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EN MAGISTERIO DE EDUCACIÓN PRIMARIA**

**“Discourse analysis and Systemic Functional  
Linguistics’ genre-based pedagogy in the teaching-  
learning of a particular genre in an EFL Primary  
context”**

**“Análisis del discurso y pedagogía basada en géneros  
textuales (lingüística Sistémico-Funcional) en la enseñanza-  
aprendizaje de un género textual concreto en un contexto de  
Primaria de inglés como LE”**

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## **ABSTRACT**

The present dissertation has been developed with the main aim of exploring the implications of adopting *literary genres* as a didactic tool, through which to develop contents and competences in the field of *second language acquisition* during the Primary School years. In order to do this, we will draw upon different concepts from *Systemic Functional Linguistics* and use them to contextualize and justify the more explicit study and awareness of particular genres in EFL Primary contexts. After a detailed description of these elements, we will examine SFL's *Genre-based pedagogy*, more specifically, the narrative genre of the *stories* and its potential pedagogical applications. Finally, and after detailing the implications and benefits of such pedagogy in the process of learning and teaching a foreign language, we will develop a teaching proposal for Primary School students where we implement the different methods and orientations detailed throughout the dissertation.

**Key words:** *second language acquisition, literary genres, Systemic Functional Linguistics, Genre-based pedagogy, stories, teaching proposal.*

## **RESUMEN**

El presente trabajo se ha desarrollado con el objetivo de estudiar el cómo emplear los géneros literarios como herramienta didáctica para, a través de ellos, desarrollar contenidos y competencias con los alumnos de Educación Primaria en el ámbito de las lenguas extranjeras. Para ello, se abordan diferentes conceptos dentro del marco de la lingüística sistémico funcional a través de los cuales contextualizar y justificar el estudio de los géneros literarios. Después de una descripción detallada de estos elementos, nos centramos en el estudio de la pedagogía basada en los géneros textuales, concretamente en el género narrativo de las historias y sus aplicaciones a la docencia. Finalmente, y tras detallar las implicaciones y beneficios de dicha pedagogía en el proceso de enseñanza aprendizaje de una segunda lengua, se presenta una propuesta de intervención para la Escuela Primaria en la que se ponen en práctica los diferentes métodos y orientaciones detallados durante el trabajo.

**Palabras clave:** *aprendizaje del segundo idioma, géneros literarios, Lingüística sistémico-funcional, pedagogía basada en los géneros, historias, propuesta de intervención.*

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## **LIST OF ACRONYMS**

BOA – Boletín Oficial de Aragón

CILE – Currículo Impartido en Lengua Extranjera

CLIL – Content and Language Integrated Learning

CEFRL – Common European Framework of Reference for Languages

EFL – English as a Foreign Language

MECD – Ministerio de Educación, Cultura y Deporte

PIBLEA – Programa Integral de Bilingüismo en Lenguas Extranjeras en Aragón

SLA – Second Language Acquisition

SFL – Systemic Functional Linguistics

L1 – First language / Mother tongue

L2 – Second language

KAL – Knowledge About Language

ZPD – Zone of Proximal Development

## 1. INTRODUCTION

Since the second half of the twentieth century, the world has been immersed in an increasing globalization process. Major technological advances in the present century have enabled instant global communication, breaking the space and time barriers, turning the world into an interconnected global system which requires shared means of communication. This fact has highlighted the importance of being able to communicate in at least two different languages. In this respect, English holds a privileged position, fulfilling the need of a global lingua franca.

English has become a necessity in the modern democratic societies; for this reason, the teaching and learning of English has become a key priority in the educational programmes all over the world. Second language learning has experienced many different approaches over the last fifty years. Some of the main changes came with the introduction of new approaches imbued with the assets of cooperative learning and the communicative approach. Especially, these changes shifted the focus onto the communicative needs of the students instead of focusing on acquiring huge amounts of theoretical knowledge and grammar rules.

In this regard, it has to be said that languages are one of the most difficult systems to be learnt. Linguists, curriculum developers, teachers and materials designers all over the world are still on a constant quest to develop resources and methods that may help students and teachers in their second language learning and teaching processes. In this respect, this dissertation tries to find out how language systems work and the implications it has in the practice of learning and teaching foreign languages with young learners.

Children, as members of a culture, take part in social activities ranging from everyday contexts to academic or professional contexts. Being engaged in this wide range of situations involves participating in activities that have diverse purposes (tell anecdotes, read the news, etc.). From the point of view of linguistics, all of these activities are different genres that communicators use to participate in social activities. Extensive research in this field was conducted up until the linguist Michael Halliday developed a pedagogy based on the study and use of genres as pedagogical resources; the Genre-based literacy pedagogy.

Genre-based pedagogy first appeared in 1994 in Sydney, as the result of an action research program for disadvantaged schools. The program consisted in analysing the different genres of schooling covered during primary school and designing teaching strategies to teach students to write such genres. Its outstanding results made this approach spread rapidly across the schools all over the country. In this dissertation, we have analysed the role of genres when teaching English as a foreign language (henceforth EFL) in the Spanish Primary Education. After a detailed analysis, we can easily observe a lack of explicit attention to genre teaching in the general Spanish EFL curriculum. We must keep in mind that teaching genres makes our profession so much more compelling: enabling our students to mean what they need to mean in the contexts in which they wish to enact interactions, represent experience and use language effectively. In order to fill these gaps, this dissertation will analyse the features of the genre-based pedagogy exploring the implications of adopting genres as the main resource through which to develop contents and skills in our students. More specifically, we are focusing our analysis on the narrative genre of stories and the practice of storytelling. We have chosen this genre, out of all the so-called primary genres, because of its versatility and the great amount of possibilities and pedagogical applications that it possesses.

In this way, this dissertation will explain how languages work in social contexts from the perspective of the Systemic Functional Linguistic theory. Then, we will explain in detail the pedagogical features followed by a teaching approach deriving from such linguistic theory, i.e. Genre-based pedagogy. After a detailed explanation of the features of this pedagogy, we will put our findings in practice with the implementation of a teaching proposal following the genre-based pedagogy guidelines.

## 2. LITERATURE REVIEW

When we talk about discourse, we usually refer to a long speech about a given subject. Nevertheless, in this dissertation, we will be drawing upon the linguistic understanding of this term. According to the Oxford Learner's Dictionary<sup>1</sup>, *discourse* refers to “the use of language in speech and writing in order to produce meaning; language that is studied, usually in order to see how the different parts of a text are connected”. The British linguist Michael Halliday, proponent of the Systemic Functional Language Theory (SFL), and author of extensive research in the field of linguistics, defines *discourse* as a multidimensional process that comprises, on the one hand, polyphonic structures and, on the other hand, higher levels of code such as high semiotic systems framed in different situational contexts (Halliday, 1978, p. 96).

### 2.1. Discourse analysis and Systemic Functional Linguistics

In this dissertation, we will first explain the concept of discourse and its components. Starting from the view that discourse is much more than words in clauses or an incidental manifestation of social activity, Martin and Rose (2003, p. 1) explain that social discourse rarely consists of just single clauses. Social interactions always involve meaning negotiations through discourse in a certain cultural context. These interactions require a social context developed as sequences of meanings comprised in texts. As the authors explain, each text is produced interactively between speakers, writers and readers, so we can use texts to interpret aspects of the culture or the social context where they occur. That is what this dissertation is about: An analysis of the characteristics of discourse and its further applications to pedagogy in the EFL field.

Discourse is formed by different components: clauses, texts and cultures. These components involve social processes related to each other following a scale in size and complexity from clause to text to culture. Culture involves the countless situations where learners, speakers, and actors produce texts that unfold as sequences of meanings (Martin & Rose, 2003, p. 1). Therefore, our analysis will pay attention to the different discourse components, their relations and implications.

First, though, to carry out any analysis involving language, we need to frame our research in a theoretical framework that explains how language works. We will use a

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<sup>1</sup> [https://www.oxfordlearnersdictionaries.com/definition/english/discourse\\_1?q=discourse](https://www.oxfordlearnersdictionaries.com/definition/english/discourse_1?q=discourse)

model of language based on social contexts developed within the field of *Systemic Functional Linguistics* (henceforth, SFL), devised by Michael Halliday. SFL is a theory of language centred upon the notion of language function, concerned, among others, with the mechanisms of text structure, purpose, and meaning. Halliday himself became interested in linguistics as a language teacher and has always intended this model to be directly relevant to teachers.

For Haratyan (2011),

It begins an analysis of language in social context where a particular lexico-grammatical choice is constructed under the influence of the social and cultural context. Meaning is achieved through the linguistic choices in different levels of discourse where the words are arranged in a clause or text. (p. 260)

We will make these concepts clear throughout this dissertation, illustrating our analysis through examples in real texts.

***2.1.1. Two general perspectives for dealing with the phenomenon of discourse.  
Language's strata and metafunctions***

SFL explains the complex phenomenon of language in social contexts. Despite its complexity, as Martin and Rose (2003, p. 3) argue, there are two general perspectives for addressing and examining discourse that are relatively simple to explain and that we are going to briefly introduce. These two perspectives comprise three levels of language (also called *strata*): grammar, discourse and social context, and three general functions of language in social contexts (known as *metafunctions*): to enact our relationships, to represent our experience, and to organise as meaningful text.

The strata perspective for discourse analysis interacts with the analysis of grammar by the grammarians and the analysis of social activity by the social theorists. As explained before, discourse components respond to a relation in size and complexity. Culture is bigger than a text, which is bigger than single clauses. Cultures manifest themselves through millions of texts, and discourse analysis uses the grammarian's tools to define the roles of wordings in texts and the tools of social theorists to explain how they mean what they do (Martin & Rose, 2003, pp. 3–4).

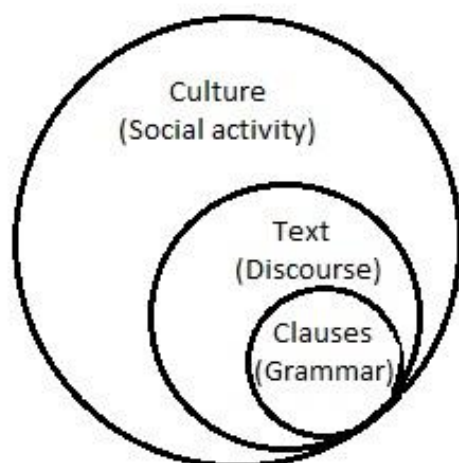


Figure 1: The strata perspective components (Martin & Rose, 2003, p. 5)

Social activity, discourse, and grammar are different phenomena working at different levels of abstraction. As Martin and Rose (2003, pp. 4–6) explain, the relation between these strata is described in SFL as *realisation*. Social contexts are realised as texts that, at the same time, are realised as sequences of clauses. The meaning of single clauses unfolds in the complexity of a text, requiring its contextualisation in the culture where it occurs to understand the whole meaning of discourse. For example, if we read the different clauses of a text separately, we will understand them as individual fractions of meaning. Nonetheless, if we put them all together and read the full text framed in a given context, we will fully understand or grab the meaning of that piece of discourse. This is because of the realisation process. This process allows to negotiate meaning employing the different discourse components (strata).

To illustrate this phenomenon, we will use Aesop’s fable *The Ant and the Grasshopper*, where we can easily differentiate the different discourse strata. Starting with the clauses, as explained before, we can understand clausal meaning but we certainly cannot understand the complexity of the whole text by reading single clauses.

*“I am helping to lay up food for the winter’, said the ant, ‘and recommend you to do the same.’”*

The second stratum is the text, the full story in this case. The text is realised by a sequence of clauses that, together, unfold the whole meaning of the text. Even if we can understand the text, we will not be able to interpret the full complexity of the discourse if

it is not framed in a cultural context, which is the final stratum. In this case, there is a juxtaposition between the ant, who represents the culture of effort and hard work, preparing itself for the winter, against the grasshopper, who stands for a lack of responsibility in managing its time. These interpretations are, at the same time, contextualised in the reader's native culture, which will determine the interpretation of the meaning of discourse. Clarifying the different strata that compose discourse, we can finally understand the complexity of discursive meaning.

The second perspective for discourse analysis differentiates three general social functions that we use discourse for. These functions were named by Halliday as the *metafunctions* of language in social activity. These functions are: the *interpersonal metafunction*, used to enact relationships; the *ideational metafunction*, employed to represent experiences; and the *textual metafunction*, to organise and structure texts (Martin & Rose, 2003, p. 6). As SFL explains, these three functions are interwoven with each other and we will be able to find all of them simultaneously when analysing discourse. We can look at any piece of discourse using any of these perspectives and identify different functions realised by different patterns of meaning (Martin & Rose, 2003, pp. 6–7).

The ideational metafunction provides grammatical resources to represent our inner and outer experience of the world (Haratyan, 2011, pp. 260–261). In other words, how our experience of “reality”, material, and symbolic, is constructed in and through discourse (Martin & Rose, 2003, p. 66). The grammatical system that realises the way human experience is stored and represented is called *transitivity*. Halliday (2004, p. 29) defines it as a function of the clause when dealing with the “transmission of ideas, representing processes or experiences (actions, events, relations, ...)”. Simply stated, it generates the topic of the text. It is principally realised through three elements: participants, processes, and circumstances.

Returning to our example of Aesop's fable, the participants would be the ant and the grasshopper; the processes: collecting food (material in nature); and the circumstance: the summer (temporal). Through the transitivity system we can affirm that the topic of this text relates the advice that the ant gave the grasshopper.

The second function, the interpersonal metafunction, is related to the analysis of human interactions. This metafunction is basically realised through the system of *mood*

and *modality*. Mood refers to the forms of the different clauses (affirmative, negative, interrogative, ...) [“‘Why not come and chat with me’, said the Grasshopper, ‘instead of toiling and moiling in that way?’”]. And modality refers to the degree of commitment between the parts implied in the text (speaker-speaker / teacher-student / ...), which can be interpreted by how the modal verbs are employed in these interactions (Eggins, 2004, p 187) [“and you should do the same.”].

Lastly, the textual metafunction, described by Halliday (1974, pp. 95–97) as the “enabling metafunction” permits the packaging of the clauses in a way that makes their purpose effective (Eggins, 2004, p. 298). The textual metafunction performs a discourse organising function (Benítez-Castro, 2014, p. 43). The way how clauses are arranged in texts and how the text is organised in order to achieve a certain purpose responds to the grammatical arrangement carried out by the textual metafunction.

### ***2.1.2. Beyond the clauses. Cohesion and Texture, a modular perspective for discourse analysis***

One of the goals of discourse analysis is to explain how texts are organised and how they are placed in their social contexts. In order to do this, we are going to introduce another perspective for explaining how texts are organised through the textual metafunction. This perspective focuses on analysing *cohesion and texture*.

Martin (2001, pp. 35–36) quotes Halliday (1994, p. 309) and explains that *cohesion* can be defined as the set of resources for constructing relations in discourse that transcend grammatical structure. Cohesion is one of the main elements for the study of texture, which is the process through which meaning is channelled into an understandable and coherent piece of discourse. Texts have texture, as they have cohesion and thematic structure, and all this is signalled through lexical and grammatical choices. At the same time, texture is one aspect of the study of *coherence*. Coherence is the process by which texts are endowed with the quality of being logical and consistent for readers or listeners (the text makes sense / hangs together). Therefore, these processes require understandings and expectations about the social context a text construes.

Martin (2001, p. 37) explains that Halliday, from the perspective of grammar, defined cohesion as a set of nonstructural resources within the textual metafunction.

In this respect, for Halliday and Hasan (1976, p. 23),

A text is a passage of discourse which is coherent in these two regards: it is coherent with respect to the context of situation, and therefore consistent in register; and it is coherent with respect to itself, and therefore cohesive.

Sometime later, the study of cohesion delved into the semantics field. Martin (1992) reformulated the notion of cohesion reworking the Hallidayan nonstructural textual resources as semantic systems concerned with discourse structure. The result was a semantic stratum of text-oriented resources for the analysis of cohesive relations in discourse structure; these can be related to the metafunctions in the following proportions. (Martin, 2001, p. 38):

<b>Semantic System</b>	<b>Function</b>	<b>Meanings</b>
<b>Identification</b>	Resources for tracking participants in discourse	Textual meaning
<b>Negotiation</b>	Resources for the exchange of information and services in dialogue	Interpersonal meaning
<b>Conjunction</b>	Resources for connecting messages	Logical meaning
<b>Ideation</b>	Concerned with the semantics of lexical relations	Experiential meaning

*Table 1.* Semantic systems related to discursive metafunctions (Adapted from Martin 2001, p. 38)

Martin (2001, p. 44) explains that “cohesion is simply one aspect of texture, which has to be understood with respect to the interaction of identification, negotiation, conjunction, and ideation with each other and with the lexico-grammatical and phonological systems through which they are realised”.

At this point, we have seen how cohesive resources and texture provide a text with a coherent organisation. But, in discourse analysis, as mentioned above, the social context plays a key role for understanding textual meaning, without which discourse will make little sense. SFL models social contexts through *registers* and *genres* (Martin, 2001, p. 45).

Martin (2001, p. 45) quotes Halliday to explain that there is a natural relation between the organisation of language and the organisation of social context that is developed around the notion of kinds of meaning that we have explained before as metafunctions. Halliday (1978) defined three elements that are key to understanding how language is used in particular social contexts (i.e. tenor, field, and mode); these are related to these different kinds of meaning. These relations are outlined and explained in Table 2.

<b><u>Types of meaning according to social context (Metafunctions)</u></b>	<b>“Reality construal”</b>	<b>Contextual variable</b>
<b>Interpersonal</b>	Social reality	Tenor
<b>Ideational</b>	Natural reality	Field
<b>Textual</b>	Semiotic reality	Mode

Table 2. Types of meaning related to social context. (Adapted from Martin, 2001, p. 45)

Interpersonal meaning is related to the types of relationships between interactants (social reality). Ideational meaning corresponds to the topic or the systems of activity that are taking place (naturalised reality) and the textual meaning refers to information flow across media (semiotic reality). *Field* correlates with ideational meaning, *tenor* is closely related to interpersonal meaning, while *mode* is oriented towards textual meaning (Martin, 2001, p. 45).

These contextual variables are named by Martin (1992) collectively as *register*. Register derives directly from the situational context. Martin (2001, p. 45) explains that “mode is concerned with semiotic distance, as this is affected by the various channels of communication through which we undertake activity (field) and simultaneously enact social relations (tenor)”.

Approaching coherence from the perspective of the social contexts we must introduce, following Martin’s (1992) work, the concept of *genre* as an additional contextual level above and beyond register. Genre is above and beyond register because it derives from the context of culture, not from the context of the situation, as register does. The difference is that register refers to the immediate context of situation, while genre is part of the broader and more superordinate context of a given culture. Therefore, genres are stable, constant, and unchanging combinations of these contextual variables (tenor, field and mode) shared and recognised by most members of a particular culture. This level

deals with systems of social processes, where the principles for relating social processes to each other have to do with texture (the ways in which register variables are phased together) (Martin 2001, p. 46). These relations are represented in the following diagram.

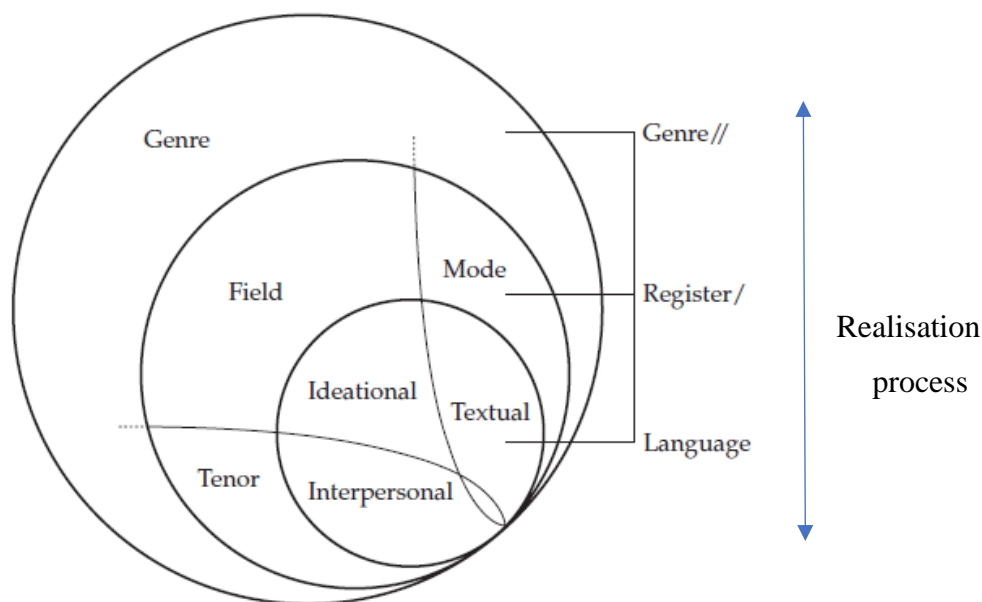


Figure 1: Realisation process (Martin, 2001, p. 46)

## 2.2. Genre in SFL. Genre pedagogy

Following with the analysis of the discursive components, we must now turn to the concept of *genre*. It is important to do it at this point because it will help us differentiate texts on the basis of their functions and cultural contexts. The general definition of *genre* involves “a particular type or style of literature, art, film or music that we can recognise because of its special features” (*Oxford Learner’s Dictionary*<sup>2</sup>). These features come from a social agreement in a given culture. Children learn to recognise and distinguish the typical genres of their cultures by attending to constant features or patterns while interacting in various social situations. These consistent patterns vary depending on the context but we can still recognise the genre and predict how they are going to unfold (Martin & Rose, 2003, pp. 7–8).

Martin and Rose (2003, pp. 7–8) claim that genre, in discourse analysis, is “a staged, goal-oriented social process”. It is “social” because we interact with other people through them; “goal-oriented” because it is a purposeful exchange; and “staged” because it takes

<sup>2</sup> <https://www.oxfordlearnersdictionaries.com/definition/english/genre?q=genres>

different steps to reach the goals of the interactions. There are lots of different kinds of genres, but each of them shares the following features: it occurs within a culture; it has a specific social purpose; it has a particular structure (follows different organisational stages); it is characterised by specific linguistic features.

Genres in discourse analysis have a crucial function as discourse refers to socially shared habits of thought, perception, and behaviour that appear reflected in several texts belonging to different genres (Johnstone, Schiffrin, Tannen, & Hamilton, 2001, p. 538). As we have said before, we can recognise genres because of their features, which permits interactants to predict or anticipate how the text is going to unfold. This allows us to anticipate and interpret the different strata and metafunctions of discourse. In this dissertation, we are focusing on the genre family of narrative and stories because it is the most intensively studied one by linguists, and because of its applications in pedagogy as well. But, first of all, we are going to explain genre theory and its links with pedagogy.

### ***2.2.1. Genre theory - The Sydney School***

The term *Sydney School* first appeared in 1994 to refer to the work on language and education developed at the university of Sydney in the Department of Linguistics. The goal of this project was to create a writing pedagogy method that could permit students to cope successfully with the writing demands of their schools (Rose & Martin, 2012, p. 1).

The project began analysing the types of writing covered during primary school, giving rise to the concept of genre, just as explained before, as a “staged, goal-oriented social process”. As Martin and Rose explain (2012, p. 2), the teaching strategies designed to teach students to write the genres of schooling were called “genre-based pedagogy”.

The project arose from the educational needs in Australia during the second half of the twentieth century, trying to respond to such demands through genre writing. Beginning as an action research program for disadvantaged schools, its outstanding results for every primary school student made this approach spread rapidly across the schools all over the country and became part of the state primary school syllabus in 1994. After this, it was developed into a comprehensive methodology and training program for teachers of all educational levels (Rose & Martin, 2012, pp. 2–4).

### 2.2.2. *Learning through a genre-based pedagogy*

Genre writing started as a new approach to explicit literacy teaching which, over time, turned into a *genre-based literacy pedagogy*. This approach or theory holds the ambitious goal of democratising the outcomes of education systems by analysing the kinds of reading and writing that schools expect from students and also, beyond this, examining the mechanisms through which schools enhance the opportunities of different groups of students. One of the most influential researchers in this project was Bernstein (1996) and his research on educational sociology. As a collaborator with Halliday and a key driving force behind this project, Bernstein described the education system of a society as a *pedagogic device* (Bernstein, 1996, p. 49) that works on three levels comprehended as sets of organising principles.

The first level is called *distributive rules* and refers to the distribution of knowledge among different groups of students. These rules are related to the division of labour in a society and the preparation for those jobs provided by the educational system. Bernstein (1996) explains that, in a broad sense, distributive rules in education create a hierarchy of school outcomes that is functional in an unequal economic system. The second level, which Bernstein calls *recontextualisation*, explains that knowledge produced in certain contexts is recontextualised in education into a different kind of knowledge in order to be explained or taught. Finally, the third level is called *evaluative rules*. Understanding evaluation as a central component for education at all levels, Bernstein (1996) claims that continuous evaluation is the key for a successful pedagogical practice. Authors explain that regular evaluations can also create hierarchies of more or less-successful learners. The shaping of identities involves an unequal distribution of opportunities that, at large, will be reflected in society (Bernstein, 1996, p. 50). One of the goals of genre pedagogy is to make the distribution of knowledge in school more equitable. With this intention, genre pedagogy is designed to provide teachers with the tools needed to overcome inequality of access, participation and outcomes in class (Rose & Martin, 2012, pp. 5–6).

Next, we are going to explain how genre-based pedagogy techniques work in schools' classrooms in order to accomplish the goal of providing equitable learning opportunities.

#### 2.2.2.1. *Learning activities*

There is a wide range of activities that take place in classrooms with different purposes. As commented on before, evaluation is a central component of education. As a

consequence of this, most classroom activities contain evaluation elements, even those thought of as learning activities (Rose & Martin, 2012, p. 6). As the name suggests, a learning activity is that one designed or deployed by teachers to bring out or create the conditions for learning. A generalised assumption in pedagogy is that learning happens through doing tasks. In school-based pedagogy we can differentiate two main phases that structure learning activities, which are: tasks and evaluation.

Learning tasks constitute the nucleus of learning activities. The task is usually introduced by the teacher as a command or a question. The broad function of this phase is to focus the students' attention on the task so, we will refer to this phase by *focus*; as the phase of specifying the task to the learner. Evaluation is the other core element of a learning activity necessary to guide students towards success. But positive and negative evaluation may have different effects. At school, negative evaluations are part of many activities. For example: a writing activity is carried out and students who are better writers may obtain strong praise and suggestions for improvement that they will apply to their next task. Yet, students who have writing difficulties are more likely to receive corrections and criticisms. Consequently, pupils can become loath to write anything they fear will be wrong and they may end up just using words or structures they are confident with. The assumption is that learners will learn from their mistakes and they will do better in the next activity (Bernstein, 1996). Students who respond most of their questions correctly may benefit from this practice but those who have struggled to answer may struggle even more understanding why they are marked wrong (Rose & Martin, 2012, p. 7). During classroom interactions, teachers evaluate constantly what students say, the "task is to respond to teachers' focus question", affirms Bernstein (1996, p. 5). Once again, evaluation will determine the students' behaviour, giving rise to little participation from students who fear to respond wrongly. As commented on above, the effect this has in schools, aside from guiding learning, is that it maintains hierarchies of success and failure among students. Martin (2012, p. 8) explains that this hierarchy is naturalised in terms of learners' ability explained as academic differences between students.

Bernstein does not accept this assumption and claims that:

The school must disconnect its own internal hierarchy of success and failure from ineffectiveness of teaching within the school and the external hierarchy of power relations between social groups outside the school. Failure is attributed to inborn facilities or to cultural

deficits relayed by the family which come to have the force of inborn facilities legitimising inequalities. (1996, p. 5)

The consequence of maintaining the school's hierarchy of success and failure is that it creates circles of inclusion and exclusion in the discourse of the classroom. Students who participate actively have the most direct relation with the teacher while those who rarely intervene have little engagement, receiving less benefit from the discussion (Bernstein, 1996). In order to prevent the consequences of hierarchies at school, Rose and Martin (2012) explain the importance of preparing learners to learn.

The nucleus of a learning activity is composed by focus, task and evaluation. Focus precedes the student's task, which is the central phase of the process that ends with evaluation. While it is assumed that task, focus, and evaluation are inherent parts of a learning activity, it is less acknowledged that to complete a learning task successfully, the learner must be prepared by the teacher. For example, complex tasks such as reading or writing require lots of preparation work made by teachers or by parents who, usually, spend hundreds of hours reading with their children (Rose & Martin, 2012, pp. 9–10).

From the perspective of genre-based pedagogy, teaching is understood as the preparation of learners for the learning tasks and then giving them the control to do the task by themselves. An adequate and effective preparation means understanding the nature of the learning tasks. It may be relatively easy for simple learning activities but in complex processes such as language it may become extremely difficult. Language is the most complex system we know of, so explicit preparation such as memorising common words or saying letters may be useless. Genre-based pedagogy aims to make the language learning task explicit, which means building a lot of new *knowledge about language* (KAL) for both teachers and students. From this perspective, the differences between students in their success doing learning tasks show that there are students more prepared for the task than others. The focus shifts away from the students' differences onto their preparation in order to complete each task successfully. This is achieved by deconstructing the learning tasks for learning reading and writing and demonstrating them in a carefully planned sequence of activities. This detailed planning of learning interactions guarantees that all students are able to complete successfully the different phases of a learning activity, reshaping all the students as successful learners.

Following with the importance of deconstructing the learning activity, genre-based pedagogy introduces a fifth element of learning activities key to complete the learning process successfully. This element follows evaluation and it is called *elaboration*. Martin and Rose (2012, pp. 10–11) explain that a “successful accomplishment of a learning task accompanied by praise from a teacher provides a platform of understanding and the motivation for taking another step in learning”. An elaboration in classroom learning activities involves discussion following a task in order to achieve a deeper understanding for the students of certain elements or concepts covered in the task. Elaborations are key to many pedagogical theories that are concerned with extending students’ high order thinking. What differentiates genre pedagogy from these other theories is its strong focus on preparing students to do every learning task successfully, a preparation without which only the most engaged students in the class will be able to respond.

To recap up to this point, we can define five phases that compose a learning activity. Activities start with the preparation and focus provided by teachers. This is followed by the learner’s task, which is evaluated and often elaborated. The task constitutes the central element forming the nucleus of the activity, together with focus and evaluation.



Figure 3: Learning activity stages (Martin & Rose, 2012, p. 11)

Preparation and elaborations are possible but not indispensable elements for the activity, so they stay peripherally in this nuclear

structuring of learning activities. These two peripheral phases also require work from the students, such as listening to the teacher’s explanations or participating in discussions. As Martin and Rose (2012, p. 11) explain, preparations must be designed to build on understandings already shared between students and teachers and elaborations should be

designed to build on understandings obtained from success in the central task of the learning activity. Accordingly, the sequence of phases in a learning activity can be viewed as a cycle, in which accomplishing one cycle forms a basis for the next one.

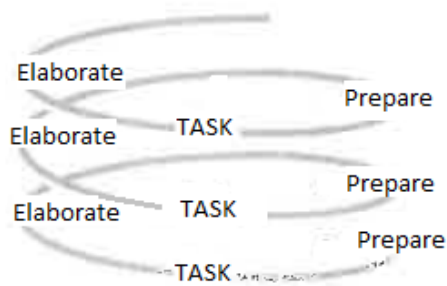


Figure 4: The learning spiral (Martin & Rose, 2012, p. 11)

This cyclical structure is often used to analyse and plan learning activities as a whole lesson sequence. Each element of this structure can include one or more

microtasks that must be prepared, focused, evaluated and elaborated. The learning process, understood as a learning cycle builds on preceding cycles using the knowledge acquired as a stepping stone to unfold in the new one, the whole process taking, the form of a spiral. Each task will be more challenging than the last one, as students' skills and KAL get accumulated (Martin & Rose, 2012, p. 12).

#### *2.2.2.2 Individual and guided practice*

In this spiralling learning cycle, a common practice in traditional and constructivist pedagogies is to propose tasks that are at or just beyond the students' independent competence. If students complete it successfully, they are considered ready for a further learning task, understanding the learning process as incremental steps, from one task to the next one. This approach has profound negative equity effects as high-achieving students are given more difficult tasks while low-achieving learners are taking less difficult ones. The first group is learning faster than the others, limiting students' schooling opportunities, achievements and life chances.

Genre pedagogy, however, upholds the democratic principle that claims that all learners in a class or grade need to accomplish the same level of task, making the teachers use strategies to support them equally. For this, genre-based pedagogy analyses the nature of the learning tasks to design a sequence of learning activities that will permit every learner to complete each task successfully. As the authors claim, "rather than limiting the learning demands to a point just above each learners' competence, genre pedagogy supports all learners to do tasks that are challenging for all students" (Martin & Rose, 2012, pp. 13–15). For the students, practising at a higher level with the skilled help of a teacher is a much more effective method of acquiring skills. This ties with Vygotsky's (1962) *Zone of Proximal Development* (ZPD). The ZPD is the difference between what a learner can do by him/herself and what he/she can achieve with professional support. The teacher's support in genre pedagogy is designed to enable every student of a class to complete any task at the same time. For this reason, the preparation phase explained before is paramount in this type of learning. Repeating tasks with the teacher's help will draw students closer to the intended level. Next, students may be ready to complete an independent task through which they can be assessed (Martin & Rose, 2012, pp. 13–15). As the authors claim, "the narrowing of the achievement gap between students, through repeated guided interaction, has been demonstrated again and again in genre pedagogy" (Martin & Rose, 2012, p. 15).

Literacy pedagogy has experienced different approaches shifting from traditional “teacher-centred” perspectives to constructivist “student-centred” perspectives. The assumptions of the traditional approaches were radically rejected and confronted by the constructivist theories deriving in a failure of processing writing to prepare students for the curriculum demands. A new model was needed to stop this shifting between different methods and obtain a pedagogy that would work for all students, regardless of their social background (Martin & Rose, 2012, p. 58).

Martin & Rose (2012, p. 58) explain that they focused on how humans learn to speak as they grow up in order to understand what ensures success. Quoting Halliday (1975, 2003), the authors (2012) claim that successful language learning depends on guidance through interaction in the context of shared experience. This guidance process rests on children’s experience, in order to help them to construct their KAL properly. This approach became popular with Bruner’s (1983) metaphor of *scaffolding*. The scaffolding metaphor involves the roles of caregiver’s and teacher’s guidance, supporting children to build their competence towards independent control. This notion is derived from Vygotsky’s aforementioned ZPD theory (Martin & Rose, 2012, pp. 59–61).

Guidance through interaction ensures success in language teaching processes. Martin & Rose (2012, p. 80) argue that, as Halliday (2003) explains, “just as children are predisposed to learn, adults are predisposed to teach”. In addition, they explain that humans share an innate disposition to talk about language as we learn or teach it. Genre-based pedagogy takes advantage of the disposition to teach and learn, and the disposition to talk about language by “a mentoring role for the teachers” and establishing agreements about language between those teachers and their students (Martin & Rose, 2012, p. 80).

### 2.2.2.3 *Types of knowledge*

The importance of preparing the students for the learning process leads us to the question of what types of knowledge are associated with each kind of learning. Bernstein (1975, pp. 119–120) makes a distinction between everyday life knowledge and academic and institutional knowledge. He refers to everyday knowledge as “horizontal discourse” (p. 119) because it is knowledge learnt through experiences, often through demonstration and practice in everyday contexts. He labels as “vertical discourse” academic knowledge because of its vertical organisation above and beyond the contexts where it will be

applied. This last one must be learnt in educational institutions, differentiating sciences and humanities branches (Rose & Martin, 2012, p. 15).

Vertical and horizontal discourses are recontextualised as curriculum at school. At the primary level, this recontextualisation process derives from psychology, particularly, from the developmental approach of Piaget and his theory of the stages of cognitive and emotional development. This approach made the primary subjects bound strongly between them, having to be taught in a strict sequence. Today, the approach has shifted into the personal development perspective. This has permeated the curriculum in primary school so that subjects are learnt as part of different *themes* drawing on a range of subject areas designed to prepare children for secondary level. Genre pedagogy is designed to work across these sectors proposing sets of strategies designed to address the learning problems that students have during the different stages of schooling (Martin & Rose, 2012, pp. 15–16).

The strategies for junior primary years are designed to harmonise explicit teaching of school knowledge focusing on the children's home experience. Later on, in upper primary levels the focus shifts onto equipping the students with the skills that they will need during their following years of schooling. To this end, describing the types of knowledge that students learn across the curriculum and the genres and literacy through which this knowledge is learnt is a key aspect of genre-based pedagogy (Martin & Rose, 2012, p. 16).

#### *2.2.2.4. The task of language learning*

As Martin and Rose (2012) explain, every kind of teaching involves language teaching, even if it is not done consciously. In this respect, Halliday (1993) claims that:

When children learn language, they are not simply engaging in one kind of learning among many; rather, they are learning the foundation of learning itself. The distinctive characteristic of human learning is that it is a process of making meaning – a semiotic process; and the prototypical form of human semiotic is language. (p. 97)

Teaching subjects or skills involves teaching through language, but teaching literacy involves explicitly teaching about language. Genre pedagogy has grown from a theory of how speakers use language in social life, specifically out of the SFL theory explained before (Martin & Rose, 2012, p. 18). As already stated, Halliday has always intended this model of language to be relevant for language teachers. In fact, genre-based pedagogy is

only possible because it can build on Halliday’s functional approach to language (Martin & Rose, 2012, p. 23). To explain the task of learning a language, we must remember the different perspectives of analysing discourse from Halliday’s approach.

1. The metafunctions of language in social activity (interpersonal, ideational and textual metafunctions).
2. The levels of language (the strata perspective).
3. The social contexts of language (register and genre).

At this point, the author introduces a fourth perspective that explains the relation between the language systems and the actual texts we speak, read or write. Martin and Rose (2012, p. 23) explain that a system is a set of options that speakers can select from as a text unfolds. For example: a child creates symbols while learning to speak using gestural or vocal gestures. These sets of symbolic acts develop into systems through which the child can make choices to negotiate how to understand or express meaning. There are several levels where these systems can be organised, like discourse systems, graphology systems, genre and so on. At the level of genre, systems can be organised along various lines, for example, according to how they are organised, their functions, etc. Narratives or explanations are usually structured as a sequence of events, unlike reports or news which may begin with a lead paragraph that provides the nub of the story and then coming back to it from different perspectives. Table 3 is an illustrative diagram of a simple genre system.

	High event structuring	Minor event structuring
Recounting events	<b>Narrative</b>	<b>News story</b>
Generalising phenomena	<b>Explanation</b>	<b>Report</b>
Proposing action	<b>Procedure</b>	<b>Protocol</b>

*Table 3:* Example of simple genre system. (Adopted from Martin & Rose, 2012, p. 26)

However, the number of such systems is very large indeed. Halliday (1994) characterises the whole set of options for meaning in a language, and the frequencies in which they are used as the “semantic code” of its culture (Martin & Rose, 2012, pp. 25–26). Halliday (1994) claims that “each language has its own semantic code [...] The context of culture determines the nature of the code”.

Apart from this view, through our approach for language learning, we must recognise that language is not learnt by memorising contrasts in systems, but by experiencing contrasts in texts (just as a language is manifested through texts, a culture is manifested through situations). The process of constructing language systems is almost unconscious but at a certain point it becomes conscious. Children consciously work with their caregivers and that accumulated experience of language features in meaningful contexts enables them to consciously recognise contrasts. As children grow older, this process gains complexity, enabling learners to start using abstract ways of thinking to communicate. As Martin and Rose (2012, p. 27) explain, learning a language system is the endpoint of an extended process of experiencing and recognising its contrasts in meaningful contexts, unlike traditional language teaching, which starts with systems of traditional grammars or phonics. At the other extreme, constructivist pedagogies oppose explicit teaching of these systems. Genre-based pedagogy takes a middle road, as it starts using meaningful whole texts explored by systematic understandings of the way that language is organised. As texts unfold, their language features should be explicitly reviewed. Once the students can recognise and comprehend these meanings in texts, contextualised meanings can be reviewed and understood as systems of linguistic contrasts. We must underline that these kinds of extensive activities are an example of an elaborating phase of the learning cycles explained before, which builds on understanding gained through the task and enables the student to face the next learning task (Martin & Rose, 2012, p. 28).

#### 2.2.2.5. *Genres*

From our functional model of language, we approach the analysis of texts' meanings from the perspective of discourse; that is, as mentioned in section 2.1., meanings unfolding through a text (Martin & Rose, 2012, p. 46).

Texts do not simply express meanings, they make meanings by themselves (Martin & Rose, 2012, p. 53). We can observe in young learners' productions that they express meanings in very different ways. They use sets of meanings such as ideation and, identification while presenting knowledge or identifying things (*I have a very beautiful dog who lives in the backyard. He is a golden retriever.*) or appraisal while evaluating feelings, people or things (*He is very angry when he barks*) (Martin & Rose, 2012, pp. 46–53). Children express a wide range of meanings through their productions and these can be classified when we observe recurrent configurations. As Martin and Rose (2012,

p. 53) explain, “when we refer to a text as a description or a report, these classifications are based on the overall configuration of meanings in a text”. So, these classifications of text types, based on recurrent configurations of meanings are named as *genres* (Martin & Rose, 2012, p. 53). We can say that genres are patterns of language patterns following a realisation process – so, genres consist of meanings and thus, meanings construe genres.

As explained before, genres in a pedagogic context are viewed as a staged, goal-oriented, social process. The stages of a genre are obligatory steps that each instance of the genre goes through having a specialised function that contributes to the social purpose of the genre as a whole. At the same time, each stage has characteristic language features designed to contribute to its meaning as a whole (Martin & Rose, 2012, p. 54). For example, the stages of reports have a very different social function from those in narrative stages. The critical point is that staging is a crucial dimension of the function of the genre and, to be effective, the language mobilised has to enact, stage by stage, the function of the genre (Martin & Rose, 2012, p. 55).

As we can see, genres present different staging processes depending on their social purposes. There are several genres that Martin & Rose (2012, p. 55) consider “key genres” that students should have mastered by the end of primary school, including recount, anecdote, description, report, narrative, and so on. As they explain, each of these terms refers to a distinctive configuration of meaning constituting the genre (Martin & Rose, 2012, p. 55). In the following table, we show some of these “key genres” and their basic stages.

	<b>Genre</b>	<b>Purpose</b>	<b>Stages</b>
<b>STORIES</b>	<b>Recount</b>	Recounting events	Orientation Record of events
	<b>Narrative</b>	Resolving a complication	Orientation Complication Evaluation Resolution
	<b>Anecdote</b>	Sharing an emotional reaction	Orientation Remarkable event Reaction
	<b>Exemplum</b>	Judging character or behaviour	Orientation Incident Interpretation

FACTUAL TEXTS	<b>Description</b>	Describing specific things	Orientation Description
	<b>Report</b>	Classifying and describing general things	Classification Description
	<b>Explanation</b>	Explaining sequences of events	Phenomenon Explanation
	<b>Procedure</b>	How to do an activity	Purpose Equipment Steps
	<b>Protocol</b>	What to do and not to do	Purpose Rules
ARGUMENTS	<b>Exposition</b>	Arguing for a point of view	Thesis Arguments Reiteration
	<b>Discussion</b>	Discussing two or more points of view	Issue Sides Resolution

*Table 4. “Key genres” and their basic stages (adapted from Martin & Rose, 2012, p. 56)*

Now we have two levels of metalanguage differentiated in the table above: the types of genres and the stages comprising each genre. This kind of KAL is readily understandable by pupils and teachers and facilitates language learning by understanding how genres work (Martin & Rose, 2012, p. 56). This compilation of “key genres” responds to the different types of discourses that learners will be exposed to, both for comprehension and for production. Here, in table 4 they are organised from top to bottom responding to a progression of genres through which learners need to go gradually while learning a language (Boccia et al., 2019, pp. 30–31).

#### *2.2.2.6. Learning and Teaching EFL through genres.*

Learning and teaching through a genre-based pedagogy involves enabling students to understand and produce genres, to function effectively in the social activities in which language is a key resource. In this regard Boccia et al. (2019, p. 11) explain that

Genres constitute a middle ground between the concrete wordings we need to teach our students so they can use language effectively, the contexts that determine the meanings they need or care to make, and the culture in which social activities are carried out.

Teaching through genres helps teachers and students to reorganise their understandings about grammar and vocabulary using them as a resource to communicate in real social contexts.

Children, as members of a culture, take part in social activities that go from the everyday context of family and friends to a more impersonal abstract context of academic or professional endeavour. Taking part in this wide range of contexts involves participating in activities that have diverse purposes (tell anecdotes, apply for a job, listen to the news, etc.). All of these activities are, in fact, different genres (Boccia et al., 2019, p. 17). So, teaching genres to our students will help them to be able to take part in the activities that English speakers are engaged in around the world. But, which ones should we teach and in which order, given the huge number of genres we come across in our daily life?

As we have explained in the previous section, learners follow a progressive exposure to different genres. During the primary education years, the genres to which students are exposed are those typically experienced in the contexts of family, friends or school, in which the experience reflected through discourse is relatively concrete (here and now). Later, during secondary education, discourse becomes more public and the experience represented combines concrete and abstract experience (Boccia et al., 2019, p. 33). As we have been doing throughout this dissertation, we will focus on the educational features for the primary years.

Quoting Boccia et al. (2019, p. 33), the genres displayed during the primary education years can be described in general terms as narrative, descriptive, instructional, and social-pragmatic. They are known as *primary/foundational genres*. Students at upper levels of instruction will continue to use these genres but probably embedded into other, more complex genres. This highlights the importance of the called *primary genres*. An example of the most common genres used in primary education are: stories, recounts, information reports, explanations, argumentations/expositions and responses (Derewianka & Jones, 2016, p. 8). These genres familiarise students at the early educational years with the notion of what genres are, and, they settle the basis that they will use to write other more complex genres in upper levels of schooling (Boccia et al., 2019, p. 33).

Later on, in higher educational levels, these genres continue to occur, as Boccia et al. (2019, p. 33) state, “fulfilling functions within longer and more complex genres”. Pupils

will express meaning gradually moving towards more abstract meanings connecting them with their more concrete “here and now” familiar experience. As we advance towards higher education, discourse becomes more complex in terms of the meanings expressed. The language resources evolve and change enabling students to express more complex meaning such as thoughts or emotions. This shifting between types of meanings involves processes of meaning making, processing and organising information. These processes usually coincide with other language demands required in upper education.

In order to organise these genres, we need to look at the audience they are aimed at. We usually associate small audiences with the simple primary genres, whereas more complex genres involve larger audiences. This criterion to organise genres, proposed by Byrnes (2006), is very productive to structure the genres that our students will deal with. Boccia et al. (2019) explain that students need to be exposed to a variety of genres that allows them to move from familiar contexts toward more complex genres. We must make sure that students do not get stuck in genres that do not get them to their next learning stage. Teachers must make sure that students are exposed to “powerful educational, civic, professional genres” in order to “effectively examine the world critically, act on it” (Boccia et al., 2019, p. 35).

As we have said, children should be exposed to a variety of genres that permits them to move forward in their linguistic competence. We could discuss all these genres and their implications for the teaching practice. We will not do so, but rather we are going to concentrate on a concrete genre, picking up these ideas to apply them in the implementation of our teaching proposal. In this dissertation, we are explaining how a genre-based pedagogy benefits students at the primary education level so, we will focus on the so-called “primary genres”, comprising narratives (personal, literary narratives), descriptions (descriptive reports), and instructional, social-pragmatic (anecdotes and reports) (Boccia et al., 2019, p. 34). Concretely, we will shift our attention to the narrative genre of stories and the storytelling practice, but we will develop this deeper in section 2.2.2.8.

#### *2.2.2.7. Genres throughout primary school, the primary genres*

Genres play a key role in the EFL primary class because of their importance for developing students’ linguistic skills and also, because of their usefulness for enriching the learners’ understanding of the world, socially and culturally. Moreover, literature

provides an important authentic material for the EFL class that fosters a holistic and scaffolded approach for the teaching practice (Banegas, Porto, Barrios & Perduca, 2019, p. 29).

Literacy involves a number of skills and sub-skills that teachers must keep in mind when choosing literary materials in order to provide students with clear methods and techniques for dealing with texts (Banegas et al., 2019, p. 31). We want our students to understand the conventions related to a genre, produce texts following them and experiment (Boccia et al., 2019, p. 60). The way to achieve this is working through genres.

As explained above, children working through genres must be exposed to a variety of them. This exposure will settle the basis on which new genres and skills will be developed. The so-called primary genres are carefully chosen to provide students with stories, characters or themes that are familiar to them in order to promote their confidence and motivation (Banegas et al., 2019, p. 32). In the following table, we list the genres that students usually study and work with during their primary school years. They are arranged gradually, organised by Years, following the natural progression of contents from simple to more complicated genres; from the concrete “here and now” towards more complex abstract meanings.

<b>Primary level Genres.</b>		
<b>Cycle</b>	<b>Year</b>	<b>Genres</b>
First Cycle	Year 1	<ul style="list-style-type: none"> <li>• Playground, Lullabies and Nursery <b>Rhymes</b></li> <li>• <b>Songs and Chants</b></li> </ul>
	Year 2	<ul style="list-style-type: none"> <li>• Traditional Fairy <b>Tales</b></li> <li>• Pirates, Princesses, Knights, Ogres, and Princes <b>Stories</b></li> <li>• <b>Riddles</b></li> <li>• <b>Legends and Fables</b></li> </ul>
Second Cycle	Year 3	<ul style="list-style-type: none"> <li>• Dragons, Dinosaurs, Witches, <b>Tales or Stories</b></li> <li>• <b>Myths and Fables</b></li> <li>• <b>Riddles</b></li> </ul>
	Year 4	<ul style="list-style-type: none"> <li>• Travel and Adventure <b>Stories</b></li> <li>• <b>Myths and Fables</b></li> </ul>
	Year 5	<ul style="list-style-type: none"> <li>• Adventure and Fantasy <b>Stories</b></li> </ul>

Third Cycle		<ul style="list-style-type: none"> <li>• Detective and Crime <b>Stories</b></li> <li>• Short <b>Stories</b></li> <li>• Biographical <b>Reports</b></li> </ul>
	Year 6	<ul style="list-style-type: none"> <li>• Recipes and Instructions (<b>Procedures and Protocols</b>)</li> <li>• Graphic <b>Novels</b></li> <li>• <b>Comic Strips</b></li> <li>• Short <b>Stories</b></li> </ul>

*Table 5: Genres in primary school. (adapted from Banegas et al., 2019, pp. 32-34)*

Observing the table, we can appreciate a clear progression of contents as the genres and the learners' competences evolve. During the first years, students are exposed to traditional chants, lullabies and different types of rhymes, which are typical verses to which children have been exposed to from birth to the age of five or four. This kind of rhymes, tongue twisters or riddles are suitable for learners approaching school age, showing benefits like: developing English language rhythm in the learners' minds or the development of their ability in recognising specific language features (Banegas et al., 2019, p. 32). Later, students move forward to tales, stories; brief narratives in the end. These genres share recognisable literary features that, beside their memorability and identifiability, help learners to construct meaning and understand the texts (Banegas et al., 2019, p. 33).

During the last years of primary school, students deal with more complex genres such as stories, anecdotes, comics, reports or procedures. Apart from being exposed to them, learners will have to read, analyse and produce them through tangible and meaningful activities. As Banegas et al. (2019, p. 35) argue, "working with genres leads gradually to the production of texts". Therefore, the teachers' main purpose should be: to develop learning situations through which learners are exposed to a variety of texts in order to learn the language uses in different contexts, fostering their own written production of different genres (Banegas et al., 2019, p. 35). This means turning genres into pedagogic objects, which is, after all, the objective of this dissertation: to explore the implications of adopting the narrative genre of stories and storytelling as a key pedagogic object in the context of learning and teaching EFL.

#### 2.2.2.8. Narrative and storytelling in a genre-based pedagogy

Narrative has a major role in humanistic and social thought. Johnston (2001) asserts that “the essence of humanness, long characterised as the tendency to make sense of the world through rationality, has come increasingly to be described as the tendency to tell stories, to make sense of the world through narrative” (p. 635). Among some of the most relevant functions of narrative and storytelling is the individual need of having a coherent and explainable life story. Another important feature is the capacity that narrative has in order to reinforce the feeling of belonging to a group, creating community and a shared sense of place in shared cultural communities (Johnston, 2001, pp. 640–641).

As Johnson (2001) further explains, there have always been two different approaches to the study of the structure of narrative. One was Propp’s *Morphology of the Folktale*. Propp’s (1928) work explains through linguistic analysis that all folktales show the same syntagmatic structure and sequences of functions (Johnston, 2001, p. 636). Once the characters are introduced, someone gives some advice or an interdiction to the main character, a villain appears on the scene and the tale continues in a more or less predictable way.

One morning, little Red Riding Hood asked her mother if she could go to visit her grandmother. [...] “Remember, go straight to Grandma’s house”, her mother cautioned. “Don’t dawdle along the way and please don’t talk to strangers”.

The other approach, by Lévi-Strauss (1955, 1964, 1966), was more similar to formal semantics, as it focused on analysing the abstract elements of meaning used by myths (Johnston, 2001, p. 636).

These structuralist approaches differ at some points but both were taken into account by Labov & Waletzky (1967) for their research on the personal experience narrative. As Propp did, Labov & Waletzky (1967) explain the syntagmatic structure of the plot, but focusing on the functions of single clauses rather than larger chunks. They were the first authors in describing how narrative discourse could be ordered in terms of its structure and function. Following these ideas, Johnston (2001) explains that any narrative includes at least two narrative clauses which cannot be changed without modifying the order or meaning of the events (Johnston, 2001, pp. 637–638).

*“The wolf swallowed the granny up” / “The granny swallowed the wolf up”*

Narrative is more complex than the addition of single clauses to construct a text. A “fully developed” narrative may include several sets of clauses that should accomplish different functions. Labov & Waletzky (1967) listed the sections that a narrative must include to be fully developed. They are arranged in this order: abstract, orientation, complicating action, evaluation, result or resolution and coda. Each of these elements fulfils a double purpose: to refer to the story components (characters, events, ...) and to structure the interactions through which the story is being told (Johnson, 2001, p. 637).

1. Abstract. The abstract announces that the narrator has a story to tell.

*“Listen son, I’m going to tell you a story.”*

2. Orientation introduces the characters and the situation.

*“Once upon a time, there was a little girl who lived in a village near the forest.”*

3. The complicating action refer to events in the development of the story. They create tension to keep the audience interested.

*“Little Red Riding Hood was enjoying the warm summer day so much that she didn’t notice a dark shadow approaching out of the forest behind her.”*

4. Evaluation. This function is generally used in verbal storytelling but it can be applied when representing the tale or story we are telling.

*“She ran across the room and through the door, shouting, ‘Help! Wolf!’ as loudly as she could.” – “It was the loudest shout I’ve ever heard.”*

5. The result or resolution releases the tension and gives an end to the story.

*“The woodsman knocked out the wolf and carried him deep into the forest where he wouldn’t bother people any longer.”*

6. Coda. The coda announces the end of the story.

*“Snip, snap, snout, this tale’s told out.”*

Labov’s work has, somehow, caused recurrent confusion as his term *narrative* includes his two levels of analysis: “any sequence of clauses with at least one temporal juncture” and the “fully developed narrative” (Labov, quoted by Johnston, 2001, p. 639).

Some researchers have decided to employ the term *story* for the second sense to mean, roughly, “narrative with a point” (Johnston, 2001, p. 639).

As explained above, humans tend to speak about the past. Children gradually learn to take other people’s perspective and provide an orientation and a style to their stories. As they develop cognitive and linguistic abilities, children socialise into the narrative functions of their communities (Johnston, 2001, p. 642). As we have said, the cultural context is a key piece of discourse that will influence the children’s narrative outputs in form and function. Banegas et al. (2019, p. 30) quote Wilkie-Stibbs (2004), who explains that narrative texts can only have meaning through their dependence on other texts. Students make connections to other kinds of texts or images from their social and cultural contexts. Banegas et al. (2019, p. 30) affirm that “there is a connection between texts and oral tradition through cultures that connects with the students’ previous knowledge”. These connections among texts and cultural background are known as *intertextuality*. Students use intertextuality unconsciously when they learn through genres and develop their literacy skills, being able to anticipate, expect or classify them and establish connections between texts or their personal experience. This permits students to produce their own narratives following patterns or conventions and using the language inputs to which they have been exposed (Banegas et al., 2019, pp. 30–31).

The narrative subgenre of stories has been a vital mechanism ever since humans developed language and a key resource for transferring knowledge of all sorts. Nowadays, with the increasing use of technologies, there are many other methods for sharing knowledge but storytelling remains a powerful tool (Ellis & Brewster, 1991, p. 2). Stories are a wonderful material to work with, interesting and engaging for students, creating, as Ellis & Brewster (1991, p. 3) explain, “rich and naturally contextualised learning conditions that enable teaching and language learning to be developed spontaneously and creatively”.

In the following section, we will explain how narrative genres, particularly stories, are treated in the Spanish primary school in EFL contexts. We will see which genres the students are expected to deal with and the role of narratives in the students’ literacy skills development. We will revise the way that the curriculum covers teaching through genres, examining how to turn the use of stories as a pedagogic object for teaching and learning EFL.

### **2.3. English as a Foreign Language in Spanish Primary schools**

Nowadays, more people in the world speak two or more languages than those who only speak one, making bilingualism the norm (Murphy, 2016, p. 110). The L2 has become a worldwide interest as a result of globalisation, especially English used as a vehicular language or *lingua franca* for different aims such as business, international relations, etc. Introducing L2 learning at a primary level offers several advantages. In this regard, Brewster & Ellis (2002, p. 27) explain that “children are often more enthusiastic and lively learners, often being less embarrassed than older students at talking a new language which helps them with pronunciation or having a go in activities they do not quite understand”.

There has always been an extended idea that claims that becoming bilingual might be cognitively advantageous. Murphy (2016) quotes Peal and Lambert (1962), who argued that bilingual children perform better on the verbal and nonverbal intelligence quotient measures, and suggesting that the use of two languages results in a better mental flexibility and more diversified mental skills. There are also several studies arguing that bilingual children do have cognitive advantages on a range of different skills such as classification, creativity, analogical reasoning, concept formation skills and so on (Murphy, 2016, p. 117). Among these advantages of bilingual education, we must also mention some others, apart from the cognitive advantages mentioned, such as the increase in the students’ self-esteem, a better social and schooling integration and a great ability for the acquisition of new languages (Murphy, 2016, p. 118).

#### ***2.3.1. EFL in the Aragonese curriculum***

As mentioned before, as a result of the progressive globalisation process that has governed the whole world since the second half of the 20th century, the use of English has become a privileged tool for communication, becoming essential for our access to information, interactions, culture or other areas of the modern globalised societies. Learning foreign languages takes a special relevant role because of the importance of acquiring the capacity of being communicatively competent in an increasingly multicultural plurilingual changing world. This fact has been recognised by all the governments of the European Union, who have proposed different educational programmes with the objective of helping every citizen achieve a practical knowledge in

at least two languages apart from their mother tongue (Official Gazette of Aragon, (henceforth BOA), 2016, p. 19623).

In order to meet the aforementioned educational aims, the concept of plurilingualism has acquired special importance in Europe. Plurilingualism, though “is not the same as multilingualism”, as stated in BOA (2016, p. 19623). While *multilingualism* refers to the knowledge of different languages or their coexistence in a school or social context, the *plurilingual* approach emphasises developing a common communicative competence, *plurilingual*, in which the different languages are used to establish relations between them, interacting and constructing new resources (using linguistic baggage or paralinguistic resources) to communicate (BOA, 2016, p. 19623). From this perspective, the main objective of the Spanish EFL curriculum is not to master the L2, but rather to develop a linguistic repertoire that permits students to develop a plurilingual competence (BOA, 2016, p. 19623).

The Aragonese curriculum for the primary education stage is structured around what the *Common European Framework of Reference for Languages* (CEFRL) proposes for language learning, planning language teaching through reception and production of oral and written texts. The learning activities in the curriculum are governed and organised around content standards and assessment criteria which must be considered when planning the learning activities (BOA, 2016, p. 19623).

In primary education, we must keep in mind that the starting point of the students is a basic proficiency level. The Spanish curriculum explains that, to achieve an improvement of the pupils’ skills, it is essential to use topics or contexts that are familiar for the student in order to take advantage of the background knowledge of the students. A contextualised use of language must be promoted, always framed in communicative situations that permit a use of real daily language. Games or collaborative tasks are essential to lay the foundations for language acquisition, helping, at the same time, to turn the subject of EFL into a socialisation tool for the group (BOA, 2016, p. 19624).

The curriculum, as the CEFRL does, claims that nowadays the communicative competence in diverse languages is a necessity in our 21st century society. Therefore, the school must satisfy the needs derived from such demands. The CEFRL establishes some guidelines referred to language teaching and to the establishment of the communicative levels of competence (BOA, 2016, p. 19624). These guidelines have been the essential

axis through which the Aragonese curriculum has been organised and developed. Both the CEFRL and the Aragonese curriculum structure teaching around the main goal of foreign language teaching, i.e. to be communicatively competent, which involves being able to receive, interact and produce information through oral and written texts (BOA, 2016, p. 19626). In primary education, interactions play a very important role for language acquisition. The CEFRL (2017) sets out several guidelines for spoken interactions, useful in a primary education context. The CEFRL suggests interactions in a simple way always framed in the familiar topics mentioned before. The fact that it highlights the importance of interacting is that an exchange of information is taking place, in which both parts are engaged in the task of negotiating meaning. As mentioned before, being able to receive, interact and produce information is the main purpose of teaching a foreign language, to become communicatively competent. In order to achieve these educational goals, the Spanish state went a step further, introducing in 1996 a bilingual program that is now about to turn twenty years of successful implementation.

### ***2.3.2. Bilingual education in the Aragonese schools***

Bilingual education implies instruction in at least two languages, using them to teach the content subjects of the school curriculum. The bilingual program for teaching foreign languages in Aragon (PIBLEA) was implemented in 2013 due to the need to improve the foreign language learning and teaching process (BOA, 2013, p. 3961).

PIBLEA structures bilingual education around two modalities of bilingualism in which the schools develop curricular aspects in a foreign language (CILE): CILE 1 and CILE 2. Those schools who teach a minimum of a 30% of their timetable in the target language are classified as CILE 2, and those who teach one subject or a minimum of a 20% of their teaching hours correspond to CILE 1 (BOA, 2013, p. 3964).

Today, bilingual education in Aragon has shifted into a more communicatively oriented approach through a new bilingual program called “the BRIT-Aragon Programme”, implemented in 2018, and which fosters oral communication overall. This new teaching model implies a greater time of immersion in the target language from the very beginning of elementary education. This must be combined with the implementation of activities to foster target language learning in every student, inside or outside the curricular guidelines. The BRIT-Aragon programme requires a 35% of the teaching hours to cover these educational aspects (BOA, 2018, p. 16283).

At the same time, and apart from these programs, there is an agreement between the Ministry of Education, Culture and Sports (MECD) and the British Council. The MECD–British Council bilingual programme was initiated in 1996 as a unique experiment within the Spanish state education system. The main aim of this bilingual programme is to provide children from the age of three to sixteen with a bilingual, bi-cultural education through an integrated Spanish/English curriculum based on the Spanish National Curriculum and aspects of the National Curriculum for England and Wales. The implementation of such a curriculum requires a different approach from the traditional one, shifting the focus from learning EFL to studying different curricular areas through English (MECD, 2015, p. 9).

### ***2.3.3. Content and Language Integrated Learning in Primary School***

As we have seen, languages are better acquired when they are used in contexts that enable an authentic use of it, rather than when they are taught as a separated subject. This fact led to the question about what is the role of L2 in primary education. Content and Language Integrated Learning, henceforth CLIL, was developed as an educational approach in which a foreign language is used as a vehicular language for learning and teaching curricular contents (Ellison, 2018, p. 247).

The main aim of the CLIL methodology is to help bilingual learners to develop an academic proficiency in the L2. Pupils following this method are learning content and language in a dual-focused way, in which teachers make the contents as explicit and accessible as possible for learners to teach key terms, principles and processes (Ellison, 2018, p. 247). Teachers must bring to students the opportunities to apply the new knowledge and express their understanding using the new language. This holistic perspective can make learning and teaching more engaging and cognitively challenging for children and teachers (Ellison, 2018, p. 247).

### ***2.3.4. Teaching through genres in the Aragonese School***

As explained above, the main objective of the Spanish EFL curriculum is to develop a linguistic repertoire that permits students to develop a plurilingual competence. In this section, we will briefly review the curricular contents, paying special attention to how genres are covered in it. First, we will comment on the Aragonese curriculum features regarding the treatment of genres, and then we will see how this treatment is carried out by the Aragonese bilingual program Spanish/British integrated curriculum.

Regarding the objectives set out by the curriculum for the primary education years, we can see at first sight that there is not an explicit mention of genres. As we can observe, there are several objectives related to reading and writing different genres but they are not presented in much detail, thereby not tying in with a genre-based pedagogical approach to the teaching-learning of the L2.

*E.g. “ObjIN. 11. Writing simple personal cards to express gratitude” / “ObjIN. 3. Obtaining predictable information from usual ordinary documents such as adverts, menus, ...”*

In the section on methodological guidelines, the document explains that during the first years of primary school the focus should be placed on the oral productive and receptive skills, skills that will be gradually covered in upper years in an integrated way (BOA, 2016, p. 19626). The curriculum explains that a communicative approach must govern the day to day activities in the classroom. Lessons must be taught exclusively in English, trying to expose students to real communicative situations. Teachers must plan activities to create these situations, simulating contexts through dialogues, presentations, active listening or productions of different text types (BOA, 2016, pp. 19626–19628).

As we can see up to this point, there is not an explicit treatment or teaching of genres. Children are exposed to different kinds of texts in various contexts but genres are not treated directly. Moving on through the document, we arrive at the tables of contents for every primary year. Regarding these tables, we will pay special attention to the 3<sup>rd</sup> and the 4<sup>th</sup> blocks of contents, which are “comprehension of written texts” (Block 3) and “production of written texts” (Block 4). We can observe that the variety of text types or genres which students will be exposed to is restricted to very simple descriptions, narratives or short poems during the first primary years. Looking at the assessment criteria for these years, we can observe how the curriculum expects the students to deal with these texts. Identifying the global sense of a text focusing on some specific vocabulary or grammatical components, and producing brief simple texts attending to specific grammatical or vocabulary requirements is roughly what students are expected to do when working with texts during the first years of primary education.

*E.g. “Crit.ING. 3.6. To recognise a small high frequency lexical repertoire related to familiar contexts for the student...” (BOA, 2016, p. 19701) / “Crit.ING. 4.4. Writing words, phrases, or simple statements following a given structure, respecting the*

*communicative function depending on the text type...*” (BOA, 2016, p. 19704) / *Est.ING.* “*Students identify single words or small phrases establishing relations among them, hypothesising on the main plot of short texts such as tales ...*” (BOA, 2016, p. 19659).

In upper years, genres are covered in roughly the same way. Vocabulary, grammar, syntactic structures or communicative functions are still the central elements around which the curriculum is structured. There is still no explicit genre teaching other than differentiating or recognising different textual typologies.

*E.g. “Block of contents 3. Strategies for comprehension: [...] Identification of textual typologies, adapting reading comprehension”* (BOA, 2016, p. 19719) / “*Est.ING.3.1.5. Understanding the main plot of short, well-structured stories...*” (BOA, 2016, p. 19742) / “*Est.ING.4.1.1. Students fill brief questionnaires with their personal data using adequate orthography and punctuation marks*” (BOA, 2016, p. 125) / “*Est. ING. 4.6.2. Students write simple brief personal correspondence in order to thank, to congratulate, [...] using simple vocabulary and syntactic structures comprised within the target contents*” (BOA, 2016, p. 19748).

Now, we are going to examine how genres are treated by the Brit bilingual programme (MECD, 2015). As explained before, the MECD–British Council bilingual programme requires a very different approach to the EFL subject. We must first say that the EFL subject is now referred to as *Language and Literacy*. In this context, literacy is understood as much more than teaching the mechanics of reading, insofar as it involves the four skills of language with the objective of obtaining a balance between them that permits students to read and communicate with fluency and enjoyment (MECD, 2015, p. 13).

The document of the integrated curriculum outlines literacy targets in three sections; text, sentence and word. As explained in the document, these targets are the outcomes expected to be developed in the Literacy class and in combination with other subject areas. To organise these contents, the curriculum establishes progress charts for the Language and Literacy subject (MECD, 2015, p. 14). These progress charts, as the document explains, “focus on working with different text types [...] in a structured, collaborative learning environment” and (matching with Martin & Rose’s learning cycles idea) “[...] show how to carefully plan learning experiences gradually, making these more challenging from one cycle to the next” (MECD, 2015, p. 14).

Following with our analysis, we arrive at section 3; “How should Literacy be organised in a classroom context?”. Here, the document explains that, to ensure the development of reading and writing skills, pupils need:

- to be exposed to a variety of text types with different purposes.
- to be given opportunities in guided reading to analyse and identify the purpose of a text, to recognise the key features.
- to be provided with the tools to develop creative texts for a specific purpose.

*Table 6:* Literacy objectives of the Spanish/English primary integrated curriculum (Adapted from MECD, 2015, p. 14).

As we can see and in contrast to the Spanish standard curriculum, the Spanish-English integrated curriculum opts for an explicit coverage of genres and its features through frequently exposing students to a variety of learning experiences in which the central materials are a wide range of text types for different purposes. The central role that texts play in this curriculum defines its structure. The aforementioned progress charts are organised around text type headings to highlight the features of each one and the skills needed to treat them (MECD, 2015, p. 39). The text types around which the document is organised are: texts to entertain, texts to express, persuasive texts, explanation texts, instructional texts, chronological texts or recounts and information texts or non-chronological reports. As we have said, the curriculum outlines targets in three levels (text, sentences and words) for each text type proposed, providing an explicit treatment of their features and orientations to work with them in the literacy class.

Up to this point, we can affirm that the Literacy subject and its curriculum are structured around the use of texts as pedagogic resources to develop the four language skills. The document rarely refers to genres but to different text types. Genres appear throughout all the document but, even if the authors do not refer to them by their literary names, they are still genres, classified as texts types attending to their purposes and applications (texts to entertain, texts to express, ...). The methodologies proposed for the literacy class match somehow with some of those described during our analysis of genre-based pedagogy, such as the use of familiar topics for fostering students’ motivation, the use of shared and guided reading and writing strategies or the incorporation of KAL into

the process of learning and teaching. The Spanish/English primary integrated curriculum for Language and Literacy, therefore, shares many similarities with such pedagogy, especially in their use of textual diversity as a pedagogical tool and their reliance on scaffolding strategies to organise the contents' progressions through which the students' KAL will be developed.

Whilst sharing features with the genre-based pedagogy approach, there are still methods and resources proposed by such pedagogy that are not covered by the curricular guidelines. These methods underline the importance of an explicit genre teaching in order to develop students' KAL by being able to use resources such as intertextuality (among others) to enhance their literacy skills. The section below introduces a teaching proposal developed around the guidelines of the genre-based pedagogy theories explained throughout our analysis. In this proposal, we are developing 15 learning activities adopting the perspective of a genre-based pedagogy in order to meet the students' literacy demands that perhaps, may not be sufficiently covered by the standard curriculum.

### **3. TEACHING PROPOSAL**

As explained before, the main point of this dissertation is to turn genres into pedagogic objects. Specifically, the aim is to explore the implications of adopting the narrative genre of stories and storytelling as a key pedagogic object in the context of learning and teaching EFL. In this respect, this section proposes a didactic unit following the genre-based pedagogy guidelines with the main goal of making our students able to read and communicate through the narrative genres with fluency and enjoyment.

The unit is developed focusing on the narrative subgenre of stories. The activities proposed pursue an explicit genre-based approach, viewing *genres* as “staged, goal-oriented social processes” (Martin & Rose, 2012, p. 2). Students will learn and analyse the texts’ features in order to develop their genre-specific KAL. This, in the end, will permit students and teachers to work on different contents such as vocabulary, grammar or syntactic structures through different activities framed around the use of literary resources that are suitable, engaging and motivating materials for the EFL primary classroom.

The narrative genre of stories is one of the named “primary genres” that students will have to deal with during their upper primary years. Being able to complete comprehension and productive activities using texts of this genre requires high levels of KAL and certain textual proficiency. Therefore, the unit has been planned for a Year 5 Class of primary education.

#### **3.1. Rationale**

This unit has been planned following the guidelines set out by the Spanish/English primary integrated curriculum for the Language and Literacy subject (MECD, 2015). Such curriculum was generalised and extended to all Aragonese primary and secondary schools in 2018 through the ECD/823/2018, 18<sup>th</sup> May, Order whereby the Brit-Aragón Model is to be developed and applied to all Nursery, Primary and Secondary schools in the Aragonese region.

Following the aforementioned guidelines, we have chosen a specific text type (the narrative subgenre of stories) and then, we have identified the skills we wanted to be taught using the progress charts as a guide. Next, using the targets section, we have established the contents to be covered. And last of all, following the genre-based

pedagogy methodologies extracted from our analysis, we have planned the activities of the unit.

### 3.2. School setting

The school where this didactic unit is contextualised is the CEIP Catalina de Aragón in Zaragoza. It is a “CILE 2” school and one of the first educational centres in the newly-built quarter of Parque Goya. This quarter, mostly populated by middle class families, was built 15 years ago following the development of the city in this area.

As for the group of students, they are in Year 5, so they are between ten and eleven. The group is made up of 24 pupils, 13 girls and 11 boys. They are divided into six groups of four students; this setting has been specifically chosen for a better development of the unit. The whole group shows great competence levels in all the learning areas. In general, they are pretty good students and make the everyday life in the classroom develop with normality. The cohesion of the group is good and teamworking is done very often. We can generally observe good levels of confidence and self-esteem among our students, which makes it easier to work in a comfortable and low anxiety atmosphere.

If we talk about their L2 competence, we must say that the English proficiency of the class is, in general terms, acceptable, as they have been taught under the British Council program ever since Year 1. The timetable fit for the Language and Literacy subject is displayed in the following table:

TIME/PERIOD	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
9 - 10					
10 - 11	<b>Literacy</b>				
11 - 11:20	<b>BREAK TIME</b>				
11:20 - 12:05			<b>Literacy</b>		
12:05 - 12:50			<b>Literacy</b>		
12:50 - 13	<b>BREAK TIME</b>				
13 - 14				<b>Literacy</b>	

### **3.3. Teaching Unit**

#### ***3.3.1. Methodology***

This unit has all been developed based on the foundations of the genre-based pedagogy applied to the communicative language teaching method. As stated in the curriculum, English must be taught using a communicative approach. The goal of all the activities is to promote a meaningful and authentic use of language among our students, which means that the contexts where they are going to communicate need to be as real and attached to their contexts as is possible in a classroom.

More specifically, the activities in the lessons have been planned from a cooperative teaching perspective, which is based on the idea that students learn in a more meaningful way if they work together in small groups. A dialogic approach will also be present as interactions will take place in a shared ambiance where every participant engaged in the learning process will have to use their speaking and listening skills actively. Therefore, classroom interaction will be carried out through shared talking between students and the teacher, instead of just the teacher eliciting responses from the students. These perspectives can perfectly be used at the same time and their different features can be combined.

Considering these approaches, the role of the teacher must be that of a guide; in other words, the teacher must help and encourage students to take responsibility in their own learning and communication. This point of view moves one step forward from teacher-centred education to student-centred. The student's attitude must be interactive and positive towards the activities that are going to be developed.

The setting of the classroom plays an important role in order to apply the cooperative learning techniques. Children will be divided into groups of four students; the groups will be as heterogeneous as they can be, placing the students with more difficulties in one area of language with other students who have acquired a wider knowledge in order for them to help each other when completing every task that has been proposed.

The implications of adopting a genre-based pedagogy as the main axis of our teaching unit implies several methodological features. First of all, we must explain how this perspective affects the main structure of the teaching unit. As we have explained, we are building on the students' previous KAL following a scaffolded process in which each task

will be more challenging than the last one, as students' skills and KAL accumulate. So, the whole unit will be structured following the idea of the learning spiral, which involves understanding the learning process as a learning cycle that builds on preceding cycles using the knowledge acquired as a stepping stone to unfold in the new one. This structure departs from controlled guided reading and writing activities towards independent performing.

With regard to the learning activities, a genre-based pedagogy understands learning as the preparation of learners for the learning task and then, giving students the control to perform independently. For this, genre-based pedagogy analyses the nature of the learning tasks to design a sequence of learning activities that will permit every learner to complete each task successfully. The activities of this unit are planned following this process of deconstructing the learning activity into carefully planned sequences; so, every learning activity will be structured around these five different stages:



Figure 3: Learning activity stages (Martin & Rose, 2012, p. 11)

- *Preparation.* This phase is probably the most important one of the whole learning activity. An adequate and effective preparation permits understanding the nature of the learning task, allowing all the students to complete the targets. This phase contributes to accomplishing one of the main aims of the genre-based pedagogy; the school's hierarchy of success and failure that creates circles of inclusion and exclusion is eliminated as the focus shifts away from the students' differences onto their preparation in order to complete each task successfully.
- *Focus.* This phase, along with the learning task and evaluation, constitute the nucleus of the learning activity. The broad function of this phase is to focus the students' attention on the task, usually introduced as a command or a question.
- *Learning task.* The learning task is the core of the whole process. In this phase, students will have to complete the task proposed mobilising their background KAL and the skills developed during the preparation phase in order to produce the outputs expected for a successful accomplishment of the task. As explained

during the analysis, a genre-based pedagogy upholds that all learners in a class or grade should achieve the same level of task so, the learning tasks proposed will use strategies to support them equally, such as shared or guided practices.

- Evaluation. The evaluation phase is the other core element of a learning activity necessary to guide students towards success. During the activities of the unit, we will be permanently using assessment for learning methods in order to guarantee that every student progresses at the same time. As discussed during the analysis, evaluation may have positive or negative implications, depending on how it is approached. Therefore, it will be carefully carried out in conjunction with the last phase of the learning activity, the elaboration phase.
- Elaboration. This phase is one of the key features of a genre-based pedagogy. The elaboration phase involves discussion following the evaluation of the task in order to achieve a deeper understanding for the students of certain elements or concepts covered during the task. As Martin & Rose (2012, pp. 10-11) explain, a “successful accomplishment of a learning task accompanied by praise from a teacher provides a platform of understanding and the motivation for taking another step in learning.”

As explained before, this detailed planning of learning interactions is developed to guarantee that all students are able to complete successfully all the different phases of a learning activity, reshaping all the students as successful learners.

As discussed above, the genre-based pedagogy tries to accomplish an equal level of performance by all the class members. For this reason, the teacher’s support in genre pedagogy is designed to enable every student of a class to complete any task at the same time. Repeating tasks with the teacher’s help will draw students closer to the intended level, allowing them to later complete tasks independently. Therefore, the activities proposed combine individual and guided practice throughout the whole unit. As Martin & Rose (2012, p. 15) claim, “the narrowing of the achievement gap between students, through repeated guided interaction, has been demonstrated again and again in genre pedagogy”.

### ***3.3.2. Contribution to Key Competences***

Understanding competences as a combination of knowledge, skills and attitudes, the key competences are those that students must have developed by the end of the primary

education level in order to be able to develop their full personal, social and academic potential. The development of the key competences is one of the main objectives of the learning and teaching process. Objectives, contents, assessment standards and methodologies are the tools to develop the key competences in our students. Working through the tasks proposed in this unit, we are creating learning situations by which the key competences will be fostered.

The key competences that will be involved and carried out during this unit are outlined below with a brief explanation about how the unit contributes to their development.

*Competence in linguistic communication:* This is related to the development of linguistic skills such as speaking, writing, reading and knowledge in grammar. In primary education, the main aim of this competence is to develop the capacity to interpret and express concepts, feelings thoughts and facts, both orally and in writing.

Throughout this unit, the students will work on it by producing a considerable amount of written and oral language and listening to what their classmates and teacher express. The importance of the contents to be taught will also be taken into consideration.

*Learning to learn:* This competence implies the abilities of processing and acquiring new knowledge and capacities and using them in the appropriate context.

In this unit, we will try to teach these abilities by introducing concepts to the students and trying to guide them in the best way to apply them in the tasks proposed.

*Competence in social skills and citizenship:* This competence is related to acquiring positive ways of behaving in social situations. Citizenship and social skills are linked with everyday life, interpersonal relationships and social convictions and behaviours.

In this unit, the cited features will be applied all along the activities, by encouraging students to apply democratic and respectful values towards their classmates.

*Autonomy and personal initiative:* It mostly relates to the production of both written and oral texts. It also emphasizes the importance of being aware of our strengths and weak points.

Besides competence in communication, this is the main competence developed in this unit. Students will have to read and produce texts, and analyse their features in order to get to know how to deal with genres.

*Competence in conscience and cultural expression:* This competence is based on creative expression of ideas and emotions. It also must help students to understand and embrace different cultures.

Students will be encouraged to express their opinions and thoughts interacting with their partners and teacher during the activities. By completing the tasks proposed, they have to produce and read a variety of texts that may include different social and cultural features.

### **3.3.3. Contents**

As we have explained, a genre-based pedagogy proposes the use of genres as a pedagogic resource through which to develop the learning and teaching process. In this unit, we have chosen the narrative genre of stories as the tool to work with. Working with this genre permits to develop a wide range of contents and skills in our students. In this teaching proposal, apart from contents such as grammar, vocabulary or communicative functions (among others), we will introduce explicit literary contents in order to meet the aims and orientations from the aforementioned pedagogy.

The contents of this teaching proposal are displayed below:

#### **Lexicogrammar**

- Past tenses
- Adverbs
- Pronouns
- Punctuation
- Descriptive adjectives
- Nouns
- Actions
- Literary terms

#### **Communicative functions**

- To describe characters, places, feelings, situations, etc.
- To explain events or problems with an acceptable degree of detail
- To elaborate checklists, mind maps or graphic materials with a communicative purpose
- To convey information through written or oral texts

- To ask for information, give opinions, assess their classmates' productions, etc.

### **Literary contents**

- Stories' features (style, process, rules, etc.)
- Stories' key components (Characters, structure, plot, setting, etc.)
- Stories' three-part structure/stages (Beginning/middle/end)

#### **3.3.4. Objectives**

The objectives for the teaching unit have been established so that a meaningful learning could be obtained through communicative situations from a genre-based pedagogical perspective. These objectives have been set up following the progress charts and targets of the Spanish/English primary integrated curriculum for the Language and Literacy subject. The progress charts orientations focus on the process of working with different text types to develop the four skills in a structured and collaborative learning environment.

These objectives are structured around general objectives, which are the learning outcomes that we want the students to achieve and that will contribute to the development of the key competences in our students; and specific objectives, which are those steps that the students should take to achieve the final learning goals. These objectives have been formulated in a clear and measurable way in order to be easily evaluated.

#### **General objectives**

To enable students to identify the narrative genre of stories on the grounds of their specific features, enumerating some of them and explaining them briefly.

To develop an acceptable literary proficiency that permits the students to understand and produce stories attending to specific purposes.

To develop the students' linguistics skills (in their four dimensions) allowing them to communicate with fluency and enjoyment.

To develop the student's interest in literature.

#### **Specific objectives**

- Obj. 1.** The student will be able to recognise one specific genre among others on the basis of its key identifying characteristics.
- Obj. 2.** The student will be able to participate in small discussions expressing his thoughts and opinions about a topic.
- Obj. 3.** The student will be able to differentiate some of the main components of a story in a written text completing activities about this genre.
- Obj. 4.** The student will be able to reorganize the chunks of a text obtaining the original story by understanding their roles and features.
- Obj. 5.** The student will be able to write a text with a specific purpose using the contents developed during the unit
- Obj. 6.** The student will be able to identify the main components of a story, providing brief explanations about their purposes and characteristics
- Obj. 7.** The student will be able to use the contents acquired to plan a story in advance, incorporating the main components in a coherent and original way.
- Obj. 8.** The student will be able to write a story with their team mates incorporating their main components with coherence and originality.
- Obj. 9.** The student will be able to write a story autonomously using available resources.
- Obj. 10.** The student will be able to produce materials such as summaries, mindmaps or graphic resources using the target contents, being able to consult and use them as resources to complete the tasks proposed.

### **3.3.5. Evaluation**

One of the main aims of a genre-based pedagogy is the ambition of democratising the outcomes of education systems ensuring an equal learning progression for all the members of a group. In order to meet this objective, evaluation holds a key role in the learning and teaching process.

Understanding evaluation as a central component for education at all levels, Bernstein (1996) claims that continuous evaluation is the key for a successful pedagogical practice.

As explained before, all the activities of the unit include an evaluation phase which permits teachers to provide immediate feedback. This phase will be followed by an elaboration process in order to obtain a deeper understanding of the learning task and consolidate the students' new knowledge. Feedback must be provided in a gentle and suitable way, leaving place to congratulate students for their performances.

Approaching the evaluation process as the practice of assessment for learning, we have established clear and measurable objectives for the tasks proposed using the targets and progress charts proposed by the Spanish/English curriculum. These objectives will be measured using rubrics and standardized exams developed as assessment tools to evaluate the unit. The students' results in the different tasks will be added in a final rubric that will determine the final mark. (*Appendices 9 – 12*)

After gathering the information from the evaluation processes, we come to the point of using the results in order to measure the success of the unit and how effective it was for our students. We can use the students' results to determine which areas of language are their strong and weak points; thus, we will know which aspects of the unit must improve the next time we put it into practice.

### 3.4. Lesson plans/lesson sequence

<b>Activities</b>	<b>Timing</b>
<b>First week</b>	
1. Introduction to storytelling	1 h.
2. Reading a story	45 min.
3. Stories' contents	45 min.
4. Organise your story	30 min.
5. Alternative endings	30 min.
<b>Second week</b>	
6. List and check	1 h.
7. Resources	1h. 30 min.
8. Summarizing	30 min.
9. Plan your story	30 min.
<b>Third week</b>	
10. Writing with my friends	40 min.
11. Read and analyse	20 min.
12. Ready to improve	30 min.
13. Storytellers	1h.
14. My friend's story	20 min.
15. Recapping	40 min.

Learning activity 1 - Introduction to storytelling				
<b>Activity 1</b>	<b>Materials:</b> - Various examples of different text types - Interactive whiteboard - Plickers	<b>Interactions</b> T-S S-S S-T	<b>Assessment tools</b> - Plickers	<b>Length</b> 1h.
<b>Objectives</b>	<p><b>Obj. 1.</b> The student will be able to recognise one specific genre among others through its characteristics.</p> <p><b>Obj. 2.</b> The student will be able to participate in small discussions expressing his thoughts and opinions about a topic.</p>			
<b>Contents</b>	<b>Lexicogrammar:</b> - Literary terms - Punctuation	<b>Communicative functions:</b> - To ask for information, give opinions, assess their partners productions, etc.		
		<b>Literary contents:</b> - Genres - Stories' key components - Stories' features		
<b>Activity phases and procedure</b>	<b>Preparation</b>	<ul style="list-style-type: none"> <li>- With the students at their seats, we are going to introduce the activity.</li> <li>- We have prepared a variety of texts to illustrate some of the so-called "primary genres". In this selection, we have included a newspaper article, another article from a school's science magazine, a recipe, a short adventure story and a small poetry fragment.</li> <li>- Students will have to stand up and manipulate these materials in order to observe their features, read them (if they want to), observe the images and comment on them with their partners.</li> <li>- Next, the teacher will start a small debate with the students, making comments about these materials asking questions such as: "Have you ever read a newspaper? And a poetry book?" / "What do you think? Are all these texts similar?" / "Do you think that these texts are written with any purpose? Which one?" / "Do they share any feature?" / "Who do you think these texts are addressed to?" / etc.</li> <li>- The teacher will moderate the debate/discussion leading it to a point in which he/she will introduce the concept of genres. The group will continue</li> </ul>		

	<p>discussing what genres are, trying to reach an agreement, making distinctions among the examples provided by the teacher.</p> <ul style="list-style-type: none"> <li>- The teacher will then switch on the interactive whiteboard. In a power point presentation, he has prepared these examples of texts. They will be read out by the students. After reading an example, a brief explanation must be done, commenting on the features of the different texts and hypothesizing about its purposes or addressees.</li> <li>- Once all these concepts have been explained and clarified, the teacher will distribute the plickers cards.</li> </ul>
<b>Focus</b>	- The teacher will explain the task, which consists in using the plickers cards to answer which genre is the genre that appears in the question.
<b>Task</b>	- Using the plickers app, the teacher will show the examples of the different genres that have been explained during the previous phases. Each example will have four options corresponding to the genres explained (Procedures, reports, stories, ...). The students will have to use their cards to answer the exercise.
<b>Evaluation</b>	- An immediate feedback is provided by the app, permitting the teacher to focus on certain elements, clarify concepts or reexplain them if needed.
<b>Elaboration</b>	<ul style="list-style-type: none"> <li>- The teacher must praise the students' performances.</li> <li>- Later, he will repeat the activity with the whole class, clarifying and explaining the features of each genre that lead to the correct answer.</li> <li>- The session will end with a brief discussion about what genres the students usually read, which ones are their favourite and why.</li> </ul>
<b>Comments</b>	The teacher must encourage students to participate during the debate and the elaboration activity, involving all students actively. We want all the students to participate and be confident to express themselves. In order to do this, the teacher will ask funny questions to create a relaxed and motivating atmosphere in which to develop the learning activities.

Learning activity 2 - Reading a story				
<b>Activity 2</b>	<b>Materials:</b> - Various examples of different text types - Interactive whiteboard - Worksheet ( <i>Appendix 1</i> )	<b>Interactions</b> T-S S-S S-T	<b>Assessment tools</b> - worksheet rubric	<b>Length</b> 45 min.
<b>Objectives</b>	<p><b>Obj. 1.</b> The student will be able to recognise one specific genre among others through its characteristics.</p> <p><b>Obj. 2.</b> The student will be able to participate in small discussions expressing his opinions or thoughts about a topic.</p> <p><b>Obj. 3.</b> The student will be able to differentiate some of the main components of a story in a written text completing activities about them.</p>			
<b>Contents</b>	<b>Lexicogrammar:</b> - Descriptive adjectives - Nouns - Actions - Literary terms - Past tenses - Adverbs - Pronouns	<b>Communicative functions:</b> - To convey information through written or oral texts - To ask for information, give opinions, assess their partners productions, etc.		
		<b>Literary contents:</b> - Stories' features - Stories' key components		
<b>Activity phases and procedure</b>	<b>Elaboration</b>	- The session will start by revising what they did during the last lesson. Briefly, the exercise carried out with the pickers cards will be repeated with the whole group. Then, the lesson will start.		
	<b>Preparation</b>	- The activity starts with a brief debate triggered by the question; "Can anybody tell us a story?". The teacher will let the students intervene, telling their stories in front of the class. If they do not participate, the teacher will exemplify one. After listening to one or two, he will ask the students what kinds of stories they like to read and why. Several interactions will take place before starting to concentrate on the task. - The teacher will lead the debate on the question of "what must a story contain to be a good story?". He will also raise the question of "what are the main components of a story?" that he will try to answer through the debate.		

	<ul style="list-style-type: none"> <li>- At this point, the teacher will draw a hand on the blackboard writing in each finger the words “who, when, where, what and why”. The teacher will explain that these elements contribute to create the stories’ plots explaining them briefly with an example such as: “Once upon a time there was an old man that lived in the mountains with a flock of sheep. One day he saw a big bear trying to steal a sheep. He went to rescue the sheep. The bear apologized himself and explained that he hadn’t eaten anything for weeks. The old man invited him to dinner under the condition that he would leave his sheep alone. They became good friends and the old man decided to give a job to the bear protecting his herds.”.</li> <li>- Then, the teacher will distribute to the students a worksheet (<i>Appendix 1</i>) with a story and some questions. He will read the story to the class overacting it and making it as enjoyable and attractive as possible. At the same time, he will stop to clarify the vocabulary and expressions that may cause confusion.</li> </ul>
<b>Focus</b>	<ul style="list-style-type: none"> <li>- The teacher will ask the students to read the story.</li> <li>- Then, he will ask the students to complete the worksheet.</li> </ul>
<b>Task</b>	<ul style="list-style-type: none"> <li>- The students will have to carefully read the story and answer the questions proposed in the worksheet.</li> </ul>
<b>Evaluation</b>	<ul style="list-style-type: none"> <li>- We will evaluate the students’ understanding of the concepts we are working with by correcting the exercise with the whole class.</li> </ul>
<b>Elaboration</b>	<ul style="list-style-type: none"> <li>- The teacher will read the questions, asking the students to answer. Then, he will read the fragment where the answer appears, clarifying the concepts involved (characters, placement, plot’s problems, ...).</li> <li>- To end with this activity, the teacher will summarise the contents worked on during the activity; who are the characters, where and when the story occurs, which is the problem to solve and why. The objective is to make students aware of how these elements help to structure the plot of the story.</li> </ul>
<b>Comments</b>	<ul style="list-style-type: none"> <li>- As mentioned in the previous activity, a relaxed and confident atmosphere is required to carry out the activities, motivating and engaging the students in the learning task. Overacting while reading the story, performing with the students and praising their achievements are some techniques to create this atmosphere.</li> <li>- As Wednesday’s session lasts one hour and a half, this learning activity is followed by another one that will be carried out during the remaining half of the session.</li> </ul>

Learning activity 3 - Stories' contents				
<b>Activity 2</b>	<b>Materials:</b> - Interactive whiteboard - Worksheet ( <i>Appendix 2</i> )	<b>Interactions</b> T-S SS-SS S-T	<b>Assessment tools</b> - worksheet rubric - Teamwork rubric	<b>Length</b> 45 min.
<b>Objectives</b>	<p><b>Obj. 2.</b> The student will be able to participate in small discussions expressing his opinions or thoughts about a topic.</p> <p><b>Obj. 3.</b> The student will be able to differentiate some of the main components of a story in a written text completing activities about them.</p>			
<b>Contents</b>	<b>Lexicogrammar:</b> - Descriptive adjectives - Nouns - Actions - Literary terms - Past tenses - Adverbs - Pronouns - Punctuation	<b>Communicative functions:</b> - To transmit information through written or oral texts - To ask for information, give opinions, etc. - To explain events or problems with an acceptable degree of detail		
		<b>Literary contents:</b> - Stories' features - Stories' key components - Stories' three-part stages		
<b>Activity phases and procedure</b>	<b>Preparation</b>	<ul style="list-style-type: none"> <li>- for this activity, the teacher will organise the students in five groups.</li> <li>- For this activity, the teacher will distribute two photocopies (<i>Appendix 2</i>) per group with the story used in the last activity but printed using a larger typeface to be easily manipulated.</li> <li>- The teacher will present and explain the key components and stages of stories. (Title, characters, setting, three-part stages, main plot, problem and resolution)</li> <li>- The teacher will explain that the elements that make up the story fulfil specific purposes and will encourage the whole class to reflect on it trying to create a small debate. "Would it be a nice story if there were no aliens?"</li> <li>- Then, the teacher will explain that all these components contribute to enriching and providing sense or coherence to a story, detailing the purpose of each one and providing examples.</li> </ul>		
	<b>Focus</b>	<ul style="list-style-type: none"> <li>- The teacher will ask each group to look for one of the key components of stories in the text. The students will have to highlight them using their markers. One group will have to find and highlight the characters, another group will</li> </ul>		

		look for the setting of the story, group 3 adjectives, group 4 verbs and group 5 will identify the structure of the plot and its main elements such as the problems and its solutions.
	<b>Task</b>	<ul style="list-style-type: none"> <li>- The students will have to work with their teammates sharing their worksheets.</li> <li>- Once they have finished, each group will explain their findings. The others, with another colour, will have to highlight their classmates' responses.</li> </ul>
	<b>Evaluation</b>	- While the students explain what they have highlighted, corrections must be provided.
	<b>Elaboration</b>	<ul style="list-style-type: none"> <li>- The teacher will explain the role of the contents that each group has presented while reading the fragments highlighted by the students. He will try to establish relations between the components, making the students reflect on their features. E.g. "In which tense do the verbs of the story appear? Why? Can you tell a story using future tenses?" "How would the story be if there were no adjectives? It would be boring; don't you think so?"</li> <li>- To end with this activity, the teacher will reflect on the different aspects analysed, interacting with the students until every group has completed his worksheet.</li> </ul>
<b>Comments</b>		<ul style="list-style-type: none"> <li>- One hour and a half is a very long session for the students and they may be tired at the end of the class. Some games with these contents can be done such as: hangman, crosswords, etc.</li> <li>- The teacher will have to highlight these elements in a clean worksheet that he will scan and upload to the class Google classroom platform in order to be accessible for the students if needed.</li> </ul>

Learning activity 4 - Organise your story				
<b>Activity 2</b>	<b>Materials:</b> - Interactive whiteboard - Worksheet ( <i>Appendix 2</i> ) - Worksheet ( <i>Appendix 3</i> )	<b>Interactions</b> T-S SS-SS S-T	<b>Assessment tools</b> - worksheet rubric - Teamwork rubric	<b>Length</b> 30 min.
<b>Objectives</b>	<p><b>Obj. 2.</b> The student will be able to participate in small discussions expressing his opinions or thoughts about a topic.</p> <p><b>Obj. 3.</b> The student will be able to differentiate some of the main components of a story in a written text completing activities about them.</p> <p><b>Obj. 4.</b> The student will be able to reorganize the chunks of a text obtaining the original story by understanding their roles and features.</p>			
<b>Contents</b>	<b>Lexicogrammar:</b> - Descriptive adjectives - Nouns - Actions - Literary terms - Past tenses - Adverbs - Pronouns - Punctuation	<b>Communicative functions:</b> - To ask for information, give opinions, etc. - To explain events or problems with an acceptable degree of detail		
		<b>Literary contents:</b> - Stories' features - Stories' key components - Stories' three-part structure		
<b>Activity phases and procedure</b>	<b>Preparation</b>	<p>- To introduce the activity, the teacher will ask the students to take out their worksheets from the last activity. He will project it on the whiteboard. They will discuss the story and its components. The teacher will focus on the structure of the story's plot. "Do you think that the story is well-structured? How does the story begin? And how does it end? What happens in the middle? Could you provide names to these parts of the story?"</p> <p>- The teacher will lead the discussion to a point where the concepts of introduction, orientation, complication, resolution are introduced.</p> <p>- Then, he will distribute a worksheet (<i>Appendix 3</i>). The whole class together will read the fragments to clarify the vocabulary or structures that may be difficult to understand. The teacher will ask the students "Can you figure out what this activity is about?" The students will easily understand what the activity consists in.</p>		

	<b>Focus</b>	- “Working with your group mates, you will have to cut the fragments and glue them in the correct order to obtain the original story. Remember to work smartly, organising the task with your partners and cooperating with them”.
	<b>Task</b>	- The task consists in cutting the fragments of the story and putting them in the correct order.
	<b>Evaluation</b>	- When every group has finished, we will correct it all together. Each group will read one fragment and the others will check if they have done it that way. - The teacher will provide corrections if needed.
	<b>Elaboration</b>	- Once everyone has completed the task correctly, the teacher will read the story to the class. The teacher will overact his performance trying to make it fun for the students. - While reading the story, he will make pauses to comment on the features and contents covered during the unit. “[...] Sometime later, a few hunters chased the lion. Do you think that this could be one of the complications of this story? Is it the only one?” / “[...] said the little mouse, very happy to help the lion. What do you think of this ending? Is it a good or a bad ending? Can you imagine another ending for the story?”
<b>Comments</b>	- The session will continue with another activity planned on the basis of this one to be carried out in the remaining half of the session.	

Learning activity 5 - Alternative endings				
<b>Activity 2</b>	<b>Materials:</b> - Interactive whiteboard - Worksheet ( <i>Appendix 3</i> )	<b>Interactions</b> T-S SS-SS S-T	<b>Assessment tools</b> - stories' rubric - Teamwork rubric	<b>Length</b> 30 min.
<b>Objectives</b>	<p><b>Obj. 2.</b> The student will be able to participate in small discussions expressing his opinions or thoughts about a topic.</p> <p><b>Obj. 3.</b> The student will be able to differentiate some of the main components of a story in a written text completing activities about them.</p> <p><b>Obj. 5.</b> The student will be able to write a text with a specific purpose using the contents developed during the unit.</p> <p><b>Obj. 6.</b> The student will be able to identify the main components of a story, providing brief explanations about their purposes and characteristics.</p>			
<b>Contents</b>	<b>Lexicogrammar:</b> - Descriptive adjectives - Nouns - Actions - Literary terms - Past tenses - Adverbs - Pronouns - Punctuation - Correct use of adjectives	<b>Communicative functions:</b> - To explain events or problems with an acceptable degree of detail - To transmit information through written or oral texts - To describe characters, places, feelings, situations, etc.		
		<b>Literary contents:</b> - Stories' features - Stories' key components - Stories' three-part structure		
<b>Activity phases and procedure</b>	<b>Preparation</b>	- The teacher will recap with the students on the main structure of the story about the lion and the mouse. - He will clarify the structure drawing a simple outline on the blackboard. He will ask the students to collaborate with him to complete it. "Ok so, this is the introduction, what do you think should come next?" - The whole class group will intervene obtaining an outline to clarify these contents. - Then, the teacher will ask the students to explain how the story ends, looking at their worksheets. "Can anybody tell me how the story ends?" Then, he will ask their students to think about an alternative ending. "Could you imagine an		

	alternative ending for the story? What about the lion escaping from the zoo by himself?”
<b>Focus</b>	<ul style="list-style-type: none"> <li>- The teacher will ask the groups to find which fragment or fragments constitute the end of the story.</li> <li>- Then they will have to cover it with a new piece of paper and, with their group mates, imagine and write an alternative end for the story of the lion and the mouse.</li> </ul>
<b>Task</b>	- The students will have to identify the fragments that belong to the end of the story and replace them with an invented alternative ending.
<b>Evaluation</b>	- Once all the groups have finished their productions, they will be put in common with the rest of the groups. During their interventions, corrections and observations will be provided.
<b>Elaboration</b>	<ul style="list-style-type: none"> <li>- The teacher will praise the originality of the students’ productions but also their weaknesses making comments about the features that we have been working with during the unit.</li> <li>- The point in this activity is to make students aware of the contents that they have used in their productions. “I really like this ending, it is original and you use lots of adjectives” / “Nice! You have added a new complication to the plot of the story. That is great!”</li> </ul>
<b>Comments</b>	- The written productions will be evaluated using a rubric developed to assess the writing skills of the students.

Learning activity 6 - List and check				
<b>Activity 2</b>	<b>Materials:</b> - Interactive whiteboard - Traditional blackboard	<b>Interactions</b> T-S SS-SS S-T	<b>Assessment tools</b> - Team work rubric	<b>Length</b> 1h.
<b>Objectives</b>	<p><b>Obj. 2.</b> The student will be able to participate in small discussions expressing his opinions or thoughts about a topic.</p> <p><b>Obj. 6.</b> The student will be able to identify the main components of a story, providing brief explanations about their purposes and characteristics</p>			
<b>Contents</b>	<b>Lexicogrammar:</b> - Descriptive adjectives - Nouns - Actions - Literary terms	<b>Communicative functions:</b> - To transmit information through written or oral texts - To elaborate checklists, schemas or graphic materials with a communicative purpose		
		<b>Literary contents:</b> - Stories' features - Stories' key components - Stories' three-part structuration		
<b>Activity phases and procedure</b>	<b>Preparation</b>	<p>- This activity, as usual, will start with small talk. The teacher will ask the students to explain briefly what they have been doing during the last activities with the stories. He will help them to revise the concepts worked on along the unit, asking all the students to participate.</p> <p>- After refreshing the concepts, the teacher will raise the question of “what do you think a story needs to include to be a good story?”</p> <p>- The teacher will moderate the debate writing some of the ideas given by the students on the blackboard. When the students have said the main concepts such as characters, plot, setting, etc., the teacher will explain the task.</p>		
	<b>Focus</b>	<p>- Working with your group mates, write a checklist with the components that you think a good story must include.</p> <p>- Once the lists are finished, we will put them in common obtaining a final checklist.</p>		
	<b>Task</b>	<p>- The task consists in writing a checklist including the elements that make a good story.</p>		

	<b>Evaluation</b>	<ul style="list-style-type: none"> <li>- When the students have completed the task, each group will read the components that they have listed. The teacher will evaluate if they are adequate or not, reasoning why.</li> </ul>
	<b>Elaboration</b>	<ul style="list-style-type: none"> <li>- Little by little, with the students' contributions, we will obtain a checklist with these elements. The teacher will propose a classification for the students' contributions organising them in the following groups; characters, setting, plot and style. The teacher will reflect on these components, triggering a small debate. At some point of the discussion, he will provide the following example: "The other day, John and Mary went into a house. They saw a monster. They killed the monster. The end." He will ask the students if they think that it is a good story, even if it incorporates all the elements that a good story should have.</li> <li>- He will provide examples to explain why it is a poor story and will ask the students to help him to improve it. They will have to include descriptions, a good setting, a title, etc.</li> <li>- While the students intervene, the teacher will add these elements to the list they were developing.</li> <li>- Then, the teacher will create a Word document to compile them, with the help of the students, in a kind of schema. The objective is to obtain a list including: title, characters, setting, plot, style and structure. The teacher will explain the features of each component asking the students to participate. "How do you think that the title must be? Should it give information about the story? How much? If you give too much information, you may spoil the audience's fun" / "How can we describe the characters? Maybe we can explain how they are dressed? What do you think?"</li> <li>- The final schema will be printed and distributed to the students at the end of the session.</li> </ul>
<b>Comments</b>		<ul style="list-style-type: none"> <li>- This session includes lots of interactions among students but also with the teacher. The teacher must dynamize the activity in a funny and engaging way, interacting permanently with the students.</li> <li>- In order to engage them even more, the teacher can use strategies such as changing roles with the students like choosing a prompter to write on the blackboard or to manipulate the computer.</li> </ul>

	Giving responsibilities to the students boosts their self-confidence and motivates them to face the learning tasks.
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Learning activity 7 - Resources				
<b>Activity 2</b>	<b>Materials:</b> - Interactive whiteboard - Classic blackboard - Classroom computer - Cardboard sheets - Markers	<b>Interactions</b> T-S SS-SS S-T	<b>Assessment tools</b> - Teamwork rubric	<b>Length</b> 1h 30 min.
<b>Objectives</b>	<p><b>Obj. 2.</b> The student will be able to participate in small discussions expressing his opinions or thoughts about a topic.</p> <p><b>Obj. 6.</b> The student will be able to identify the main components of a story, providing brief explanations about their purposes and characteristics</p> <p><b>Obj. 8.</b> The student will be able to identify the main components of a story providing brief explanations about their purposes and characteristics.</p> <p><b>Obj. 10.</b> The student will be able to produce materials such as summaries, schemas or graphic resources using the target contents, being able to consult and use them as resources to complete the tasks proposed.</p>			
<b>Contents</b>	<b>Lexicogrammar:</b> - Descriptive adjectives - Nouns - Actions - Literary terms - Past tenses - Adverbs - Pronouns - Punctuation	<p><b>Communicative functions:</b></p> <ul style="list-style-type: none"> <li>- To elaborate checklists, schemas or graphic materials with a communicative purpose</li> <li>- To ask for information, give opinions, assess their partners productions, etc.</li> </ul> <p><b>Literary contents:</b></p> <ul style="list-style-type: none"> <li>- Stories' features</li> <li>- Stories' key components</li> <li>- Stories' three-part structuration</li> </ul>		
<b>Activity phases and procedure</b>	<b>Preparation</b>	<ul style="list-style-type: none"> <li>- To begin with this activity, the teacher will project the outline from the last activity on the whiteboard. To start discussing with the students, he will ask them “what do you think we are going to do with the outline and all these activities about stories?” The teacher will explain that the final objective is to learn to write good stories correctly, i.e. to become competent writers.</li> <li>- The teacher will reexplain each of the components, stages, characteristics, etc., asking the students to intervene. “How can we present the characters? We should describe them a little, right?”/” What must a good title include? ”</li> </ul>		

	<ul style="list-style-type: none"> <li>- The teacher will then explain that in this session they will develop some materials that will help them to write stories. For this, the teacher will distribute one coloured card sheet to each group. The groups will have to make posters about one element from the outline and explain their features. Each group will have to cover one of the components of the stories obtaining a poster like the one exposed in <i>Appendix 13</i>.</li> <li>- The teacher will insist on the importance of these materials, explaining that they will be very useful in the future in order to write good and interesting stories.</li> <li>- Interacting with the students, the teacher will draw on the blackboard some examples of how these posters should be done and which aspects they must contain.</li> </ul>
<b>Focus</b>	- The students will have to work with their team mates and elaborate a poster about one of the main elements making up good stories.
<b>Task</b>	<ul style="list-style-type: none"> <li>- The students, by groups, will have to create graphic materials about a specific element of stories. Each group will have to make it about one of these elements: titles, characters, setting, plot, style and structure.</li> <li>- The students can use all the resources they want; dictionaries, the classroom computer, markers, scissors, pictures, highlighters, etc.</li> <li>- Students will have to work smartly, distributing their roles in the team and cooperating to complete the task.</li> </ul>
<b>Evaluation</b>	<ul style="list-style-type: none"> <li>- Every fifteen minutes, their work will be monitored to ensure that students are creating useful materials. We want the students to work autonomously but, corrections and advice will be provided by the teacher, who will be permanently helping and controlling the students' work.</li> <li>- Each poster must include characteristics of each element with a brief explanation about how to use/produce them. They also must include tips or the main points explained during the lessons.</li> </ul>
<b>Elaboration</b>	<ul style="list-style-type: none"> <li>- When the groups have finished their posters, they will present them to the rest of the groups.</li> <li>- With the participation of all the students, we will decide where to glue them and in which order, making a class wallchart on stories. The teacher will ask questions to lead the students answers to achieve a coherent structure of the</li> </ul>

		<p>wallchart. “Which element should we start with? Style? Titles? What do you think?”</p> <p>- Once the wallchart is finished, the whole group will stand in front of it commenting on its features.</p>
<b>Comments</b>	<p>- For this activity, it is important that students organize their teamwork in an efficient way. As commented, we want the students to work autonomously, but the teacher will help them providing ideas and guidelines.</p> <p>- Periodical work checks are a key evaluation tool. They will ensure that students are working in the right direction and will help the teacher to provide the adequate feedback when needed. They are also motivating resources. The teacher can use it as a positive reinforcement tool by praising the students’ work using apps like class “classdojo” for example.</p>	

Learning activity 8 - Summarizing				
<b>Activity 2</b>	<b>Materials:</b> - Interactive whiteboard - Worksheet ( <i>appendix 4</i> )	<b>Interactions</b> T-S S-T	<b>Assessment tools</b> - worksheet rubric	<b>Length</b> 30 min.
<b>Objectives</b>	<p><b>Obj. 2.</b> The student will be able to participate in small discussions expressing his opinions or thoughts about a topic.</p> <p><b>Obj. 6.</b> The student will be able to identify the main components of a story, providing brief explanations about their purposes and characteristics</p> <p><b>Obj. 8.</b> The student will be able to identify the main components of a story providing brief explanations about their purposes and characteristics.</p>			
<b>Contents</b>	<b>Lexicogrammar:</b> - Descriptive adjectives - Nouns - Actions - Literary terms - Past tenses - Adverbs - Pronouns - Punctuation	<b>Communicative functions:</b> - To transmit information through written or oral texts		
		<b>Literary contents:</b> - Stories' features - Stories' key components - Stories' three-part structure		
<b>Activity phases and procedure</b>	<b>Preparation</b>	<p>- To begin with this activity, the teacher will ask the students to stand in front of the wallchart created in the last activity. The teacher will invite the students to explain the concepts that appear in it in order to refresh these contents.</p> <p>- Then, students will go back to their desks. Then, the teacher will distribute a worksheet to each student.</p>		
	<b>Focus</b>	<p>- The students will have to complete the activity proposed in the worksheet using the knowledge acquired over the past sessions. They will be able to use all the available resources in the class; their outlines, dictionaries, the wallchart, etc.</p>		
	<b>Task</b>	<p>- The task consists in completing the activity of the worksheet mobilising their background and new knowledge and using the available resources of the class if needed.</p>		
	<b>Evaluation</b>	<p>- Once the worksheet is completed, the teacher will read it with the students, asking them to respond. Feedback will be offered by referring to the wallchart.</p>		

	<b>Elaboration</b>	<p>- The teacher will clarify the answers using the wallchart created by the students as a support for the explanations. He can also use some of the texts that have been covered during the unit to exemplify the answers of the activity.</p>
<b>Comments</b>	<p>- The use of the wallchart to support the explanations has a key importance. We want the students to be aware of the usefulness of the materials developed. This will boost their self-confidence and contribute to their peripheral learning skills which means, to get and use the information that surrounds them.</p> <p>- This is a good activity to check if any of the students are having difficulties to acquire these new concepts. The teacher will pay special attention to those students who struggle with its comprehension in order to solve the possible lacks during the rest of the unit.</p>	

Learning activity 9 - Plan your story				
<b>Activity 2</b>	<b>Materials:</b> - Interactive whiteboard - Worksheet ( <i>appendix 5</i> )	<b>Interactions</b> T-S SS-SS S-T	<b>Assessment tools</b> - Worksheet rubric - Teamwork rubric	<b>Length</b> 30 min.
<b>Objectives</b>	<p><b>Obj. 2.</b> The student will be able to participate in small discussions expressing his opinions or thoughts about a topic.</p> <p><b>Obj. 6.</b> The student will be able to identify the main components of a story, providing brief explanations about their purposes and characteristics.</p> <p><b>Obj. 7.</b> The student will be able to use the concepts acquired to plan a story in advance, incorporating the main components in a coherent and original way.</p>			
<b>Contents</b>	<b>Lexicogrammar:</b> - Descriptive adjectives - Nouns - Actions - Literary terms - Past tenses - Adverbs - Pronouns - Punctuation	<b>Communicative functions:</b> - To describe characters, places, feelings, situations, etc. - To explain events or problems with an acceptable degree of detail - To transmit information through written or oral texts		
		<b>Literary contents:</b> - Stories' features - Stories' key components - Stories' three-part structure		
<b>Activity phases and procedure</b>	<b>Preparation</b>	<p>- For this activity, the teacher will ask the students about how professional writers face the process of writing. "Do you think that a writer sits before his computer and starts writing directly? Don't you think that he may think beforehand what his story is about? How would you do it?" The teacher will lead the discussion to a point where the concept of planning will be introduced.</p> <p>- The teacher will explain the importance of planning the stories in advance, detailing this process and providing examples.</p> <p>- Then, the teacher will distribute a worksheet (<i>Appendix 5</i>) and he will read it with the whole class.</p>		
	<b>Focus</b>	<p>- Each group of students must plan the draft of a story using the guidelines provided by the worksheet. The worksheet contains some questions that will guide the students' planning.</p>		

		- The students must work with their groups to answer the questions from the worksheet providing ideas to obtain a group story plan.
	<b>Task</b>	- The task consists in answering the questions from the worksheet, determining the contents and features that the story will have.
	<b>Evaluation</b>	- The teacher must observe the performance of the groups while they work in order to see if they are working in the right direction.
	<b>Elaboration</b>	<p>- While the students work on the task, the teacher will monitor the groups. He will ask them to show their progress. The teacher will praise the students' originality, encouraging them to make good plans.</p> <p>- The teacher will provide examples and help for the groups if they struggle to complete their plans.</p> <p>- Finally, before the class concludes, each group will present their main ideas and components of their plans to the rest of the class. This may provide new ideas for the students if they are stuck, and will allow them to move forward with their plans.</p>
<b>Comments</b>	- This activity of planning the stories in advance will help the students in different ways. First, it will help students to develop a global perspective of how the elements of the stories structure the texts. This global perspective will help students to appreciate the usefulness of the contents developed. It will also help the students to face their literary productions with a deeper understanding of the overall process.	

Learning activity 10 - Writing with my friends				
<b>Activity 2</b>	<b>Materials:</b> - Interactive whiteboard - Dictionaries - Outlines and other resources developed	<b>Interactions</b> T-S SS-SS S-T	<b>Assessment tools</b> - Teamwork rubric - Stories' rubric	<b>Length</b> 1h.
<b>Objectives</b>	<p><b>Obj. 2.</b> The student will be able to participate in small discussions expressing his opinions or thoughts about a topic.</p> <p><b>Obj. 8.</b> The students will be able to write a story with their team mates incorporating their main components with coherence and originality.</p> <p><b>Obj. 10.</b> The student will be able to produce materials such as summaries, schemas or graphic resources using the target contents being able to consult and use them as resources to complete the tasks proposed.</p>			
<b>Contents</b>	<b>Lexicogrammar:</b> - Descriptive adjectives - Nouns - Actions - Literary terms - Past tenses - Adverbs - Pronouns - Punctuation	<b>Communicative functions:</b> - To transmit information through written or oral texts - To describe characters, places, feelings, situations, etc. - To explain events or problems with an acceptable grade of details		
		<b>Literary contents:</b> - Stories' features - Stories' key components - Stories' three-part structure		
<b>Activity phases and procedure</b>	<b>Preparation</b>	<ul style="list-style-type: none"> <li>- To start with this activity, the students will have to take the plans of the stories that they created during the last activity and stand before the wallchart.</li> <li>- The teacher will reread the questions proposed on the worksheet to guide the story planning, asking the students to identify the answers on the wallchart. "If we are talking about the problems that the characters will face, we are talking about the plot or about the style?"</li> <li>- Once the answers have been related to the wallchart components, the teacher will ask the students to go back to their seats to start with the activity.</li> </ul>		
	<b>Focus</b>	- The students must use the plan of the last activity to write a story with their group with a minimum extension of eighty words.		

		<ul style="list-style-type: none"> <li>- Students will have to work smartly, distributing their roles in the team and cooperating to complete the task.</li> </ul>
	<b>Task</b>	<ul style="list-style-type: none"> <li>- The task is to write a story following the plan developed in the last activity.</li> <li>- The students will be able to use all the available resources in the class; their outlines, dictionaries, the wallchart, etc. but they must clearly employ the components comprising their plan.</li> </ul>
	<b>Evaluation</b>	<ul style="list-style-type: none"> <li>- The teacher must observe the performance of the groups while they work in order to see if they are working on the right path.</li> <li>- He will help the students when needed, pointing out the weaknesses of the stories and praising their strengths.</li> </ul>
	<b>Elaboration</b>	<ul style="list-style-type: none"> <li>- The elaboration phase of this activity is planned as another activity in itself (learning activity 11), proposed for the end of the session. In any case, the students' work will be permanently revised during this activity, helping the students to accomplish the activity successfully.</li> <li>- One key element of the elaboration phase for this activity is to make the students aware of how they are using the different components of the stories.</li> </ul>
<b>Comments</b>	<ul style="list-style-type: none"> <li>- This activity of guided writing is one of the key steps in the students' progression towards free individual writing.</li> <li>- The teacher must encourage the students to use the materials developed throughout the unit. They have to get used to supporting their performances by using these resources. It, among other benefits, will usher in a deeper understanding of the features and purposes of the concepts worked on during the unit. Being aware of this will contribute to obtaining greater meaningful learning of these contents.</li> </ul>	

Learning activity 11 - Read and analyse				
<b>Activity 2</b>	<b>Materials:</b> - Interactive whiteboard	<b>Interactions</b> T-S S-T	<b>Assessment tools</b> - Teamwork rubric	<b>Length</b> 20 min.
<b>Objectives</b>	<p><b>Obj. 6.</b> The student will be able to identify the main components of a story, providing brief explanations about their purposes and characteristics</p> <p><b>Obj. 10.</b> The student will be able to produce materials such as summaries, schemas or graphic resources using the target contents being able to consult and use them as resources to complete the tasks proposed.</p>			
<b>Contents</b>	<b>Lexicogrammar:</b> - Descriptive adjectives - Nouns - Actions - Literary terms - Past tenses - Adverbs - Pronouns - Punctuation	<b>Communicative functions:</b> - To ask for information, give opinions, assess their partners productions, etc.		
		<b>Literary contents:</b> - Stories' features - Stories' key components - Stories' three-part structure		
<b>Activity phases and procedure</b>	<b>Preparation</b>	- For this activity, the teacher will make copies of the stories developed during the previous activity. He will ask the students to exchange the stories with the other groups. - The teacher will project on the whiteboard the analysis carried out during activity 3. He will remind them what they had to do in that activity and will ask them to do it with their partners' stories.		
	<b>Focus</b>	- The teacher will ask the students to use markers to highlight specific elements of the stories. (Verbs, adjectives, characters, settings, the structure, etc.) - The students will have to divide the work among their team mates in order to be able to analyse the full text.		
	<b>Task</b>	- The students will have to identify and highlight the different components of the stories. (some of them will have to highlight verbs, others will look for adjectives, characters, etc.)		
	<b>Evaluation</b>	- The teacher will help the students while they complete the task, monitoring their performances.		

	<b>Elaboration</b>	<ul style="list-style-type: none"> <li>- This activity is proposed as an elaboration activity in itself by analysing the components from their productions, paying special attention to specific features.</li> <li>- After fifteen minutes, the teacher will ask the students to stop working. Then, he will review with the whole class the features of each element, explaining them and providing examples. “Can anybody tell me what is the special feature of the verbs in these stories? Great answer! They all are written in the past tenses.” / “What are we using the adjectives for? The stories transmit more information and have a greater style? Don’t they? Are they placed before or after the nouns?”</li> </ul>
<b>Comments</b>	<ul style="list-style-type: none"> <li>- This activity is planned as a continuation for the last activity.</li> <li>- The main goal of this activity is to show the particularities of the stories’ components that they have applied unconsciously. In other words, the aim is to make conscious the students’ competences and KAL that they already used unconsciously.</li> </ul>	

### Learning activity 12 - Ready to improve

Learning activity 12 - Ready to improve				
<b>Activity 2</b>	<b>Materials:</b> - Interactive whiteboard - Dictionaries - Outlines and other resources developed	<b>Interactions</b> T-S S-T SS-SS	<b>Assessment tools</b> -	<b>Length</b> 20 – 30 min.
<b>Objectives</b>	<p><b>Obj. 2.</b> The student will be able to participate in small discussions expressing his opinions or thoughts about a topic.</p> <p><b>Obj. 6.</b> The student will be able to identify the main components of a story providing brief explanations about their purposes and characteristics.</p> <p><b>Obj. 7.</b> The student will be able to use the concepts acquired to plan a story in advance, incorporating the main components in a coherent and original way.</p> <p><b>Obj. 10.</b> The student will be able to produce materials such as summaries, schemas or graphic resources using the target contents being able to consult and use them as resources to complete the tasks proposed.</p>			
<b>Contents</b>	<b>Lexicogrammar:</b> - Descriptive adjectives - Nouns - Actions - Literary terms - Past tenses - Adverbs - Pronouns - Punctuation	<b>Communicative functions:</b> - To elaborate checklists, outlines or graphic materials with a communicative purpose		
		<b>Literary contents:</b> - Stories' features - Stories' key components - Stories' three-part structure		
<b>Activity phases and procedure</b>	<b>Preparation</b>	- The teacher will choose randomly one of the stories elaborated during the last activity. He will read it to the class overacting it in a funny way. Then, he will ask the students to rate the story from one to ten and they will have to explain why they rated it one way or another. This will trigger a small discussion among the students. "What are your ratings based on? Do you like how this group has described the characters? They could have said how old she was, right?" / "What about the structure of the story? Do you think it is well structured? Why?"		

	<ul style="list-style-type: none"> <li>- Then, the teacher will ask one student to draw a flower on the blackboard. The student, predictably, will draw a normal flower with a few petals. The teacher will ask the students to rate the flower and no one will give a top mark. “I asked him to draw a flower and he did it. Why did nobody give him a ten? What would you improve?”. He will ask another student to improve the flower and he will (for example) add some colours.</li> <li>- The teacher, with this example, will explain that if the students do not know what they are expected to do, they will not complete the task perfectly. “If Fulanito didn’t know that he had to colour the flower, why would he colour it?”</li> <li>- Therefore, this explanation was provided to introduce the following activity, which consists in elaborating a rubric with students’ interventions that will be used to assess their stories.</li> </ul>
<b>Focus</b>	<ul style="list-style-type: none"> <li>- Think about the contents that a story must include.</li> <li>- Think about the way that a story should be written.</li> <li>- Think about how to rate these contents.</li> <li>- Participate giving your opinions and thoughts to help the teacher to create the rubric.</li> </ul>
<b>Task</b>	- The task is to reflect on the competences and knowledge acquired during the unit to provide ideas that will help to complete a rubric for the stories.
<b>Evaluation</b>	- The teacher will be moderating the interventions of the students being able to provide immediate feedback for the students’ interventions.
<b>Elaboration</b>	<ul style="list-style-type: none"> <li>- The idea is to obtain a rubric like this (<i>Appendix 6</i>).</li> <li>- The whole class will then have the reference of what is expected from them and their stories. The main aim of this activity is to make explicit the usefulness of the contents developed during the unit.</li> <li>- The teacher will explain the rubric providing examples such as: “John and Mary went into a house. That is a poor setting, isn’t it? What about: John and Mary went into an old scary creepy house. Much better, right?”</li> </ul>
<b>Comments</b>	- This task can be approached as a preparation or elaboration activity.

Learning activity 13 - Storytellers				
<b>Activity 2</b>	<b>Materials:</b> - Interactive whiteboard - Dictionaries - Outlines and other resources developed	<b>Interactions</b> T-S S-T	<b>Assessment tools</b> - Stories' rubric	<b>Length</b> 1h.
<b>Objectives</b>	<p><b>Obj. 7.</b> The student will be able to use the concepts acquired to plan a story in advance, incorporating the main components in a coherent and original way.</p> <p><b>Obj. 9.</b> The student will be able to write a story autonomously using the available resources.</p> <p><b>Obj. 10.</b> The student will be able to produce materials such as summaries, schemas or graphic resources using the target contents being able to consult and use them as resources to complete the tasks proposed.</p>			
<b>Contents</b>	<b>Lexicogrammar:</b> - Descriptive adjectives - Nouns - Actions - Literary terms - Past tenses - Adverbs - Pronouns - Punctuation	<b>Communicative functions:</b> - To describe characters, places, feelings, situations, etc. - To explain events or problems with an acceptable grade of details - To transmit information through written or oral texts		
		<b>Literary contents:</b> - Stories' features - Stories' key components - Stories' three-part structuration		
<b>Activity phases and procedure</b>	<b>Preparation</b>	<ul style="list-style-type: none"> <li>- All the learning activities from the unit have led the students to this task.</li> <li>- The teacher will explain that the following task consists in writing an individual story using their own skills, KAL and resources.</li> <li>- The teacher will remind the students to plan their stories in advance. Then, he will ask the students to take out all the available resources they have (outlines, dictionaries, notes, etc.). He will remind them that they can consult the wallchart or the worksheets they have completed during the past activities. He will also recall the key grammatical tips for writing stories such as using the past tense or making good descriptions placing the adjectives before nouns, etc.</li> </ul>		
	<b>Focus</b>	- The teacher asks the students to write a story.		
	<b>Task</b>	- This task is a free writing activity that consists in students writing a story individually.		

	<b>Evaluation</b>	<ul style="list-style-type: none"> <li>- The teacher will guide the students if they struggle completing the task, but they must do it autonomously.</li> <li>- Corrections will be done after the class and feedback will be provided in the next session.</li> </ul>
	<b>Elaboration</b>	<ul style="list-style-type: none"> <li>- During the last five minutes of the session, the teacher will collect the stories, asking the students if they have enjoyed the activity and what their stories are about.</li> <li>- The students who have finished before will decorate their productions with pictures if they want.</li> </ul>
<b>Comments</b>	<p>- The students who did not finish the story by the end of the session will finish it during the next lesson. Sometimes, pupils are helped by their families to complete their homework or they use apps like google translator or similar. In this activity, we want to make sure that students work autonomously in their stories as it is the only way to observe their progression.</p>	

Learning activity 14 - My friend's story				
<b>Activity 2</b>	<b>Materials:</b> - Interactive whiteboard - Rubric ( <i>Appendix 6</i> )	<b>Interactions</b> T-S S-S S-T	<b>Assessment tools</b> -	<b>Length</b> 20 min.
<b>Objectives</b>	<p><b>Obj. 2.</b> The student will be able to participate in small discussions expressing his opinions or thoughts about a topic.</p> <p><b>Obj. 6.</b> The student will be able to identify the main components of a story providing brief explanations about their purposes and characteristics.</p> <p><b>Obj. 10.</b> The student will be able to produce materials such as summaries, schemas or graphic resources using the target contents being able to consult and use them as resources to complete the tasks proposed.</p>			
<b>Contents</b>	<b>Lexicogrammar:</b> - Descriptive adjectives - Nouns - Actions - Literary terms - Past tenses - Adverbs - Pronouns - Punctuation	<b>Communicative functions:</b> - To ask for information, give opinions, assess their partners productions, etc. - To transmit information through written or oral texts		
		<b>Literary contents:</b> - Stories' features - Stories' key components - Stories' three-part structure		
<b>Activity phases and procedure</b>	<b>Preparation</b>	- To begin with this activity, we will give the students a few minutes to finish their compositions. In any case, the teacher will have already corrected most of them. - Then, the teacher will distribute the stories randomly together with a copy of the rubric developed during the last session. - He will read one of the stories to exemplify how to use the rubric. He will focus on the contents covered by the rubric pointing to them while reading the story and showing how the evaluation must be carried out.		
	<b>Focus</b>	- Read your partner's story and use the rubric to evaluate it.		
	<b>Task</b>	- The students will have to read their partners' stories and then, using the rubric, they will have to rate it.		

	<b>Evaluation</b>	- The teacher will check if the students are being fair and if they are using the rubrics correctly by interacting with the students and asking questions about the process.
	<b>Elaboration</b>	- The teacher will ask the students to give the stories back to their creators. Then, the teacher will pose some questions to the students about the evaluations that they have received, trying to make them reflect on how they could improve their stories.
<b>Comments</b>	- This activity is planned as an elaboration phase in itself. The students will reflect on the aspects that constitute good stories, having to identify, understand and value them.	

### Learning activity 15 - Recapping

<b>Activity 2</b>	<b>Materials:</b> - Interactive whiteboard - Worksheets ( <i>Appendix 7</i> ) - Other kinds of stories ( <i>Appendix 8</i> )	<b>Interactions</b> T-S S-T	<b>Assessment tools</b> - worksheet's rubric	<b>Length</b> 40 min.
<b>Objectives</b>	<p><b>Obj. 1.</b> The student will be able to recognise one specific genre among others because of its characteristics.</p> <p><b>Obj. 2.</b> The student will be able to participate in small discussions expressing his opinions or thoughts about a topic.</p> <p><b>Obj. 6.</b> The student will be able to identify the main components of a story providing brief explanations about their purposes and characteristics.</p> <p><b>Obj. 10.</b> The student will be able to produce materials such as summaries, schemas or graphic resources using the target contents being able to consult and use them as resources to complete the tasks proposed.</p>			
<b>Contents</b>	<b>Lexicogrammar:</b> - Descriptive adjectives - Nouns - Actions - Literary terms - Past tenses - Adverbs - Pronouns - Punctuation	<b>Communicative functions:</b> - To ask for information, give opinions, assess their partners productions, etc. - To transmit information through written or oral texts		
		<b>Literary contents:</b> - Stories' features - Stories' key components - Stories' three-part structuration		
<b>Activity phases and procedure</b>	<b>Preparation</b>	- As explained in previous sections, the whole unit has been developed following a progressive spiral structure. This activity is proposed as a reinforcement and evaluation activity.		
	<b>Focus</b>	- The students will have to complete the exercises proposed in the worksheets.		
	<b>Task</b>	- The students will have to mobilise the knowledge acquired during the unit to complete the exercises proposed.		
	<b>Evaluation</b>	- The teacher will correct the worksheets after the class.		
	<b>Elaboration</b>	- When they are all done, the teacher will start a conversation with the students. "Did you find the activities difficult? You have been working hard, you must		

		<p>have found them pretty easy; have you?"/ "What have you liked the most working with stories?"</p> <p>- Then, the teacher will lead the discussion to a point where he will show some other ways of telling stories. "Apart from writing and reading, does anybody know any other way of telling stories?"</p> <p>- He will explain that there are many ways of telling stories such as singing songs, drawing comic strips. Also, movies and videogames can contain interesting stories. The teacher will show some examples such as those displayed in <i>Appendix 8</i>.</p>
<b>Comments</b>	<p>- As the final activity of the unit, these worksheets are intended as reinforcement and evaluative activities. The main aim is to help the teacher to identify the strong and weak points of the students. The students' results will orientate the teacher to point the aspects of the unit that must be improved.</p>	

#### 4. CONCLUSIONS

As explained before, the main objective of this dissertation was to explore, from an SFL approach, the implications of applying a genre-based pedagogy to the narrative genre of stories and storytelling as a key pedagogic object in the context of learning and teaching EFL.

In order to do so, we have started by defining discourse and discourse analysis, explaining its characteristics according to SFL. Explaining how discourse is manifested through different text types, we have chosen genres as the contextual level of discourse in which we have placed our research.

Genre-based pedagogy arose from an educational research endeavour that advocated for an explicit genre teaching of the schooling genres in order to prepare students for those reading and writing demands, obtaining outstanding results. In this dissertation, we have analysed the features of such pedagogy adopting them to plan a teaching proposal.

From its beginnings, genre-based pedagogy has held the ambitious goal of democratising the school, reducing the students' differences and making every student of a class capable of completing every task proposed at the same time. These targets are achieved by deconstructing the process of learning into carefully planned sequences of activities. This deconstruction is a very interesting practice that can be applied in different educational areas. Deconstructing the learning process permits us to focus on certain elements of the learning activities in order to maximize their efficiency. One stage in particular is especially important in such pedagogy; the preparation stage. From the perspective of a genre-based pedagogy, teaching is understood as the preparation of learners for the learning activity. Martin & Rose (2012, p. 10) explain that there are no better students than others but more prepared. Another stage that is crucial in this method is the realization phase. This stage involves repeating tasks with skilled help, which will draw students closer to the intended level of performance. As Martin & Rose (2012, p. 15) claim, "the narrowing of the achievement gap between students, through repeated guided interaction, has been demonstrated again and again in genre pedagogy". This is a very interesting point from this approach when working with students with special needs in order to give them greater opportunities to work at the same level as their classmates. Further, this pedagogy advocates for a student-centred perspective, from which all the

processes described conduct the students' performances from guided, towards individual practice, making them protagonists of their learning process, becoming confident independent readers and communicators.

Teaching EFL through a genre-based pedagogy enables students to reorganise their understandings about lexicogrammar, understand and produce genres and to function effectively in the social activities in which language is a key resource. This pedagogy is perfectly compatible with other methodologies such as task-based teaching, communicative approach, cooperative learning, and so on. All these concepts, together with a genre-based pedagogy, can create a very productive and communicative environment, favouring a meaningful and valuable learning among the students. As we have seen throughout the unit, a genre-based pedagogy together with communicative and cooperative learning provides students with countless opportunities to interact and to produce using the four linguistic skills. From this view, both teacher and students can focus the activities on a specific target of English language learning to be worked on through a literary genre. In my opinion, this is the main strong point of the unit: the possibility of teaching contents through a genre-based pedagogy incorporating resources of different pedagogic approaches obtaining meaningful communicative situations.

Another strong point of the unit is that it meets with the educational aim of making the students communicatively competent, being able to read and communicate with fluency and enjoyment. The activities proposed pursue an explicit genre teaching through which to develop the different contents and skills. The point here is that working through the genre of stories demonstrates that literary resources are polyvalent, motivating and engaging materials for the EFL primary classroom. An explicit genre teaching makes the students aware of the usefulness of the contents that they are learning while boosting the children's enjoyment of reading and writing.

As a weak point, I will say that maybe the unit does not place the same attention on every skill. Speaking, reading and writing have very specific tasks which develop the abilities that the unit expects them to acquire, but listening might have been undermined by the lack of specific tasks. It must be said that, when working through a genre-based pedagogy incorporating aspects from other approaches such as communicative language teaching, the listening and speaking skills are intrinsically built in the lessons development. In any case, to solve this problem, if I had to start again, I would probably include a specific task or lesson in order to increase the attention that is placed on the

mentioned skill, such as performing a play or oral presentations at the end of activity seven.

The main difficulty I had was to combine all the methods and concepts explained during the dissertation with other teaching methods studied in the different English Minor subjects. To overcome these problems, I have chosen specific aspects from these approaches in order to, in combination, develop enriching and productive activities for our students.

Speaking about the future perspectives, I must say that analysing such pedagogy and planning activities using these methods has been really enriching and formative. Due to these reasons, maybe one day I will be able to take this unit into a real classroom and see how a genre-based pedagogy would work in real practice of English language teaching in Primary Education.

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## APPENDICES

*Appendix 1.*

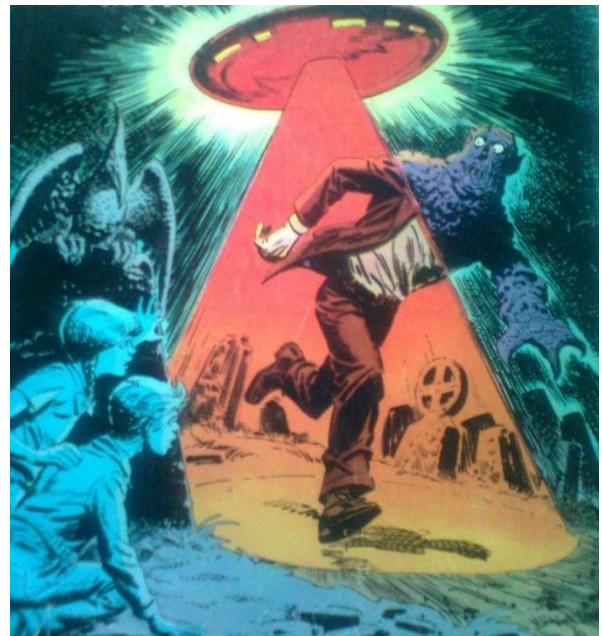
**Activity 2.** Look at the picture and read the story. Then, complete the questions writing full sentences like in the example.

**Christopher’s encounter with The Aliens**

It was a dark and stormy night of December. The whole of Greentown was covered by dark clouds. Christopher was returning home. It started raining cats and dogs.

Suddenly he saw a U.F.O. appearing from the clouds above. In no time, it landed on the road. Three aliens came out. Chris was scared as he could understand their language. Their plan was to take all the trees away from earth. Not wasting a moment, Chris called his friends. Those aliens pointed to a tree. A blue light shot out from their hands making a tree disappear. Soon, Chris’s friends arrived. They tried to scare those aliens by throwing stones, but it didn’t work.

Luckily, Mr. Goon, the old fat inspector of the area arrived. With a frightened look on his face, he shot at those aliens. One of them pointed his finger at Mr. Goon. The aliens transformed Mr. Goon who became as thin as a stick. Everybody laughed. Suddenly, Anna, Chris’s friend, ran towards them, shouting at the top of her voice. Those aliens got the fright of their lives and disappeared away with their spaceship. The kids were delighted. They had saved their planet. Mr. Goon was left trying to find his pants.



1. What was Cristopher doing at the beginning of the story?  
*Christopher was returning home.*
2. Who is the main character in this story? .....
3. When did it all happen? .....
4. Where did it all happen? .....
5. What did Christopher suddenly see? .....
6. Who is Mr. Goon? .....
7. What was the aliens’ plan? .....
8. Who did Christopher call “not wasting a moment”? .....
9. What was Mr. Goon looking for after Cristopher and his friends saved the planet? .....

Appendix 2.

Students' names: \_\_\_\_\_

### Christopher's encounter with The Aliens

It was a dark and stormy night of December. The whole of Greentown was covered by dark clouds. Christopher was returning home. It started raining cats and dogs.

Suddenly he saw a U.F.O. appearing from the clouds above. In no time, it landed on the road. Three aliens came out. Chris was scared as he could understand their language. Their plan was to take all the trees away from earth. Not wasting a moment, Chris called his friends. Those aliens pointed to a tree. A blue light shot out from their hands making a tree disappear. Soon, Chris's friends arrived. They tried to scare those aliens by throwing stones, but it didn't work.

Luckily, Mr. Goon, the old fat inspector of the area arrived. With a frightened look on his face, he shot at those aliens. One of them pointed his finger at Mr. Goon. The aliens transformed Mr. Goon who became as thin as a stick. Everybody laughed. Suddenly, Anna, Chris's friend, ran towards them, shouting at the top of her voice. Those aliens got the fright of their lives and disappeared away with their spaceship. The kids were delighted. They had saved their planet. Mr. Goon was left trying to find his pants.



*Appendix 3.*

**Students' names:**

\_\_\_\_\_

**Look at the picture and read the fragments. Use your dictionary if you don't understand some words. Then, pick up your scissors and cut the fragments to find the original organisation of the story.**



"Was I not right?" said the little mouse, very happy to help the lion.

"Pardon, O King!" cried the little mouse. "Forgive me this time. I will never repeat it and I will never forget your kindness. And who knows, I may be able to help you one of these days!"

The lion was so surprised by the idea of the mouse being able to help him that he lifted his paw and let him go.

Just then the little mouse happened to pass by. On seeing the lion's plight, he ran up to him and gnawed away the ropes that bound him, the king of the jungle.

Once upon a time a lion, the king of the jungle, was asleep. A little mouse began running up and down on him. This soon awakened the lion, who placed his huge paw on the mouse, and opened his big jaws to swallow him.

Sometime later, a few hunters captured the lion, and tied him to a tree. After that they went in search of a wagon, to take him to the zoo.

**The Lion and the Mouse**

# STORYTELLING



**Student** \_\_\_\_\_

1. Read and complete the following text. Fill the blanks with the vocabulary that we have been using during the past sessions. You can use the materials and resources elaborated in other activities to complete this exercise.

During the last lessons of the Language and Literacy subject we have been learning to write \_\_\_\_\_. \_\_\_\_\_ are a literary \_\_\_\_\_ that is used to recount events in an enjoyable and entertaining way. There are several components that a good story must include. Stories must begin with a \_\_\_\_\_ that must give some information but not too much, to avoid spoilers. The \_\_\_\_\_ are the people that appear in the story and the writer must \_\_\_\_\_ them to explain their appearance. The \_\_\_\_\_ relates what happens in the story. The characters usually have \_\_\_\_\_ that they will have to solve. In order to be entertaining, the story must have \_\_\_\_\_ that is basically, how things are said. The stories usually have a common \_\_\_\_\_ that organises the story around \_\_\_\_\_, a body and a conclusion.

Student \_\_\_\_\_



## PLAN YOUR STORY



Before you write a story, it helps to plan it. When you plan, you determine possible characters in your story, the setting and the plot. Think about what kinds of stories you like, which characters you would like to describe, what problems they will face, etc. Plan a story that you think your friends will enjoy. Use the answers to the questions below to plan your story.

**What is the title?**

**Where will the story take place?**

**When will the story take place?**

**Who is the main character?**

**What is the main character like?**

**What problem or problems will your character face?**

**What other characters will you include?**

**What will be the most exciting moments of the story?**





**What events or actions will follow this moment?**

**How is the problem going to be solved?**

**What is the resolution to the problem?**

**How does your story end?**

## Activity 12 – Rubric for stories

<b>RUBRIC FOR STORIES</b>				
<b>Title</b>	No title or the title gives too much away	Title explains the story	Title gives you a hint	Title makes you want to read the story
<b>Setting</b>	No description of where or when	Clear description of place and time	Use of senses to describe place and time	Excellent use of senses to describe place and time
<b>Characters</b>	No description of characters	Clear description of characters	Characters use senses to describe	Excellent use of senses to describe how they feel
<b>Structure</b>	Difficult to follow the story	The story incorporates beginning middle and end	The story is perfectly structured according to the plan	The story is truly original and very entertaining
<b>Writing verbs in the past tense</b>	A lot of past tense errors - most verbs in present	some past tense errors - most verbs in past	No past tense errors	No errors, difficult verbs

**1. Read these fragments of different kinds of genres. Identify the genre that we have been working with.**

A)

**Spain Unveils New Covid Strategy**

Spain's government announced Wednesday that it would require travelers arriving in Spain from high-risk countries to prove they tested negative for the coronavirus.

B)

**STEP 6**

Prepare the red peppers. Firstly, peel the peppers with a vegetable peeler, cut off the tops and bottoms and remove the seeds. Cut the peppers in half and children from the age of four can cut the peppers into strips.

C)

**The three little pigs**

Once upon a time, there were three little pigs and the time came for them to seek their fortunes and build their houses. The first little pig built his house of straw while the middle brother decided to build a house of sticks, and the third one...

D)

**The Fat Cat**

I had a cat  
Who was so fat.  
He could not even  
Sit on his mat.

He had a hat  
That did not fit.  
He put it on  
And then it split!

a.) Which fragment corresponds to the genre we have been working with? \_\_\_\_\_

b.) Can you identify any of the other genres? \_\_\_\_\_

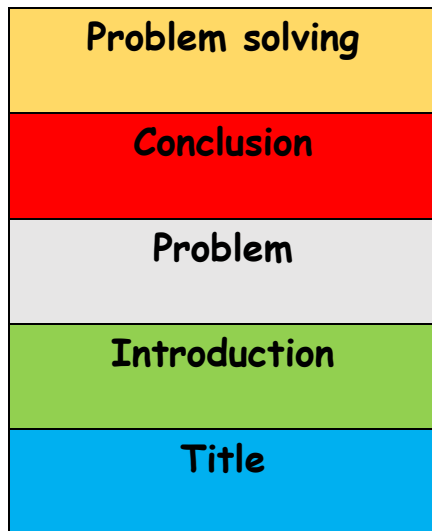
c.) In fragment C, can you tell me who are the characters?

\_\_\_\_\_

d.) If fragment C is a story, which part of the story does this fragment belong to?

\_\_\_\_\_

2. Order these stories' elements.



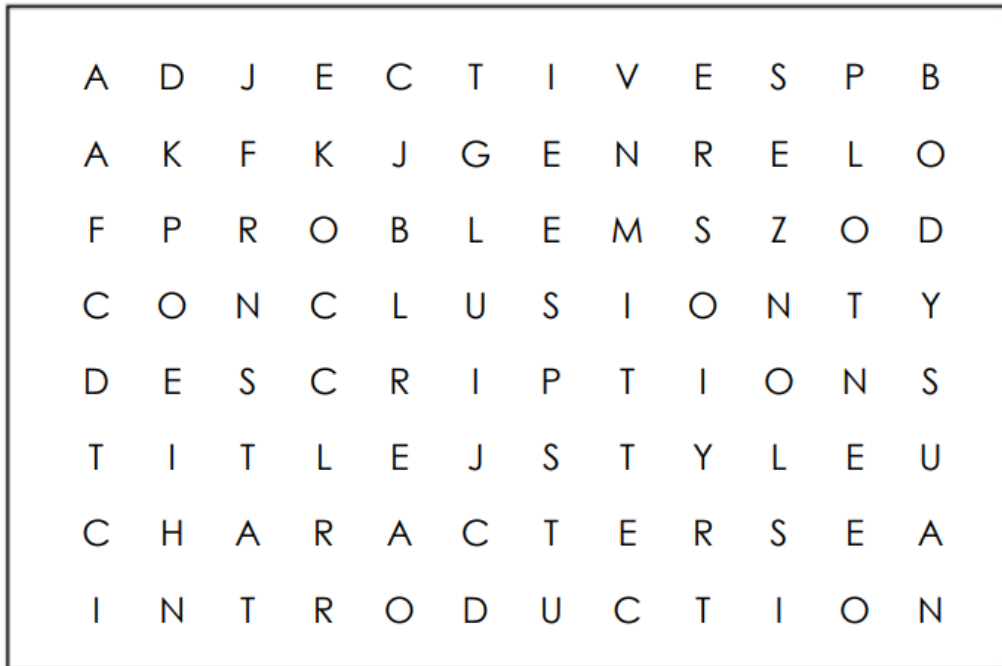
1.
2.
3.
4.
5.

3. Complete the sentences using the words from the box.

Style    Conclusion    Problems    Where    Plot  
Past tense    Title    Before    Adjectives    Plan

- a. The setting of the story explains when and \_\_\_\_\_ the story takes place.
- b. The structure of a story has an introduction, a body and a \_\_\_\_\_.
- c. When we use \_\_\_\_\_ to describe the characters we are enriching the story's \_\_\_\_\_.
- d. Before starting writing a story, we must \_\_\_\_\_ the story.
- e. Sometimes, the characters of the story have to solve \_\_\_\_\_.
- f. The adjectives used in our stories must be placed \_\_\_\_\_ the nouns.
- g. The \_\_\_\_\_ is what happens during the story.
- h. If the \_\_\_\_\_ contains too much information, it can make spoilers.
- i. The stories always recount events that happened in the past, that is why all the verbs are written using the \_\_\_\_\_.

4. Look for some of the key concepts that we have worked with during the last sessions in this alphabet soup. I'll give you a clue; there are eleven words.



Find the following words in the puzzle.  
Words are hidden → and ↓ .

Write the answers here:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

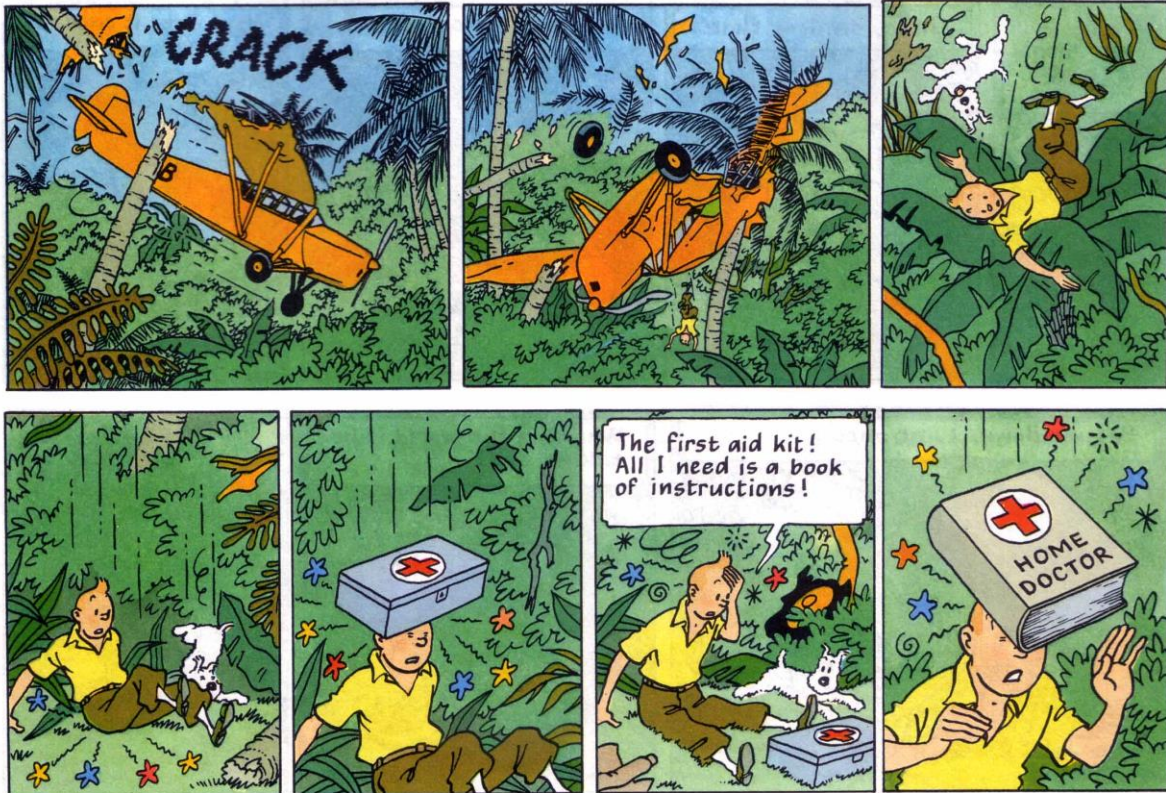
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_
11. \_\_\_\_\_

Now, chose three of them and make a sentence using them as in the following examples.

1. We use *adjectives* to describe elements of the story like the characters. / Remember to place the strong *adjectives* before the nouns when you are writing your story.
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

Appendix 8.

1. Example of story told by a comic.



2. Example of a story told in a movie.

Minions movie trailer.

[https://www.google.com/search?q=traductor+google&rlz=1C1GCEA\\_enES765E5767&oq=tra&aqs=chrome.0.69i59j69i57j69i61j69i65j69i60j69i65l2j69i61.1104j0j7&sourceid=chrome&ie=UTF-8](https://www.google.com/search?q=traductor+google&rlz=1C1GCEA_enES765E5767&oq=tra&aqs=chrome.0.69i59j69i57j69i61j69i65j69i60j69i65l2j69i61.1104j0j7&sourceid=chrome&ie=UTF-8)

3. Examples of stories told singing songs.

- TINA TURNER - Proud Mary (ROCK N ROLL)

[https://www.youtube.com/watch?v=hzQnPz6TpGc&ab\\_channel=Beat-Club](https://www.youtube.com/watch?v=hzQnPz6TpGc&ab_channel=Beat-Club)

- A TRIBE CALLED QUEST - I left my wallet in El Segundo (RAP)

[https://www.youtube.com/watch?v=WILyWmT2A-Q&ab\\_channel=TribeCalledQuestVEVO](https://www.youtube.com/watch?v=WILyWmT2A-Q&ab_channel=TribeCalledQuestVEVO)

Appendix 9.

<b>RUBRIC FOR THE STORIES</b>	<b>NEEDS IMPROVEMENT 0 - 5</b>	<b>SATISFACTORY 5 – 7</b>	<b>GOOD 7 - 9</b>	<b>PERFECT 9 - 10</b>	<b>TOTAL</b>
<b>TITLE</b>	No title or the title gives too much away	Title explains the story	Title gives you a hint	Title makes you want to read the story	10%
<b>CONTENTS</b>	There is a clear lack of contents in the student's presentations	The story includes all the contents requested.	The story is good in form and contents. It's written with coherence and originality	The story is rich in form and contents and is treated with originality obtaining enjoyable stories	20%
<b>VOCABULARY</b>	The students haven't used all the vocabulary items requested	The students have used all the vocabulary items in their compositions	The students have used all the vocabulary items in a coherent and interesting way	The students have used all the vocabulary items in a coherent, original and funny way	15%
<b>STRUCTURE</b>	The story is not structured as explained in class	The structure is good but it's not linked in a very coherent way	The story's structure is good and linked with coherence	The story's structure has a clear beginning-middle and end linked with coherence and originality	20%
<b>DESCRIPTIONS</b>	The compositions don't include descriptions using the target vocabulary	The compositions include some simple descriptions about characters and places using an acceptable variety of adjectives	The compositions include some good descriptions about characters and places an acceptable variety of adjectives placed correctly	The compositions include several original descriptions about characters and places using a wide range of adjectives without mistakes	20%
<b>Writing VERBS in the past tense</b>	A lot of past tense errors - most verbs in present	some past tense errors - most verbs in past	No past tense errors	No errors, difficult verbs	15%

Appendix 10.

<b>Teamwork Rubric</b>	<b>Needs improvement (0-4)</b>	<b>Good (5-8)</b>	<b>Excellent (9-10)</b>	<b>TOTAL</b>
<b>Organisation</b>	There is a clear lack of organisation among students	Students distribute the tasks with equality completing the task successfully	Students distribute the tasks smartly taking advantage of their strengths and to solve problems	20%
<b>Partnership</b>	Students struggle to arrive to agreements which conditionate the group work	There is a good atmosphere among the group members	There is a kindness, democratic and collaborative atmosphere in the team	20%
<b>Use of English</b>	A few interactions in the target language. Recurrent use of Spanish	Most of the interactions take part using English	All the interactions take part using English	30%
<b>Final productions</b>	There is a clear lack of contents in their outputs. Weak productions	Task accomplished successfully	Great result. The task is completed with originality, incorporating all the elements requested	30%

*Appendix 11.*

<b>WORKSHEETS' RUBRIC</b>	<b>Correct answers 0-50%</b>	<b>Correct answers 50-75%</b>	<b>Correct answers 75-100%</b>	<b>TOTAL</b>
<b>Activity 2</b>				<b>10%</b>
<b>Activity 3</b>				<b>10%</b>
<b>Activity 4</b>				<b>15%</b>
<b>Activity 8</b>				<b>15%</b>
<b>Activity 9</b>				<b>20%</b>
<b>Activity 14</b>				<b>30%</b>

*Appendix 12.*

<b>TEACHING UNIT FINAL ASSESSMENT</b>	<b>SCORES</b>
<b>Worksheets</b>	<b>20%</b>
<b>Teamwork</b>	<b>30%</b>
<b>Stories</b>	<b>40%</b>
<b>Behaviour</b>	<b>10%</b>
<b>FINAL MARK</b>	

# TITLES

HOW TO WRITE A GOOD TITLE?

REMEMBER!

1° - FIRST:  
WRITE YOUR STORY BEFORE CHOOSING THE TITLE

2° - SECOND:  
REREAD YOUR STORY AND THINK ABOUT AN ORIGINAL TITLE

(GOOD TITLES MUST:  
• Attract the readers' attention  
• Give a few information but not too much. (be careful with spoilers)

3° - THIRD  
WRITE THE TITLE FOR YOUR STORY AND DON'T FORGET TO DECORATE IT

SPOILER ALERT