receiving a source of input and by using them they are producing output. As Ellis and Shintani (2014) explain, each learner has an Interlanguage, a system of grammatical rules that evolves towards the target L2. This system evolves through the exposure to input and to several output opportunities, these opportunities being a way for learners to experiment with their hypotheses about the target language, and proving if those hypotheses are right or wrong, (p. 7). Furthermore, if Brown's ideas are considered, as previously stated, a necessity of input being as real as possible is detected, (p. 47).

This can imply that by utilizing materials, students are actively developing their interlanguage, since these materials serve as a source of input and provide opportunities for output, enabling students to test their hypotheses about the language. This process is further enhanced when the materials consist of authentic texts, since students get into contact with authentic language, (Brown, 2007, p. 47).

Taking this into account, this dissertation will propose the use of TCGs, more specifically Magic The Gathering, using it in order to give students input and output opportunities with which they will be able to improve their text comprehension and text production skills.



## 2.2. Multimodality

TCG cards need to be firstly analysed in order to understand how they can be used for L2 learning and, also, how the several tasks designed around them can fulfil many of the curricular competencies.

As Jewitt (2015) considers it, Multimodality is an interdisciplinary approach that understands communication as the harmonization of several Modes in order to make meaning, those Modes being different ways in which information is delivered, (p. 69).

MTG cards have several of these Modes of Communication, those being: the Visual Mode, the Linguistic Mode, the Spatial Mode, and the Gestural Mode. Furthermore, these modes have an added layer of complexity. A MTG card not only has written and visual information, (referring to text and images), but it also has logos, numeric information, and, moreover, even its printing can be a source of information. Nevertheless, since the proposed didactic sequence is meant to deal with text production and text interpretation, this part of the essay will only focus on what is only relevant for those topics, those being the several Modes aforementioned.



Figure 3 – Example of how various Modes of Communication may appear in a MTG Card.

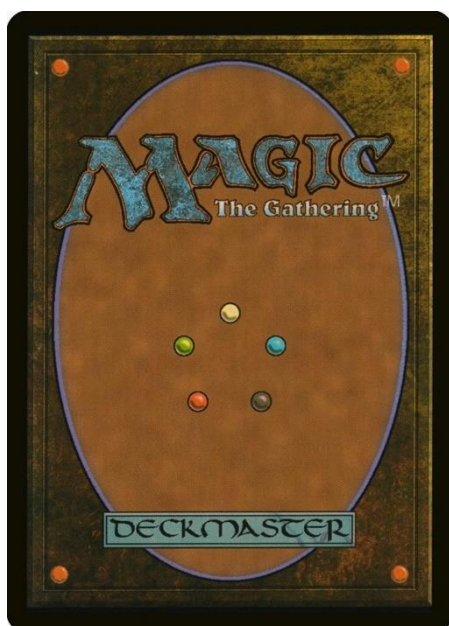


Figure 4 – The back of a MTG Card

It has to be mentioned that Magic The Gathering was originally designed as a “pocket role-playing game”, in other words; that all their design and therefore, all the decisions taken on how to communicate the information of its cards, is constructed towards the simulation of an experience.

That being the one of playing the role of a powerful magician who has travelled the vast of the multiverse, recollecting several spells in order to have a magic duel against another magician. That’s why the back of a magic card has a similar appearance to a book. The deck that a pile of Magic Cards form is supposed to simulate your spell book, and each of your cards is one page on that book.



In other words, how the images are designed and displayed, (Visual Mode), what is written on the card, (Linguistic Mode), how the text is arranged, (Spatial Mode), and the gestures that the characters in the represented scene are doing, (Gestural Mode), are all synchronized in order to communicate the meaning of playing a character or scene.

This implies that the role-playing aspect inherent in these materials will influence the design of the tasks, as will be discussed in the subsequent section.

### **2.3. Task Based Language Teaching**

As the CEFR (2020) establishes “language learning should be directed towards enabling learners to act in real-life situations, expressing themselves and accomplishing tasks of different natures”, (p. 27). The theoretical core of the didactic proposal lies in here, as will be elaborated in section 3.4, Task and Methodology. The proposal enables students to express themselves and accomplish tasks by creating their own cards which aligns with one of the seven task generators discussed by Willis and Willis (2007), more specifically “project and creative tasks” (p. 14). Which in resume, means that the model used for the creation of the tasks here presented is based on the ideas of the CEFR and having a focus on the creation of a final product.

However, this is not the only characteristic that has to be taken into account in an action-oriented task. As North (2007) outlines (p. 13), the action must be purposeful and applicable to real-life contexts. In addition, North points out another seven characteristics of an action-oriented task. Those being: a clear communicated goal, the necessity of learners processing authentic texts and real-life experiences, learners also need to exercise their agency, the task needs to have some conditions and constraints, learners need to work collaboratively, develop competencies, and think strategically, (p. 13).

Essentially, this means that a didactic sequence constructed by several action-oriented tasks needs to have a clear objective, to obtain collaboratively, which enables self-expression for students, as well as having certain conditions and constraints in order to make them critically think and develop several competencies. Also, applying to this process several authentic texts.

Moreover, for this type of design to be effective, it is essential to consider the approaches put forth by Prabhu (1987), Estaire and Zanon (1994), Skehan (1996), Willis (1996), and

Lee (2000). All of these scholars converge on the use of three principal phases: Pre-Task Phase, During Task Phase, and Post-Task Phase.

Furthermore, this model is also suggested by the Aragonese Curriculum (2022), which establishes it as a didactic strategy in which the Pre-Task Phase is done in order to activate students' previous knowledge, (p. 77); the Task Phase is the core of the session (p. 77); the Post-Task Phase acts as a final analysis for the During Task Phase.

Here is where the importance of using action-oriented tasks is important, since it is an application of the curriculum's ideas and suggestions.

#### **2.4. Action-Oriented Approach**

As previously outlined, Task-Based Language Teaching serves as the theoretical core of the proposed didactic sequence. However, this approach is further supported by the Action-Oriented Approach (AoA). Defined by the Common European Framework of Reference for Languages (CEFR, 2020), as a "shift away from syllabuses based on a linear progression through language structures, or a pre-determined set of notions and functions, towards syllabuses based on needs analysis, oriented towards real-life tasks and constructed around purposefully selected notions and functions" (p. 26).

Which means that a syllabus based on AoA principles is meant to analyse the communicative needs of students in order to determine its contents as well as its tasks. Something that in this discussion is translated into detecting a TCG in which students may be interested, in this case MTG, and then elaborate several tasks using it to tackle their communicative necessities

Additionally, as previously mentioned, the AoA emphasizes viewing learners as social agents, which involves engaging them in the learning process, acknowledging the social nature of language learning and use, promoting the implementation of purposeful, collaborative tasks in the classroom, where the primary focus is not solely on language itself (p. 27).

This objective can be achieved through the various tasks designed to use TCGs to enhance text production and comprehension. The creative nature of the tasks, which will guide students towards the creation of a card alongside a text that accompanies it; combined with the integration of one of students' primary interests as a thematic core, will actively engage them in the learning process, as well as giving them a collaborative task in which

the focus is not primarily the language. Furthermore, students will be able to exert their agency since the cards will be a product of their own creativity.

However, these are not the only characteristics of the AoA that the present proposal embodies. As noted by North (2022), the AoA also implies teaching the language now in the class, developing various competences, the acceptance of complexity, and freedom of manoeuvre, (p. 8).

These characteristics can be related with the use of Multimodal Texts, and thus, with TCGs too. First of all, “teaching the use of language now in the class”, implies to enable students engage with the language rather than just being exposed to it. Something that is promoted thanks to the several Modes of Communication that these texts present, since in order to understand them, one has to infer their meaning as well as their language use.

Something similar occurs with the development of various competencies, since, by interacting with Multimodal Texts, students are exposed to several means of communication, fostering the development of various competences.

Furthermore, it is because of these Modes of Communication that exists a complexity in each Multimodal Text. This not only allows an acceptance of complexity, it also allows tasks to have a wide variety. Thanks to the scope that various Modes of Communication present.

Additionally, the creation of a Multimodal Text grants students a "freedom of manoeuvre" while also presenting them with "a mission to fulfil under conditions designed to foster creativity", offering both a roadmap to follow and a set of restrictions that stimulate creative thinking.

To understand this connection between Multimodal Texts and the AoA is crucial in order to apply the Aragonese Curriculum (2022), since the curriculum establishes in several instances the importance of their application to develop several of the established competencies.

Moreover, another key element of the AoA is Proficiency. The CEFR (2020), defines proficiency as “a term encompassing the ability to perform communicative language activities (can do...), whilst drawing upon both general and communicative language competences (linguistic, sociolinguistic, and pragmatic), and activating appropriate communicative strategies” (p. 32). This definition implies that the development of

proficiency is achieved through the execution of communicative activities designed to develop various linguistic skills, which, when utilized in relevant contexts, lead to successful communication.

This concept connects with the notion of students as Social Agents. By actively engaging students in the learning process and providing them with the space to exercise their agency.

Furthermore, another relevant element characteristic of the AoA is the notion of Competence, which the CEFR defines as the “how” to assess in the learning context provided by the AoA (p. 27). The framework distinguishes between Multilingualism, defined as “the coexistence of different languages at the social or individual level” (p. 28), and Plurilingualism, which refers to the development of a learner's linguistic repertoire (p. 28).

In the context of this dissertation, this distinction influences the approach to assessment. As the CEFR establishes, effective assessment requires the use of a set of criteria, thus promoting a criteria-referenced assessment model. In this case, the assessment will draw upon the criteria outlined in the Aragonese Curriculum (2022), ensuring that it aligns with the established educational standards and objectives.

Finally, the design of the sequence is oriented towards the previously mentioned objective of having students create their own card with accompanying text. This culminating task unifies several sessions into a cohesive progression, allowing for an cohesive learning experience that reinforces the development of the competencies established by the curriculum.

## **2.5. Interaction**

As defined by the Aragonese Curriculum (2020) in the description for CE.LEI.3, “interaction involves two or more participants in the construction of a discourse” (p. 56). This concept connects to the AoA, as collaborative tasks facilitate student interaction through the use of language. Such interaction is essential for developing proficiency, as it creates a communicative context in which individuals can actively employ the language.

However, for this interaction to support the acquisition of proficiency, it must align with the characteristics of the learner as a Social Agent. As previously mentioned, this entails providing students with sufficient space for creativity and agency; otherwise, the

interaction risks becoming automated and less meaningful. By fostering an environment where students can express themselves and make choices, the quality of their interactions improves enhancing their overall language proficiency. Furthermore, as Ellis and Shintani (2014) argued, interaction needs to have comprehensible input in order to be fruitful, (p. 9).

One of the main advantages of using TCGs as a material source is the interaction inherent to this kind of games, giving to students a reason to attend the language, (since while playing a card game one is interacting using various texts with another interlocutor, the other player). Furthermore, TCGs usually push its players towards the creation of their own game strategies which implies using the language in order to provide their own meanings, since building a deck can be, in more linguistic terms, considered the result of being able to interpret and analyse how several different texts interact with each other in order to create new meaning.

Moreover, as previously mentioned, cards can be considered as short easy to read texts, and thus, can be used as comprehensible input that prompts interaction.

These statements are relevant to the broader context, Ellis and Shintani (2014), commented on the importance that interaction has on the development of L2 proficiency, stablishing that “interaction is not just a means of automatizing existing linguistic resources but also of creating new resources”, (p. 25). Furthermore, as cited on the same page, there are four key requirements for an acquisition-rich classroom:

“Creating contexts of language use where students have a reason to attend to language; providing opportunities for learners to use the language to express their own personal meanings; helping students to participate in language-related activities that are beyond their current level of proficiency; and offering a full range of contexts that cater for a ‘full performance’ in the language”.

As exposed, by using one of their interest, students will be granted a reason to attend the language and how it is used in order to express certain meanings. Furthermore, the interpretation and analysis required to success in card creation will require students to participate in language-related activities beyond their current level of proficiency as well as granting them a context for them to use the language.

## **2.6. Mediation**

As the CEFR (2020) states, “mediation combines reception, production, and interaction; it is not just about communicating a message, but rather about developing an idea through what is often called ‘linguaging’ (talking the idea through and hence articulating the thoughts) or facilitating understanding and communication.” In essence, mediation involves taking a text or a piece of language and transforming it into a comprehensible source of input. This process is a common practice in TCGs; for example, in Magic The Gathering, each card serves as a reference to characters or scenes from the novels or articles that constitute its fictional universe, making each card a mediated text.

Furthermore, mediation is one of the Specific Competencies outlined in the Aragonese Curriculum (2022). CE.LEI.4 defines mediation as the ability to “mediate in everyday situations between different languages, using simple strategies and knowledge aimed at explaining concepts or simplifying messages to transmit information in an effective, clear, and responsible manner.” Consequently, mediation is a crucial competence for students to develop, as it equips them with the skills to simplify and clarify information, thereby facilitating fruitful communication.

Therefore, taking into account that TCG cards are mediated texts, by engaging students in their creation, students will be developing the Specific Competence CE.LEI.4. Since the cards creation process implies knowing how to simplify ideas and transform them into a piece of information that follows a specific format.

Moreover, as the CEFR (2020) establishes, mediation makes possible the communication between people who can’t communicate between themselves directly, (p. 32). Something that will boost student’s interaction capabilities.

## **2.7. Curriculum Connections**

### **2.7.1. Competences**

The competences outlined in the Aragonese Curriculum are categorized into two main types: Key Competences and Specific Competences.

Key Competences are defined by the curriculum as “performances that are considered essential for students to be able to progress with guarantees of success in their educational path, and to face the main global and local challenges”, (p. 5). In contrast, Specific

Competences refer to “the performances that students must be able to display in activities or situations whose approach requires basic knowledge of each subject or area”, (p. 5).

It is through multimodality that connections to the competences outlined in the Aragonese Curriculum can be established. Since when dealing with multimodality, we are dealing with several means of communication, and thus, TCGs can be used in order to make students work the Plurilingual and the Linguistic Communication Competencies, two of the Key Competences presented in the curriculum. As the curriculum explains, the Plurilingual Competence can be described as using a multiplicity of languages, oral or signed, in order to foster a student’s learning, (p. 45). This is something that can be achieved through the use of TCGs thanks to the several Modes of Communication that its cards present, such as their use of visual and written information.

On the other hand, the Linguistic Communication Competence, as defined by the curriculum, involves "interacting orally, in writing, signed, or by multimodal means in a coherent and appropriate manner across various areas and contexts for different communicative purposes", (p. 44). This characteristic is inherent to TCGs such as MTG, where each card references other texts such as *The Thran* by J. Robert King or *Guildpact* by Cory J. Herndon. Thus, the use of multiple Modes of Communication in TCGs necessitates interaction with existing texts to produce new ones.

This side product scope not only limits itself to printing, it can also be found several products and texts in digital form, and thus, opening the possibility for students to work the Digital Competence, described by the curriculum as “involving the safe, healthy, sustainable, critical and responsible use of digital technologies for learning, work and participation in society, as well as the interaction with them”, (p. 47).

The last Key Competence that TCGs are able to offer to students is the one called Personal, Social, and Learning to Learn Competence, which according to the curriculum involves, among other things, promoting a constant personal growth and collaborating with others constructively, (p. 48). Something that can not only be achieved thanks to the social aspect of TCGs being a kind of game, but also, specifically with MTG, thanks to the pedagogic values that can be promoted through its use.

Nevertheless, TCGs also enable students to develop a variety of Specific Competences.



The first of those competences, CE.LEI.1., can be described being able to clearly comprehend and interpret the general meaning of a text as well as its details using standard language in order to answer specific communicative needs, (p. 54). Something that becomes instantly related the multiple Modes of Communication that a MTG card offers, since, by dealing several ways of enacting a message, students will be able to foster they capacity to understand and interpret several kinds of texts.

Secondly, CE.LEI.2. relates itself to the production of original text, those texts having a clear organization and planning, in order to creatively express relevant messages and answer to specific communicative situations, (p. 55). Something that is the main objective of the proposed didactic sequence and also will be further developed through some of the tasks that will be explained in detail, such as students creating their own cards.

Thirdly, CE.LEI.3. describes as a Specific Competence being able to interact with other people using cooperation strategies using both analogic and digital tools, all with the purpose of answering to specific communicative situations, (p. 56). Something that, similarly with the Key Competence Personal, Social, and Learning to Learn Competence, it is achieved thanks to the social nature that TCGs have because of being a kind of game but, furthermore, this social aspect will be translated into several tasks designed in order to foster that social aspect.

Fourthly, CE.LEI.4., is a Specific Competence described as the capacity of mediate in everyday situations between several languages using simple strategies and knowledge aimed at explaining concepts or simplifying messages, to transmit information in an effective, clear and responsible manner, (p. 56). Something that will be worked through the card creation process, since as previously mentioned, the creation of a card implies adapting a bigger text into a smaller one, thus, creating a mediated text.

The last Specific Competence that TCGs are able to promote to students is CE.LEI.5., which is meant to broaden the students' linguistic repertoire, critically thinking about how languages work and being conscient about several strategies in order to improve their performance in specific social situations, (p. 57). In this respect, as TCGs stand, thanks to their Multimodality, as a combination of several Modes of Communication they will grant students with an opportunity to expand their linguistic repertoire.

Nevertheless, it is worth mentioning, that the sixth Specific Competence, (CE.LEI.6.), can also be promoted. However, this will depend entirely on the specific cards selected.

CE.LEI.6. has to do with interculturality and making students value cultural, linguistic, and artistic differences, (p. 58). Thanks that TCGs show a wide range of cultural representations, such as in *Niambi, Faithful Healer*, (see Figure 6), this Specific Competence can be easily achieved by selecting specific cards that will portray a selected cultural variety. Nonetheless, how this multiculturalism will be portrayed is something that will depend entirely on the specific context which the teacher implementing this didactic proposal is facing and how s/he has decided to respond to it.

It must be taken into account that, as the Aragonese Curriculum (2022) establishes, “the relationship between the Key Competences and the 21<sup>st</sup> Century Sustainable Development Goals will give meaning to the learning process”, (p. 42). As can be seen in Figures 7 and 8, thanks that MTG possesses a wide variety of cards meant to refer to several kinds of characters and situations, objectives such as those related with ecology, gender equality and the sustainable development of society can be transmitted to students.

Moreover, taking into account the listing provided by Hummel and Hummel (s.f.), TCGs can be used in order to promote Critical Thinking, Creativity, Communication, Information, Media, Technology, and Social.

In other words, students will be able to acquire skills related to adapt themselves to several situations, being innovative, how to communicate with others, how to interpret several kinds of information, how to analyse media, how to relate and use new technologies, and how to socially interact with the world around them.

### **2.7.2. Focus on Form**

While all of these opportunities for acquiring various types of knowledge and skills are valuable for a student's learning experience, it is important to emphasize one of the fundamental elements when discussing the Task Based Language Teaching and that can be related to the competences of the curriculum, and that is Focus on Form.

As referenced in Ellis and Shintani (2014, p. 17), “Focus on form overtly draws students’ attention to linguistic elements as they arise incidentally in lessons whose overriding focus is on meaning or communication”, (Long, 1991, p. 45-46). What this means is that rather designing sessions which explicit grammatical forms and language units, the sessions need to have a focus on communication and let those linguistic forms appear incidentally.

In the case of TCGs, this focus in communication can be achieved through the several Modes of Communication that its cards possess, as both visual and written information are arranged to create a message. And thus, by dealing with them, students will have a focus on meaning and communication, rather than in grammar itself. In other words, they will learn how to communicate ideas by using the cards' format.

It is thanks to this approach to Multimodality that connections with the curriculum can be made.

First, the Aragonese Curriculum (2020) does an emphasis on multimodality when defining the Linguistic Competence, one of its Key Competencies. Establishing that it implies being able to comprehend and value Multimodal Texts, (p. 44); which, in terms of this dissertation, suggests that by using TCGs to create a Focus on Form based on the different Modes of Communication inherent in a Multimodal Text, students will be able to develop this competence.

Second, something similar occurs with CE.LEI.1, CE.LEI.2, and CE.LEI.3, since Multimodality plays an important role in these three cases.

In the case of CE.LEI.1 it is specified that “comprehension is a communicative skill that must be developed from oral, written and multimodal texts”, (p. 54); in CE.LEI.2 that “production encompasses both oral and written expression and multimodality”, (p. 55); and in CE.LEI.3 that “in the interaction come into play [...], the adaptation to the different registers and dialogic genres, both oral and written and multimodal”, (p. 56).

What this means is that for the Aragonese Curriculum (2022), Multimodality plays an important role in developing the competencies related to communication. Something that if it is connected with the Focus on Form drawing students' attention to communication, leads to the conclusion that the Focus on Form of a didactic sequence will highly benefit itself from using these kinds of text. Which in the context of this dissertation, are TCGs.

As previously mentioned, grammar and linguistic units need to arise incidentally rather than being the main focus. Nevertheless, it is important to know what linguistic units may appear when using TCGs as materials. Those being: Imperative Clauses, Subordinate Clauses, Modal Verbs, and Conditional Clauses.

As the Cambridge Dictionary (2024) defines them, Imperative Clauses are clauses that function as commands, instructions, or orders. If we take a look to cards such as *Cathartic*

*Reunion*, *Forbidden Friendship*, and *Frantic Search*, (Figures, Numbers 2, 18, and 19), examples for these kinds of clause can be found: “Draw three cards”, “Create a 1/1 red Dinosaur creature token with haste and a 1/1 white Human Soldier creature token”, and “Draw two cards, then discard two cards. Untap up to three lands.”, respectively.

Then, there is the case of Subordinate Clauses, defined as clauses that are not able to form sentences on their own, depending on a main clause to form a sentence. However, most of the examples found in MTG cards add a layer of complexity to this concept, since most of its examples use the particle “whenever” or “when” to form the Subordinate Clause, making necessary the adding of a comma and a Main Clause in order to complete the sentence. Therefore, when dealing with this grammatical form, students are granted with the opportunity of learning how to execute complex forms of grammar.

Examples of these kind of clauses can be found in *Circle of Affliction*, (Figures, Number 9), “Whenever a source of the chosen color deals damage to you, you may pay {1}.”, *Acidic Slime*, (Figures, Number 10), “When Acidic Slime enters the battlefield, destroy target artifact, enchantment, or land.”, and *Bruna, the Fading Light*, (Anex, Number 11), “When you cast Brunu, the Fading Light, you may return target Angel or Human creature card from the graveyard to the battlefield.”.

Moreover, in both *Circle of Affliction* and *Bruna, the Fading Light*, there are examples of the use of Modal Verbs, more specifically, the use of “may”. As the Cambridge Dictionary (2024) establishes, “Modality is about a speaker’s or a writer’s attitude towards the world. A speaker or writer can express certainty, possibility, willingness, obligation, necessity and ability by using modal words and expressions.”. Something that as can be seen in the previous examples, MTG cards use constantly in order to express possibility.

The last grammatical form that TCGs commonly uses are Conditional Clauses. Conditional Clauses, as their own name implies, are used in order to express conditions or condition-meetings. In this respect, MTG cards show a constant use of Conditional Clauses, such as in *Urza’s Tower*, (Anex, Number 12), “Add {C}. If you control an Urza’s Mine and an Urza’s Power Plant, add {C}{C}{C} instead.”, and *Circle of Affliction*, (Figures, Number 9), “If you do, target player loses 1 life and you win 1 life.”.

Taking this into account is important since as Ellis and Shintani (2014) establish, one of the ways to ensure that the Focus on Form is to use input-based or production-based practice activities, (p. 23); and as previously stated input needs to be comprehensible for

learners to foster their acquisition. Something that is also related with Focus on Form, since, as previously mentioned in the introduction of this dissertation, Ellis and Shintani (2014) established that “acquisition also requires that learners attend to form”, (p. 23).

In resume, Focus on Form is an important element of Task Based Language Teaching which draws students’ attention to communication rather than to linguistic forms. This communicative focus can be attained through the use of Multimodal Texts and their various Modes of Communication, something that is relevant to the Aragonese Curriculum (2022). And since TCGs are Multimodal Texts, they can be used in order to establish a Focus on Form centred on communication. Nevertheless, it is important to take into account the grammatical form that TCGs use, since it is crucial to provide input that students are able to understand.

## **2.8. Methodology**

To translate these characteristics into a coherent didactic proposal, an initial investigation is necessary to identify the various attributes of TCGs as multimodal texts and their relevance to the Aragonese Curriculum (2022). This investigation will particularly emphasize how TCGs can serve as an effective tool for students to enhance their English language competencies and expand their communicative repertoire, all while focusing on a specific TCG that aligns with the teacher's context. The findings from this investigation are detailed in this section of the essay, with Magic The Gathering as the main example.

Furthermore, in order to endow the didactic proposal with examples that not only illustrate the characteristics and connections of TCGs with the Aragonese Curriculum but also highlight values such as ecology, friendship, and multiculturalism, a corpus is required. This corpus is included in the annexes of this essay.

Ultimately, the didactic proposal will be structured into a Didactic Unit comprising six sessions, divided into Pre-Task, Task, and Post-Task. These sessions aim to introduce students to the topic, utilize the selected TCG to facilitate learning, and culminate in the creation of a final product that will be assessed. It is important to note that assessment will be conducted progressively, rather than solely relying on the final product, exactly as the Aragonese Curriculum (2022) establishes.

To ensure that assessment provides sufficient criteria for evaluation, detailed specifications are included in the annexes. This translates into various charts and checklists, each outlining specific requirements for evaluation corresponding to each task.

Additionally, it is worth noting that although Magic The Gathering serves as the main example for this essay, several other examples from different TCGs are also included in the annexes. This inclusion aims to offer alternatives that may better suit different contexts.

As previously mentioned, the diverse language forms that TCGs can encompass allow for flexibility in their application. While the unit is primarily designed for a specific group of students, examples are provided in the annex in order to make this didactic proposal suitable for any kind of context.

### **3. Critical Analysis and Discussion of the Didactic Proposal**

#### **3.1. Topic, General Characteristics, and Aims of the Didactic Sequence**

The main topic of the Didactic Sequence is Fantasy Writing, using Trading Card Games as a thematic entrance to it. The context in which this Didactic Sequence will be applied is a class of 4<sup>th</sup> of ESO in Zaragoza, Aragón, which conditions the curricular requirements that the Didactic Sequence has to fulfil.

The purpose of this sequence is to use something that students may be interested in and use it in order to foster their learning. Thanks to the variety of proposals that TCGs offer, there should be a specific game for any kind of context. Nevertheless, for the elaboration and exemplification of this Didactic Sequence, Magic The Gathering will be used as a main example of how to use TCGs in order to support the students' learning experience. However, all the tasks here presented can be easily translated into another TCG.

#### **3.2. Development of the Specific and Key Competences**

The ease of learning can be observed through the Specific Competencies that MTG promotes, specifically: CE.LEI.1, CE.LEI.2, CE.LEI.3, CE.LEI.4, and CE.LEI.5.

As previously outlined, the first competency, CE.LEI.1, is defined by the Aragonese Curriculum (2020) as the ability to comprehend and interpret key details of a text, articulating them clearly and using standard language. This includes seeking reliable sources of information and employing strategies such as inferential reasoning to meet

specific communicative needs (p. 54). This competency constitutes a main objective of the Didactic Sequence and can be fostered through the use of MTG cards, which serve as accessible, concise, and authentic texts. Moreover, the literature associated with the MTG universe offers a pathway to engage with more complex texts.

The second main objective of the Didactic Sequence aligns with the Specific Competence CE.LEI.2, described by the Aragonese Curriculum (2022) as the ability to produce original texts of moderate length with clear organization. This includes employing strategies such as planning, compensation, and self-repair to convey relevant messages creatively and coherently in response to specific communicative situations (p. 55). This competency will be developed primarily through the final task of the sequence, which entails the creation of an MTG card and a bigger text accompanying it, a concept elaborated in subsequent sections.

The third competency promoted through TCGs is CE.LEI.3, characterized as the ability to interact with others with increasing autonomy, utilizing cooperative strategies and both analog and digital resources to address specific communicative situations while adhering to principles of courtesy (p. 56). Given the social nature of TCGs, which require the involvement of multiple players, the majority of tasks will be designed to encourage collaborative work, thereby maintaining this social dynamic.

The fourth competency is CE.LEI.4, which involves mediating in everyday situations using various languages and strategies to clarify concepts or simplify messages for effective and responsible communication (p. 56). As previously mentioned, the format of MTG cards is designed to convey messages in a clear way, allowing students to apply this competency through the final product of the Didactic Sequence.

Additionally, the fifth Key Competence addressed through TCGs is CE.LEI.5, as articulated by the Aragonese Curriculum (2022). This competency involves broadening and utilizing linguistic repertoires across languages, reflecting on their workings, and being conscious of strategies and knowledge to improve responses to specific communicative needs (p. 57). As discussed earlier, MTG cards can be regarded as Multimodal Texts, incorporating multiple Modes of Communication. Consequently, students will not only learn various methods of communication but also how to cohesively integrate these modes to construct meaning, and thus expanding their linguistic repertoire.



Furthermore, as previously mentioned, TCGs can facilitate the development of the Specific Competence CE.LEI.6, defined by the Aragonese Curriculum (2022) as the ability to critically assess and adapt to linguistic, cultural, and artistic diversity. This involves identifying and sharing similarities and differences between languages and cultures to act empathetically and respectfully in intercultural contexts (p. 58). In order to facilitate the achieving of this competence it is needed a selection of culturally representative cards, such as *Mu Yangling*, *Sky Dancer*, (Figures, Number 13). This selection will depend on the decisions made by the teacher regarding the context s/he is facing, thus, making the development of this competence optional rather than inherent to the materials. Nevertheless, in this discussion, several cards have been taken into account in order to represent several different cultures.

In addition, several strategies suggested by the Aragonese Curriculum (2022) has been considered in order to secure the development of these competences.

For Specific Competence CE.LEI.1, the curriculum establishes the need for “a progression directed towards autonomy and automation when selecting and applying the necessary strategies for each communicative situation” (p. 59). This objective will be achieved by providing students with numerous examples of each type of text, clarifying the function of each Mode of Communication, and ensuring a progression from smaller to larger texts.

In relation to CE.LEI.2, the curriculum notes that the production should be gradually approached (p. 59). In this regard, students will progress through a designed sequence, which begins with the creation of individual cards and then prompts them in developing a lore text that expands upon their meanings. Throughout this process, students will receive multiple examples to guide their understanding, allowing for a smooth transition from familiar texts to those that may be less familiar.

Regarding CE.LEI.3, as previously mentioned, has to do with interaction, (p. 56). Something that will be eased through the collaborative nature of the tasks, granting students an opportunity to interact with their peers using the English language.

As the Aragonese Curriculum (2022) expresses “in mediation, students must act as social agents in charge of creating bridges and helping to build or express messages in a dialogical way”. It is because of this that the main strategy in order to make them develop CE.LEI.4 is the use of TCGs, since this kind of texts, as previously mentioned, is a

mediated one. And thus, by engaging in its creation students will gain the ability to mediate through various formats.

Something similar occurs with CE.LEI.5, which, as previously outlined, has to do with broadening the linguistic repertoire. Something that again is reached through the use of TCGs, hence to their variety of Modes of Communication.

Furthermore, both the development of the Sustainable Development Goals and Multiculturality will benefit from the strategies suggested for CE.LEI.6, which aims to “facilitate students’ access to linguistic, cultural, and artistic diversity” (p. 61), something that will be done by using cards such as *Huatli, the Sun’s Heart*, (Figures, Number 5). By implementing this strategy, students will be better equipped to engage with diverse perspectives and cultures, and thus enriching their educational experience.

In addition to these competencies, TCGs are capable of promoting several Key Competences established by the Aragonese Curriculum (2022), including the Linguistic Communication Competence, the Plurilingual Competence, the Digital Competence, and the Personal, Social, and Learning-to-Learn Competence (p. 6).

The Linguistic Communication Competence, as described by the Curriculum, involves the ability to interact coherently and appropriately in various settings and for different communicative purposes (p. 44). This competence will be developed through the multimodality inherent in TCGs, which combine various Modes of Communication. Relevant Operative Descriptors for this competency include CCL1, which entails expressing oneself in written or oral form and utilizing multimodality effectively across social contexts after course completion (p. 45), and CCL2, which emphasizes the comprehension, interpretation, and critical evaluation of diverse texts (p. 45).

CCL3 and CCL4 further address critical analysis and autonomous reading of literary works, respectively. CCL3 involves the ability to critically analyze information to construct personal knowledge and articulate individual viewpoints (p. 45), a skill students will cultivate through the final product of the Didactic Sequence. CCL4 has to do with reading a variety of literary texts to develop one’s literary vision and create original literary works (p. 45). In the context of MTG, exposure to the rich narrative world surrounding the cards will facilitate students’ engagement with literature.

The Plurilingual Competence, as described in the Aragonese Curriculum (2022), involves the effective use of different languages in learning and communication contexts (p. 45). The focus on mediation and the inherent social component of TCGs will encourage collaborative tasks. As can be seen in the selection of MTG cards exposed in the annex, some of them reflect multicultural themes, such as *Merfolk Sovereign*, (Figures, Number 14), a card featuring Aztec motifs. This will ensure that students will engage with diverse cultural representations.

Through this Key Competence, students will also develop skills corresponding to the Operative Descriptors CP1, CP2, and CP3. CP1 emphasizes the ability to utilize one or more languages to meet specific communicative needs (p. 46), a requirement for successful completion of the Didactic Sequence, where English communication will be the focus. CP2 focuses on the transfer of knowledge across languages as a strategy for communication and linguistic expansion (p. 46), achievable through sessions emphasizing the linguistic used of the Modes of Communication presented by the cards. CP3 highlights the importance of valuing linguistic and cultural diversity, integrating this understanding into personal development (p. 46), which, as previously mentioned, will be fostered through exposure to various cultural representations within MTG cards.

The Digital Competence is characterized by the responsible, critical, and sustainable use of technology for learning and societal participation (p. 47). This will be integrated into the Didactic Proposal by designing tasks which require digital tools. Consequently, students will engage with Descriptive Operators CD1 and CD2, which emphasize conducting valid internet searches and managing personal digital learning environments to create knowledge and digital content (p. 48).

Finally, the Personal, Social, and Learning to Learn Competence encompasses the capacity for self-reflection and ongoing self-development (p. 48). This competence will be cultivated through the social dimensions of the tasks and the continuous evaluation process integrated throughout the Didactic Sequence. The Operative Descriptors associated with this competence are CPSAA3, CPSAA4, and CPSAA5. Which have a focus on understanding diverse perspectives, learning from mistakes, and planning medium-term objectives through metacognitive feedback (p. 49). These elements will be reinforced through collaborative tasks and reflective assessment practices.

### **3.3. Learning Objectives and Basic Knowledge**

#### **3.3.1. Learning Objectives**

As previously mentioned, the main objectives of the Didactic Sequence are to foster Text Production and Comprehension, as it is specified in 6.3. Appendix 3: Learning aims and contents, these aims are meant to improve both students' abilities in creating and understanding new kinds of texts. This will be achieved through the multimodality that TCG cards possess, and thanks to the designed tasks designed around the exploitation of that multimodality.

It is also because of that multimodality that a third Learning Objective arises, that being Multimodal Communication, that will enable students to understand the function of the several Modes of Communication that a text may present as well as using them in order to transmit a message. Furthermore, this multimodal property of TCG cards will shape the objective of making students acquire several of the 21st Century Skills listed by Brad Hummel (2024), those being: Critical Thinking, Creativity, Communication, Information, Information, Media, Technology, and Social. All meant with the intention of fostering their self-development.

Regarding this fostering of students' self-development two more objectives can be applied those being: Multiculturality and the Sustainable Development Goals. Both will be achieved thanks to the selected MTG cards as well as the decided task designing.

It is important to note that all of these objectives derive from various elements of the curriculum. Text Comprehension is rooted in Specific Competence CE.LEI.1, which focuses on students' ability to comprehend and interpret texts (p. 54). This competency emphasizes the importance of understanding relevant details and effectively communicating that understanding.

Text Production is connected to CE.LEI.2, which pertains to the production of texts (p. 55). This competency encourages students to create original works, utilizing strategies such as planning and self-correction to express their ideas clearly and coherently.

Additionally, the concept of Multimodality emerges from both of these competencies, as the curriculum emphasizes the multimodal aspects of the texts used. This highlights the importance of engaging with various forms of communication, allowing students to interact with and produce texts that incorporate multiple modes.

Furthermore, Multiculturality is linked to CE.LEI.6, which emphasizes the use of the English language to appreciate cultural, linguistic, and artistic diversity (p. 58). This competency encourages students to explore and value different cultures, fostering an inclusive educational environment.

Lastly, the Sustainable Development Goals hold curricular relevance as they are referenced multiple times throughout the curriculum. Their emphasis on application underscores the importance of fostering both Key and Specific Competences, ultimately preparing students to address contemporary global challenges.

Once established these aspects, it is worth mentioning the set of points that the Basic Knowledge contained by the Didactic Sequence, that is, what the Didactic Sequence will teach to students.

### **3.3.2. Basic Knowledge**

The points here exposed are a result of an analysis of TCG cards and how, when used as materials, they can foster several of the Basic Knowledges proposed by the Aragonese Curriculum.

#### **3.3.2.1 Communication**

As it is specified in the Aragonese Curriculum (2022) one of the Basic Knowledges specified for Communication is “self-confidence. Error as an instrument of improvement and proposal for reparation”, (p. 63). This will be achieved through various instances in the didactic proposal that grants space for students to assess their peers and receive feedback. By analysing their peers' mistakes, students can identify areas for improvement, which will enhance their performance in subsequent tasks. This reflective process will encourage a collaborative learning environment and fosters critical thinking, and thus, contributing to their overall development.

Furthermore, thanks to the already mentioned Modes of Communication that TCG cards offer and the linguistic uses they present, students will learn new skills for mediation, how to produce new texts, new discourse genres, commonly used vocabulary, and commonly used linguistic conventions.

Moreover, thanks to be using several digital tools though the unit, students will learn how to use those digital tools in order to look for information, and to produce and comprehend this kind of Multimodal Texts.

### **3.3.2.2. Plurilingualism**

However, these various elements only cover the Basic Knowledge regarding Communication. Regarding Plurilingualism, students will learn how to respond to specific communicative needs and to use creatively certain language uses, both thanks to the communicative aspect that TCG cards possess. Moreover, students will learn how to use peer-assessment, since at one point, the Continuous Assessment will grant students the opportunity to assess the work of their peers.

### **3.3.2.3. Interculturality**

Regarding Interculturality, students will learn the English Language as means of communication and as a source of information, since, for the elaboration of the final product of the unit, students will need to look for information that mainly can only be found in English. Furthermore, thanks to the selected cards as materials for the Didactic Sequence, students will be into contact with several representations of different cultures, and thus, learning to appreciate them.

## **3.4. Tasks and Methodology**

The Didactic Sequence will be structured over six sessions, each comprising a Pre-Task, Main Task, and, in some instances, a Post-Task. The Pre-Task will activate students' prior knowledge, aligning with the Aragonese Curriculum's recommendations. The Main Task will serve as the core activity of each session, engaging students in tasks that directly relate to the learning objectives and competencies being developed. Additionally, the Post-Task will offer opportunities for reflection and assessment, allowing students to consolidate their learning experiences.

These sessions will consist of the subsequent tasks, consisting of:

- Session 1:
  - Pre-Task: Comparing some already known card for students to activate their previous knowledge and to develop their multimodal competence.
  - Task: Putting into relation the visual elements of MTG Cards by doing a jigsaw.

- Session 2:
  - Pre-Task: Watching a short video in order to introduce the main topic and to make students practice their listening skills along with their oral ones with a short final discussion.
  - Task: A reading comprehension task that will consists of students reading a text in order to stablish relations between colours and their meaning.
- Session 3:
  - Pre-Task: Presentation of the several Modes of Communication that act in a MTG card, for students to use it in the Main Task of the session.
  - Task: The creation a card using as well as how to apply it to the communicative context, and the features learned from the previous sessions.
  - Post-Task: Peer-Assessment using a rubric.
- Session 4:
  - Pre-Task: Granting some time for students to receive the assessment done by their peers.
  - Task: The same as the Task in Session 3 but doing it in pairs with the objective of creating a new card that connects the ones that the pair has designed individually.
- Session 5:
  - Pre-Task: Providing an example of what students will have to do during the session.
  - Task: Writing a text using the cards that students have already designed.
- Session 6:
  - Task: Doing a short presentation of their cards, how their elements relate, and its story.
  - Post-Task: Doing a voting in order to give room to students to express their own opinion.

As it can be seen, the main principle in which the sessions are organized around is the a providing of Input and Output and thus, following what Ellis and Shintani (2014) commented, that is, that thanks to receiving Input and having opportunities to produce Output, students are able to develop their own system and theories about how the target language works, that being, their Interlanguage, (p. 7). For example, in Session 3, students



will first be shown several examples on how language is used in cards and then they will have to apply those examples in order to do the main task, in other words, they will first receive an Input and then create their own Output in context.

Furthermore, as can be seen in Lesson Plans, most of the Main Tasks are designed to be done in groups. All with the intention to follow a task model following the AoA principles, in which students are granted with collaborative tasks. In other words, this Didactic Sequence, instead of making students to face its challenges by their own, wants to make them learn how to work collaboratively in order to reach a common goal.

It is worth mentioning, that despite this didactic proposal has been thought from the point of view of having all the possible resources available, as well as having a specific group of learners, changes can be made in order to adapt it to several kinds of contexts.

Regarding the economic resources of the scholar centre, some modifications can be made. For example, instead of making students use a computer in order to look for and read the several texts used, this can be changed by printing the cards and giving them to students, and for the card creation, instead of using computers and two different platforms, this task can be also carried out by giving to students a printed template, (Materials, Number 11). However, by applying these changes, students will no longer be working on their digital skills.

In addition, regarding cultural representation, not all contexts are the same, and thus, not all groups of students are formed by the same type of students. Because of this, in figures 5, 6, 13, 15, 16, and 17, can be found examples of other culture representations such as Arabic, Chinese, or Mexican.

Regarding the adaptability of content, special attention should be given to the session dedicated to Focus on Form. It is essential to evaluate the suitability of the input, ensuring that it is comprehensible both visually and grammatically.

From a visual perspective, the clarity of the images is crucial. They should not contain excessive information that could distract from the main communicative focus. Ideally, it is preferable to use simple, easy to understand cards featuring straightforward images that establish an obvious connection between the visual elements and the accompanying text. This approach enhances comprehension and supports the effective communication of ideas.

In terms of grammar, as previously discussed, there are four primary options: Imperative Clauses, Subordinate Clauses, Modal Verbs, and Conditional Clauses. These can be aligned with the levels established by the CEFRL (2020), specifically A1, A2, B1, B2, C1, and C2. Accordingly, depending on the proficiency level of the class, the Focus on Form can be structured as follows: Imperative Clauses for A1 and A2, Modal Verbs and Conditional Clauses for B1 and B2, and Subordinate Clauses for C1 and C2. While the Aragonese Curriculum does not employ specific levels to assess student performance, these CEFR levels can serve as a useful guide rather than a strict framework.

To facilitate comprehension during the functions of language explanation, it is crucial to explain them as clear as possible. This ensures that all students effectively follow the lesson and learn how to identify the functions of the several Modes of Communication presented by the cards.

Finally, in order to adapt this Didactic Sequence in terms of content, the main TCG used as the thematical core of it can also be changed, but first, the teacher needs to understand how the cards function at a multimodal level. For example, in the Digimon Card Game colours are also used in order to represent the characteristics of the represented character or scene. For example, purple tends to represent digimons related with demons and darkness, as can be seen in the card of Beelzemon, (Figures, Number 20), a Digimon meant to represent one of the Seven Deadly Sins, while MagnaAngemon, (Figures, Number 21), being a yellow card, is related with angels and sanctity. Then, the Focus on Form needs to be highlighted, and as can be seen in Beelzemon, the same grammatical and linguistic functions of the Modes of Communication can be taught, and therefore, any TCG has the potential to accommodate itself to this proposal, thus, granting the teacher the opportunity to choose one that can better suit his/her own personal context.

### **3.5. Materials and Resources**

It is important to emphasize that the selection of cards for this essay was not done randomly; rather, it has followed a specific set of criteria. This approach ensures that the chosen cards support the learning objectives and competencies outlined in the Didactic Sequence, and thus enhance the educational experience for students.

First of all, a TCG had to be selected for the sake of concreteness. For this reason the TCG selected as main thematic topic has been Magic The Gathering, since, as previously mentioned, thanks to his status as the first TCG as such, it possesses several

characteristics shared by the vast majority of TCGs at a multimodal level, and thus, not only MTG becomes useful for the purpose of this essay, but it also becomes useful for students' learning since they will be able to apply their new acquired knowledge to other TCGs.

Once MTG was selected, a set of cards was needed to represent each of the colours that conform the game in order to be able to carry out the Main Task of Session 2, which is meant to show students how something as simple as a colour can convey several meanings. The cards also needed to portray a set of pedagogical values, such as equal cultural representation, gender equality, or ecology, as well as keeping a valance with the fantasy elements that the game presents so there is not an overexposure that can cause rejection. That is why for the Main Task of Session 1 the cards selected have been *Merfolk Sovereign*, *Kaya's Ghostform*, *Llanowar Elves*, *Crusader of Odric*, and *Drakuseth, Maw of Flames*. The case is nor different for the cards for the Main Task of Session 2, those being: *Circle of Affliction*, *Cathartic Reunion*, *Bruna, the Fading Light*, *Frantic Search*, *Ecological Appreciation*, and *Azask, the Swelling Scourge*.

However, these set of cards were not only selected because of those reasons, they have also been selected taking into account if they are able to show examples of Imperative Clauses, Subordinate Clauses, Modal Verbs, and Conditional Clauses, so they are able to be used later in the session devoted to the Focus on Form, and thus, using examples with which students are already familiar.

Finally, regarding cards as such, at the start of the Didactic Sequence a Poker Card, a Uno Card, and a Spanish Card are used in order to introduce TCG Cards, so instead of directly start with cards that some of them may not know, all students will start from a common point, using three different cards that most probably all of them know because one reason or another.

Regarding regular texts, the aim of this Didactic Sequence is the interpretation and production of texts, so the idea is to after introducing the cards and how they function, to use them in order to make students read, interpret, and produce more extensive texts. Thus, a selection of texts has been done in order to fulfil the criteria of being of medium length and being a story referenced by a card. It is because of this that the texts selected are fragments of a bigger text from the set *Ikorra*, giving to these texts not only the characteristics previously mentioned, but also putting on the table the topic of humanity

living with or against nature, and standing as examples of real authentic texts. Following the same philosophy, texts about what each colour in Magic The Gathering means have been selected, so students have even more examples of real authentic texts.

Apart from all of these kinds of materials, a digital focus was added to them in order to make students work their digital skills. In order to conform this digital focus, two digital resources, for students to upload their cards and their ideas, were created, and furthermore, with the secondary purpose of giving students enough tools for them to create cards of a certain quality, two platforms have been also implemented: Magic The Gathering Cardmaker and Aitubo. However, as previously mentioned, in case that the school centre has not enough resources to carry out this card creation task, a template can be also used.

### **3.6. Formative Evaluation Assessment**

The first point to clarify is the focus of the evaluation. The assessment will concentrate on students' performance throughout the didactic sequence, specifically relating to the various products they will have to create as they progress through the tasks. This evaluation will provide insight into their understanding, as well as their acquisition of the Key and Specific Competencies.

In order to assess the several products that students will be generating through the Didactic Sequence, several rubrics have been designed. As previously mentioned, the evaluation established to be carried out for this Didactic Sequence is a continuous one, with the purpose of giving students enough room for them to improve their new acquired skills while acquiring them, and furthermore, devoting some of its focus into Peer Assessment, and thus, giving students the opportunity to learn how to analyse the work of their peers, what at the same time is able to boost their learning process.

In order to achieve that, first, students will be given a rubric in Session 3, Creation Revision (Post-Task), see Materials, Number 14, which is meant to facilitate students the work of assessing their peers' performance as well as giving students information about their own performance and how to improve it. Nevertheless, in order to explain the relevance of this rubric it is necessary to take a look at one which is going to be used for assessing the Specific Competencies set by the Aragonese Curriculum (2022), see Evaluation Criteria, Number 1.

One thing that must be clarified is the authority of this rubric, since rather than being original, it is an adaptation from the one offered by the curriculum, (p. 78-79). As the curriculum presents it, the rubric stands as an assessment material used in order to evaluate the Specific Competencies of a learning situation designed for the courses of 1<sup>st</sup> and 2<sup>nd</sup> of ESO, in which students have to look for information about other countries in order to write a document and finally, create a poster, (p. 77). Since the nature of the proposal is rather similar to the one found in this Dissertation, most of the assessment parameters proposed were able to be used here as well, and thus, a few changes were made in order to adapt it to the scenario here proposed.

First of all, as previously stated, this didactic proposal is meant to be done with students from 3<sup>rd</sup> and 4<sup>th</sup> of ESO, which means that the Evaluation Criteria are changed in order to suit this context. A look to each of the selected criteria will help to clarify things.

Regarding Content, the criteria is meant to assess student's capacity to analyse the main ideas of a Multimodal Text, to value its content, and infer its meaning, (Evaluation Criteria 1.1, 1.2, and 1.3, p. 59), since in order to create a card it is needed to understand how a card works; and their coherence when creating this kind of text, (Evaluation Criteria 2.2, p. 59).

Organization, on the other side, is meant to assess not only students' capacity to present the information of the cards in a clear way, but also their capacity to write a well-organized story for the card, following a clear narrative structure, Which implies being able to interpret the discursive elements of a text, (Evaluation Criteria 1.2., p. 59); to use strategies for communication, (Evaluation Criteria 1.3., p. 59); to write a text adequate to the communicative situation proposed, (Evaluation Criteria 2.2, p. 59); and to use strategies in order to organize a text, (Evaluation Criteria 2.3, p. 59).

Thirdly, Attractiveness and Originality is the one most related to student's performance since it is the one meant to assess their use of the digital of analogic tools provided in order to create the card, (Evaluation Criteria 2.2, p. 59); and their capacity to use nonverbal elements such as the colour of the cards in order to stablish meaning, (Evaluation Criteria 2.3, p. 49).

It is here where the rubric that students will receive, (Materials, Number 14), gains importance, since it is an adaptation of this criterion, granting the opportunity to not only come into contact with the work of their peers and, thus, receiving more examples on how

to do the task, but also, as can be seen in Lesson Plan, Session 4, Giving Results (Pre-Task), they will be able to learn from their own mistakes to have a better performance in the task of that session. The criteria selected for this rubric are Coherence, (meant to assess that the elements used for the card's composition and creation don't interfere between themselves); Originality, (meant to assess their creativity and inventive); and Meaning, (meant to assess if the cards are able to successfully represent a character or scene). Furthermore, students will have an additional space in the rubric to make a commentary to their peers in order to make them improvement suggestions.

Moreover, in order to stablish a value to the Peer Assessment that students will perceive, a rubric will be applied to their done assessment, (Evaluation Criteria, Number 2). Meant to assess their objectivity when doing the assessment, the remarkability of their comments in terms of usefulness for improvement, and their capacity to analyse the work of their peers. In addition to the Assessment for the Assessment rubric, (Evaluation Criteria, Number 2), a revision of the Use of English will be done in order to make sure that students will have all their possible mistakes covered.

Continuing with the first rubric, (Evaluation Criteria, Number 1), Mechanics is meant to assess their performance when dealing with a bigger text, in this case the lore associated with the card, and thus, revising their capacity to write texts of medium length, (Evaluation Criteria 2.2, p. 59), as well as, their capacity to cooperate in the production of that text, since they have to do it in groups, (Evaluation Criteria 2.3, p. 59).

Furthermore, the criterion Oral Presentation is meant to assess their performance when orally expressing texts, (Evaluation Criteria 2.2, p. 59). as well as their strategies to do it so, (Evaluation Criteria 2.2, p. 59). In addition, it will also be assessed their correctness when expressing themselves, (Evaluation Criteria 4.1, p. 60).

Lastly, Workload is meant to assess Student's capacity to interact with their peers in the communicative situation of a group work, (Evaluation Criteria 3.1 and 3.2, p. 60), and their strategies as a group to boost their communicative capacities, (Evaluation Criteria 5.2, p. 60).

As previously mentioned, the competence CE.LEI.6 will depend on the specific materials selected and thus their assessment will too. Nevertheless, for the purpose of giving as much information as possible, it is worth highlighting that the Evaluation Criteria for this

competence would be 6.2, since TCG cards are a way to appreciate cultural diversity in terms of art.

Finally, in order to give further opportunities to students for Peer Assessment, when doing the last session, they will be given a Check List, (Materials, Number 17), in order for them to follow the presentations of their peers while doing that peer assessment.

#### **4. Conclusions**

One of the major problems when selecting materials in order to carry out a session is whether or not those materials will truly motivate students into following the session as well as if those materials will have enough exploitability in order to create a wide variety of task that will enhance and make students practice their several language skills.

After the development of this essay, one may conclude that TCGs are a good option taking into account these terms. Not only they offer multiple proposals that will ensure students' motivation, but they also show an exploitability that enables the teacher to create several tasks that will make students to acquire several of the competencies established by the curriculum.

This is able to be achieved thanks to the multimodality that TCG cards present, making them not only authentic relevant texts, but also making them an opportunity to learn how to create new meaning through the combination of several kinds of information.

Furthermore, as has been seen with Magic The Gathering, TCG cards do not stand isolated, they rather have a variety of complementary products meant to enrich the world and characters that they depict. What translates into a wide variety of materials that can be used in order to nurture the Didactic Sequence. Examples can be found in the form of videos, novels, articles, essays... Which constitutes not only aforementioned adaptability in terms of materials, but also a manageable suitability able to fit into various kinds of contexts.

Moreover, TCGs bring the possibility of using digital resources in order to grant students with an opportunity to improve their digital skills, not only the basics, such as looking information on the internet, but also more complex and up to date skills such as be familiar with the use AI.



Motivation is not the only aspect that TCGs are able to cover when designing a Didactic Sequence, creativity can also become one of the main points of consideration. This translates into students having to create their own cards and the lore that sustain them as a multimedia product, which constitutes an opportunity for them to apply what they have learned, as well as an opportunity for the teacher to carry out a continuous assessment by supervising the creative process through the use of rubrics. Something that can also be enhanced by devoting some of those rubrics to make students do peer assessment, and thus, creating a social learning context.

Is this social aspect of learning that TCGs are also able to promote since several tasks can be designed in order to be done in groups, learning in the process the benefits of peer collaboration. Furthermore, it is thanks to the peer assessment and continuous assessment that students will have a focus their own learning process while also having the possibility to improve their own learning by being able to analyse their peers' work.

However, due to the limitations imposed by this essay's format, the full extent of the applications that TCGs could have, regarding education, have not been dealt in all of its extent.

The Didactic Sequence here presented, rather than standing alone as an isolated unit, could be used as part of a bigger project conformed by a series of Didactic Sequences, each one of them directed towards the creation of something different. The first one will be the one here presented in this essay, (a Didactic Sequence directed towards the creation of a card and its story), then, at next term, another Didactic Sequence will be implemented but this time directed towards deck strategies, using as materials several articles and videos about that topic, thirdly, the next Didactic Sequence will be devoted to students creating their own deck, having once more a focus on students' own creativity. All of these sequences will finally conclude into a tournament, which will not only will motivate students due to the prizes, but also will grant them a real social context in order to use the English language.

However, while the Didactic Sequence here presented can be adapted in order to suit several possibilities regarding economic resources, when taking that unit into the context of a bigger project, this adaptability becomes increasingly reduced, since resources such as space are mandatory.

Nevertheless, this limitation does not change the fact that TCGs can be used in a variety of ways in order to improve the students' learning, and therefore, one may conclude that this kind of games, if used with enough guidance, can be a useful resource able to motivate, foster the creativity, and improve the several language skills of students.

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## **6. Appendices**

### **6.1. Appendix 1: Selected Assignments**

- Magic Cards as a Multimodal Genre (Communicating in English):  
[https://docs.google.com/document/d/1T6OXdcnpGHc7toaFTR\\_W5YjcUy6zMrM6/edit](https://docs.google.com/document/d/1T6OXdcnpGHc7toaFTR_W5YjcUy6zMrM6/edit)
  - o A deep study on how MTG Cards work as Multimodal Texts and how they can be used to create tasks.

### **6.2. Appendix 2: Title, Overview and Purpose of the Didactic Sequence**

#### **Clash of Cards**

A Didactic Sequence designed in order to foster text production and text comprehension by using cards from Magic The Gathering as materials.

### **6.3. Appendix 3: Learning aims and contents**

- Learning Objectives
  - o Text Comprehension: I can understand and infer the meaning of the presented texts as well as to establish connections with any previous knowledge.
  - o Text Production: I can create new original texts, attending to limitations such as format or register.
  - o Multimodal Communication: : I can recognize the existent several Modes of Communication in a text and use them in order to infer meaning as well as use those Modes of Communication in order to create new meaning and thus, transmit a message.
  - o 21<sup>st</sup> Century Skills: I can critically think as well as be creative, communicate myself, use information, media, technology, and be social.
  - o Multiculturality: I can accept and be conscious of the several cultures surrounding oneself as well as respecting them coexisting harmoniously.
  - o Sustainable Development Goals: I can be conscientious about what the Sustainable Development Goals are and why are they important for the development of society.
- Basic Knowledge
  - o Communication
    - Self-confidence and initiative. Mistakes as an integral part of the learning process.
    - Commonly used strategies for planning, executing, monitoring and repairing the comprehension, production and co-production of oral, written and multimodal texts.
    - Knowledge, skills and attitudes that enable mediation activities to be carried out in everyday situations.

- Contextual models and discourse genres commonly used in the comprehension, production and co-production of oral, written and multimodal, short and simple, literary and non-literary texts: characteristics and recognition of the context (participants and situation), expectations generated by the context; organization and structuring according to the genre and textual function.
- Commonly used linguistic units and meanings associated with these units, such as expression of the entity and its properties, as well as units commonly used to transmit the message that the entity wants to send, such as Imperative Clauses, Subordinate Clauses, Modal Verbs, and Conditional Clauses.
- Commonly used vocabulary of interest to students regarding elements related to their interests, (TCGs), as well as the necessary linguistic particles in order to create a cohesive fantasy text.
- Commonly used spelling conventions and meanings and communicative intentions associated with formats, patterns and graphic elements.
- Resources for learning and commonly used strategies for searching and selecting information: dictionaries, digital and computer resources, etc.
- Commonly used analog and digital tools for oral, written and multimodal comprehension, production and co-production of Multimodal Texts.
- Plurilingualism
  - Strategies and techniques to respond effectively and with increasing levels of fluency, adequacy and correctness to a specific communicative need despite the limitations derived from the level of competence in the Foreign Language and in the other languages of the own linguistic repertoire.
  - Commonly used strategies to identify, organize, retain, recover and creatively use linguistic units (vocabulary, morphosyntax, sound patterns, etc.) based on the comparison of the languages and varieties that make up the personal linguistic repertoire.
  - Commonly used strategies and tools for self-assessment, peer-assessment, and self-repair, analog and digital, individual and cooperative.
- Interculturality
  - The Foreign Language as a means of interpersonal and international communication, a source of information and as a tool for social participation and personal enrichment.
  - Commonly used strategies to understand and appreciate linguistic, cultural and artistic diversity, as well as the enrichment they offer in artistic terms.

#### 6.4. Appendix 4: Evaluation Criteria

1-

<b>CURRICULAR ASSESSMENT CRITERIA</b>				
<b>CRITERIA</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>OK</b>	<b>POOR</b>
<b>CONTENT</b> 1.1, 1.2, 1.3, 2.2, (6.2)	Selection of information about the topic is totally coherent and makes a clear relation between the card and the text.	Selection of information about the topic is totally coherent and makes a relation between the card and the text.	Selection of information about the topic is rather coherent and the relation between the card and the text need to be inferred.	Selection of information about the topic is incoherent and it doesn't make a connection between the card and the text.
<b>ORGANIZATION</b> 1.2, 1.3, 2.2, 2.3	Content is well organized using a clear narrative structure.	Uses a narrative structure but the overall organization of events appears flawed.	Content is logically organized for the most part.	There is no clear or logical organizational structure, just lots of facts.
<b>ATTRACTIVENESS AND ORIGINALITY</b> 2.2, 2.3, (6.2)	Use of font, colour, game mechanics, pictures, etc. makes the card totally coherent, adding to the meaning. Product shows a large amount of original thought. Ideas are creative and inventive.	Use of font, colour, game mechanics, pictures, etc. makes the card coherent, adding to the meaning. Product shows some original thought. Work shows new ideas and insights.	Use of font, colour, game mechanics, pictures, etc. makes the card coherent, but it doesn't add much to the meaning. Uses other people's ideas, and there is little evidence of original thinking.	Use of font, colour, game mechanics, pictures, etc. but these don't make the card's content coherent. Uses other people's ideas, showing no original thinking whatsoever.
<b>MECHANICS</b> 2.2, 2.3	Control of specific structures and lexis	Control of general structures and lexis.	Control of simple structures and lexis, but still systematically makes basic mistakes; nevertheless, communicative purpose and meaning are not affected.	Shows only limited control of a few simple grammatical structures, lexis and sentence patterns in a learnt repertoire, but still systematically makes basic mistakes; communicative

				purpose and meaning are rather affected.
<b>ORAL PRESENTATION</b> 2.1, 2.3, 4.1, (6.2)	Can present different aspects of the card and its lore, relaying information in an intelligible way, with features of L1 stress, intonation and/or rhythm. Holds audience attention.	Can present most aspects of the card and its lore, relaying information in an intelligible way, with some features of L1 stress, intonation and/or rhythm. Usually holds audience attention.	Can present some aspects of the card and its lore, relaying information in a rather intelligible way, with little features of L1 stress, intonation and/or rhythm. Holds audience attention most of the time.	Unable to present most aspects of the card and its lore. Strong influence on stress, intonation and/or rhythm from the other language(s) they speak. Audience attention lost.
<b>WORKLOAD</b> 3.1, 3.2, 5.2	The workload is divided and shared equally by all team members.	The workload is divided and shared fairly by all team members, though workloads may vary from person to person	The workload was divided, but one person in the group is viewed as not doing his/her fair share of the work.	The workload was not divided or several people in the group are viewed as not doing their fair share of the work.

<b>ASSESSMENT FOR THE ASSESSMENT</b>				
<b>CRITERIA</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>OK</b>	<b>POOR</b>
<b>OBJECTIVITY</b>	The assessment is completely objective.	The assessment is mostly objective.	The assessment presents some subjectivity.	The assessment is subjective.
<b>REMARKABILITY</b>	The comments made by the student are determinant for improvement.	The comments made by the student have relevance.	The comments made by the student have some relevance.	The comments made by the student have no relevance.
<b>ANALYSIS</b>	The student has been able to detect all the features to analyse.	The student has detected most of the features to analyse.	The student has detected some of the features to analyse.	The student has not been able to detect any of the features to analyse.

#### 6.5. Appendix 5: Lesson Plans and Methodology

<b>LESSON PLAN</b>		
<b>SESSIONS</b>	<b>AIMS</b>	<b>STEPS AND PROMPTS</b>
SESSION 1	<p><b>MATCHING TASK (PRE-TASK)</b></p> <p>The aims are for students to activate their previous knowledge on this multimodal genre (cards) and to develop multimodal competence by comparing some cards they already know with a type of card they may not be as familiar with. Also to develop analytical skills as students have to focus on and look for specific information (conditions and constraints) and also for students to be aware of the specific linguistic-discursive features of a multimodal genre by working with it.</p>	<p>First, students will be divided into pairs, and they will be given a deck of cards where they will find a Poker, a Spanish, a “Uno” and a Magic Card, (Materials, Numbers 1, 2, and 3).</p> <p>Then they will be asked to spot the similarities and differences of the cards regarding the following visual elements: colours, symbols, numbers, text, images, and the design of the back of the cards.</p> <p>Students will be provided with a chart that they will have to complete (Materials, Number 4), which will help and guide them in the analysis and comparison of the cards. As MTG Cards have text, they will also be encouraged to focus on form and note grammatical and</p>



			syntactical aspects of the cards such as the use of imperatives.
	JIGSAW (TASK)	The aims of this task are for students to get familiar with MTG Cards by being able to put in relation the different visual elements of them.	Once the students have come into contact with the multimodal genre (TCG cards), they will have to solve a jigsaw, (Materials, Number 5), to work more specifically on the game Magic The Gathering. First, the same pairs as in the previous task will be given a deck of 6 Magic Cards but in different cutouts, cutouts with the names of the cards, with the images and with the texts. Students will have to establish relationships between the cutouts until each cutout is joined creating the 6 complete cards.
SESSION 2	VIDEO WATCHING (PRE-TASK)	The aim of this Pre-Task is to make a short introduction to MTG's colour system as well as create an opportunity for students to practice their listening and oral skills.	Before starting with the main task of the session, students will watch <i>The Five Colors of Magic: The Gathering</i> , (Materials, Number 6), an official short advertisement that introduces the thematical notion of colours having a distinctive meaning each. After that, students will be asked to think, according to the video, what kind of creatures could be related to each colour. And finally, after several minutes of discussion, they will start with the main task.
	READING TASK (TASK)	The aims of the task are for students to get a deeper understanding of the features of the cards and work collaboratively to establish relationships between the visual elements of the cards, in this case the colours and the images. Also to develop their digital competence and multiliteracies skills by working with digital devices and the affordances of digital platforms.	First of all, students are divided into five groups and each of the groups will be given a digital device to work with throughout the activity. From a real digital text about the specific characteristics of MTG Cards according to their colour (Materials, Number 7), the teachers will draw five extracts, corresponding to the five colours of the cards, and each of them will be assigned to a member of each work group.

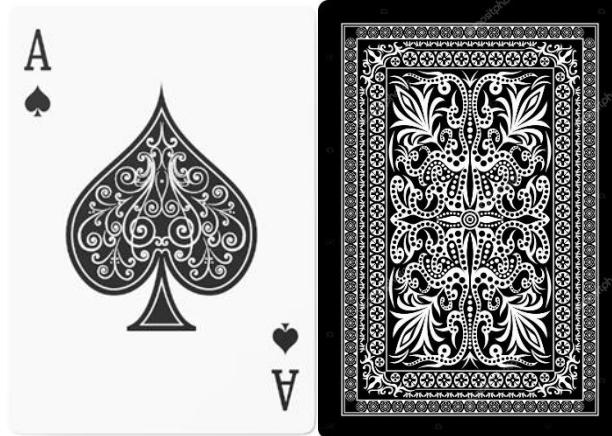
			<p>With the material divided up, each group will have to work on the text and the colour they have been assigned and write on a shared Padlet, (Materials, Number 8), the key ideas, points and features of the colour they have to read so that every student knows the main features of each colour.</p> <p>Once each group has uploaded their analysis to Padlet, they will be given time to read and explore the other groups' analyses on other colours.</p> <p>Finally, to practise and produce on the content they have been acquiring, each group will be shown different images of the cards, (Materials, Number 9), only the part of the image, without the title or the part with text and, according to what they have read on the Padlet and noted down about each colour, they have to guess to which colour the picture belongs to.</p>
SESSION 3	FOCUS ON FORM (PRE-TASK)	The aim of this Pre-Task is to provide students with a Focus on Form, and thus, giving them enough linguistic tools for them to create their own card.	This Pre-Task will consist of the explanation of how cards use various Modes of Communication, using cards already seen by students throughout the unit as examples. If it is needed grammatical forms can be specified, as can be seen in Materials, Number 10. All with the intention to prepare them to do the main task.
	CREATION TASK (TASK)	The task aim is that students develop their creative skills by creating and producing their own card including all the main features they have been learning about in the previous tasks. In short, for students to develop their multimodal competence by producing their own multimodal ensemble.	<p>To carry out this task, the students will go to the laboratory room so that each of them individually has access to a computer.</p> <p>Students will be asked to work with an online tool that will help them to design their own card, (Materials, Number 11). In order to do this, they will have to:</p> <ol style="list-style-type: none"> <li>1. Think of the creature for the image of the card and in its</li> </ol>

			<p>design (they will also be given an online AI, (Materials, Number 12), so they can design the picture). Since the AI page requires a registered account to work, students will be given an already made account in order to protect their data.</p> <p>2. Think about the features of their card:</p> <ul style="list-style-type: none"> <li>- The description (this will require focus on form too).</li> <li>- The effects and its statistics.</li> <li>- The colour and the common characteristics of the cards depending on the colour selected.</li> </ul> <p>Furthermore, students will have a Padlet, (Materials, Number 13), in order to upload their cards.</p>
	CREATION REVISION (POST-TASK)	The main aim of this Post-Task is to grant students the opportunity to execute some Peer-Assessment.	Before ending the session, students will be given a chart, (Materials, Number 14), in order to assess their peers, giving them the opportunity of not only see the work of their peers and take it into account for next session, but also to learn how to assess others' work.
SESSION 4	GIVING RESULTS (PRE-TASK)	This Pre-Task will be devoted to giving students some time to receive the assessment from the previous session and analyse their mistakes.	Before starting with the main task of this session, students will be given some time to receive and analyse the assessment done by their peers in order to learn from it and apply it on this session.
	CREATION TASK II (TASK)	The aim of this Task is to apply the assessment done by their peers, so students are able to make a better performance of their new acquired skills.	<p>First of all, students will be shown several examples of how several cards can be used in order to tell a story, as be seen in (Materials, Number 15).</p> <p>Then, students will be organized into pairs, and asked to create a new card that is able to join both cards into a cohesive story.</p> <p>In order to do this task properly, the same measures took in Session 3, will be taken.</p>

SESSION 5	PRESENTING THE TEXTS (PRE-TASK)	The aim of this Pre-Task is to give students an example of what they have to do in the Main Task of this session.	Students will be given a fragment of a text for them to read, (Materials, Number 16), which will come along with the cards that are used in order to tell that story. Thus, giving them an example of what they have to do for the rest of the session.
	WRITING TASK (TASK)	The aim of this Task is to make students practice their writing skills by writing more complex texts, using as a topic the cards that they have created along the Didactic Sequence	First, students will be arranged into the couples formed in the previous session, and then, asked to write down the story that their cards have.
SESSION 6	ORAL TASK (TASK)	The aims are for students to develop their oral skills by making presentations of their cards and to develop their metacognition and the learning to learn competence by completing the checklist.	Once the cards have been designed and created, along with their story, students will be asked to present them in front of the class in couples, talking about the design, its features and how they relate. The rest of the class, while listening to the presentations, will be given a small rubric with conditions and constraints, (Materials, Number 17), of the cards to check that the cards presented by their classmates fulfil all of the conditions and features.
	OPINION SHARING (POST-TASK)	The aim of this Post-Task is to give students the opportunity express their own opinion about the work of their peers, as well as receive a reward for their work.	After every couple have presented their cards, students will vote for their favourite ones and they will be exhibited in the classroom.

## **6.6. Appendix 6: Materials and Resources**

1 – Example of a Poker Card for Session 1, Matching Task (Pre-Task):



2 – Example of a Spanish Card for Session 1, Matching Task (Pre-Task):







3 – Example of an UNO Card for Session 1, Matching Task (Pre-Task):





4 – Chart used for Session 1, Matching Task (Pre-Task), (own creation):

FEATURES	COLOURS	IMAGES	SYMBOLS	NUMBERS	LINGUISTIC- DISCOURSEIVE FEATURES (TEXT)	BACK OF THE CARD
						
POKER CARD						
SPANISH CARD						
UNO CARD						
MTG CARD						

5 – Jigsaw and answers for the Jigsaw used for Session 1, Jigsaw (Task), (adapted from Magic The Gathering):






Merfolk Sovereign 1

Kaya's Ghostform

Llanowar Elves

Crusader of Odric

Drakuseth, Maw of Flames 4

**Enchantment — Aura**

Enchant creature or planeswalker you control

When enchanted permanent dies or is put into exile, return that card to the battlefield under your control.

*The Eternals found some sparks to be quite slippery.*

---

**Legendary Creature — Dragon**

Flying

Whenever Drakuseth, Maw of Flames attacks, it deals 4 damage to any target and 3 damage to each of up to two other targets.

*"Spread out, you idiots! Spread out!"*  
—Marsden, party leader, last words

7/7

---

**Creature — Merfolk Noble**

Other Merfolk creatures you control get +1/+1.

☞: Target Merfolk creature can't be blocked this turn.

*"Be like the sea: flow around that which is unmovable; for everything else, crash into it unrelentingly."*

2/2

---

**Creature — Human Soldier**

Crusader of Odric's power and toughness are each equal to the number of creatures you control.

*"We are Odric's sword. We strike without fear, for his mind has divined how our foe will be slain."*

\*/\*

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**Creature — Elf Druid**

☞: Add ♣.

*As patient and generous as life, as harsh and merciless as nature.*

1/1



6 – Link used for Session 2, Video Watching (Pre-Task):

<https://www.youtube.com/watch?v=ctSYGu4hAsA>

7 – Link used for Session 2, Reading Task (Task):


<https://www.thegamer.com/magic-the-gathering-color-philosophy-explained/#:~:text=Magic%20The%20Gathering's%20defining%20feature,mechanics%20and%20philosophy%20behind%20them>

8 – Padlet used for Session 2, Reading Task (Task), (taken from Magic Cards as a Multimodal Genre):

<https://padlet.com/587675/magic-and-colours-yaofnry9bz86q4w3>



9 – Pictures and answers for Session 2, Reading Task (Task), (adapted from Magic The Gathering):

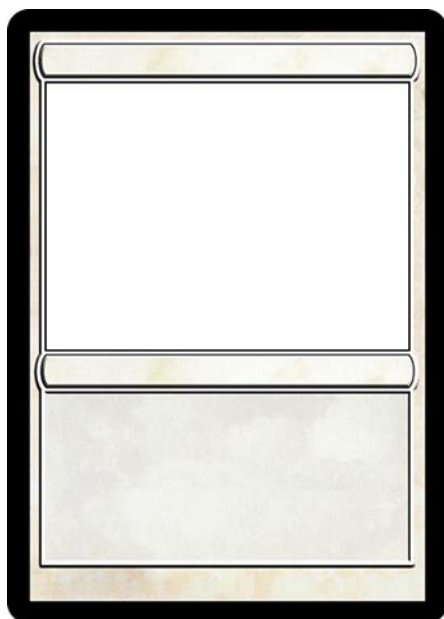
	<div><b>Circle of Affliction</b> 1</div> <div>Enchantment</div> <p>As Circle of Affliction comes into play, choose a color. Whenever a source of the chosen color deals damage to you, you may pay 1. If you do, target player loses 1 life and you gain 1 life.</p> <p>— Bob Alexander TM &amp; © 1993-2007 Wizards of the Coast, Inc. 66/165</p>
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11 – Card Creator and template for Session 3, Creation Task (Task):

<https://www.mtgcardmaker.com/>



12 – Image Creator for Session 3, Creation Task (Task):

<https://app.aitubo.ai/create>

13 – Padlet for Session 3, Creation Task (Task), (taken from Magic Cards as a Multimodal Genre):

<https://padlet.com/587675/card-creation-zjot9r9s2tpkn06x>

14 –

PEER ASSESSMENT				
CRITERIA	EXCELLENT	GOOD	OK	POOR
<b>COHERENCE</b>	Use of font, colour, game mechanics, pictures, etc. makes the card totally coherent.	Use of font, colour, game mechanics, pictures, etc. makes the card quite coherent.	Use of font, colour, game mechanics, pictures, etc. makes the card a little coherent.	Use of font, colour, game mechanics, pictures, etc. but these don't make the card's content coherent.
<b>ORIGINALITY</b>	Product shows a large amount of original thought. Ideas are creative and inventive.	Product shows some original thought. Work shows new ideas and insights	Uses other people's ideas, and there is little evidence of original thinking.	Uses other people's ideas, showing no original thinking whatsoever
<b>MEANING</b>	The design is meaningful in the	The design is meaningful in the	The design is meaningful	The design is unable to represent a

	sense that makes a clear representation of a character or scene.	sense that makes a clear representation of a character or scene, but there is room for improvement.	despite that the representation of the character or scene could be clearer.	character or scene, thus, it has no meaning.
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**ADDITIONAL COMMENTS FOR IMPROVEMENT**

15 – Examples of Pilled Intratextuality used for Session 4, Creation Task II (Task),  
(Taken from Magic The Gathering):





## 16 – Texts as well as its adaptation for Session 5, Presenting the Texts (Pre-Task), (adapted from Planeswalker's Guide to Ikorla):

<https://magic.wizards.com/en/news/feature/planeswalkers-guide-ikoria-2020-04-02>

### BONDERS

While most humans on Ikorla struggle against the way of their world, others embrace it. Bonders are those special few humans who form magical connections with monsters. A bond of this type is called an eludha, and it is much more than just a relationship of trust and friendship; it is a mystical, enduring link that ties the spirits of a person and a monster together. I have met many bonders on my travels and learned much from them. Their connection to their monsters grants them wisdom and insight far beyond that of their city-dwelling counterparts.

Each bonder forms their eludha differently. Some connect with their monster instantaneously on sight. (This is quite a shock to most!) Other bonders spend years living in the wild alongside their future companion before finally bonding with it. Bonders do not think of their monster as a pet or property; it is "their" monster in the same way it is "their" best friend or "their" trusted life companion.

A bonder named Winota told me how she lost her arm trying to kill the monster that she ended up bonding with! Now she and her companion travel Ikorla helping other bonders and monsters learn to fight side by side.



### SNAPDAX, THE ALL-HUNTER

Savai is home to the cavern lair of the apex monster Snapdax, a ferocious hunter that collects trophies from its kills. Trophy hunting is among humanity's greatest cruelties, so there's a twisted justice to a monster that collects trophies from humans (though I'm sure the Ikorians wouldn't see the humor). Snapdax is unrivaled as a predator, combining cat-like cleverness and nightmarish stealth with dinosaur aggression. It would be hard to imagine a more efficient killing machine.

Rielle tells an ancient tale of Snapdax destroying early human settlements all across Savai. According to her, the survivors of the attacks joined forces to build a new sanctuary together, which they named Drannith.



DRANNITH, THE INVINCIBLE CITY

Drannith is the largest human sanctuary on the plane, a thriving city with tens of thousands of residents. Located on the lush plain of Egali in the lowlands of Savai, it's rooted by a gigantic crystal pillar and protected by concentric circles of high stone walls. Drannith's highly trained military is second to none at warding off monster attacks; according to the locals, its walls have never fallen since their creation. They tell me that Drannith was founded in a time when humanity's numbers were wearing thin, which is perhaps why an unforgiving fear of monsters is rooted deep in their culture and ideological leadership.

Drannith is built around the Aargalith, the largest single crystal in the world and a symbol of hope and protection for Drannith's residents. The Aargalith forms the city's central axle and is the foundation of Drannith's magical defenses against monsters.

Drannith's survival strategy is strength; they face monstrous threats head-on, beating them back from within their walls. The Drannith Defense Force, informally called the Coppercoats for their banded uniforms and polished buttons, is the most well-resourced, powerful military force in the world. The Coppercoats are a tight-knit militia of city defenders, uniformed defense mages, and magistrates.

Soldiers use pikes, ballistae, nets, and other anti-monster weaponry to keep monsters at bay. Mages engage monsters directly with attack spells and defensive enchantments and help maintain the crystal alarm system that warns of incoming monsters. I find their methods brutish, but I acknowledge their tenacity and solidarity. Coppercoat soldiers fight together just like the bonders and monsters that they reject from their city.



17 – Check List for Session 6, Oral Task (Task), (taken from taken from Magic Cards as a Multimodal Genre):

CHECK LIST		
	FULFILLED	NOT FULFILLED
The card contains:	✓	✗
1. A CARD NAME	<input type="checkbox"/>	<input type="checkbox"/>
2. COLOUR IDENTITY	<input type="checkbox"/>	<input type="checkbox"/>
3. A PICTURE	<input type="checkbox"/>	<input type="checkbox"/>
4. A CREATURE TYPE	<input type="checkbox"/>	<input type="checkbox"/>
5. A TEXT BOX	<input type="checkbox"/>	<input type="checkbox"/>
6. A SET SYMBOL	<input type="checkbox"/>	<input type="checkbox"/>
7. LEVEL OF POWER/TOUGHNESS	<input type="checkbox"/>	<input type="checkbox"/>

## 6.7. Appendix 7: Figures

Taken from Magic The Gathering.







7-



8-



9-



10-



11-



12-



13-



14-



15-



16-



17-



18-





19-



20-



21-