

## Trabajo Fin de Máster

English title: Re-imagining *Romeo and Juliet* by  
Resolving Conflicts, a Curricular Project for 1<sup>st</sup> Year  
*Bachillerato* Bilingual at IES Pedro de Luna

Título del trabajo: Re-imaginando *Romeo y Julieta*  
Resolviendo Conflictos, un Proyecto Curricular para 1<sup>º</sup>  
Bachillerato Bilingüe en el IES Pedro de Luna

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## **I. INTRODUCTION**

### **1.1 Background and topic**

The curricular Project that is here introduced aims at the use of literature in the English as a Foreign Language classroom (EFL) so that Secondary Education students learn how to identify and resolve personal conflicts creatively. The targeted conflicts are specific to the context of this group of adolescents, and by working on them, the Project aims at helping learners to grow as citizens by promoting the value of coexistence, as the LOMCE curriculum prescribes (BOA, 2016). The Project has been designed for a 1<sup>st</sup> Year *Bachillerato* Bilingual group of 20 students at IES Pedro de Luna, a high school located in Zaragoza, in the Magdalena neighborhood. Since this 1<sup>st</sup> Year *Bachillerato* class follows the *Humanidades* curricular path, the curricular Project that has been designed is based on the use of literature, so as to coincide with their academic interests.

Communicative competence development is the most relevant objective of the Project. Students are given support or scaffolding for the elaboration of their final creative productions, but the main point of interest is the cognitive processes involved in the completion the tasks. The driving force of the Project is to encourage students to translate predicaments in Shakespeare's time to their own twenty-first century context by reflecting on an adapted version of the play *Romeo and Juliet* creatively edited by Brendan P. Kelso (2009), and by focusing on the conflicts posed by the play.

### **1. 2. Relevance of the Project**

The starting point for this Project is the belief that the language used in their regular EFL classes does not require a special effort from students, whereas the language of literature does require the activation of more complex cognitive processes on the learner's part. This Project also aims at dealing with the ethical values involved in conflicts and at developing communicative and creative skills by means of different materials selected, designed and/or adapted. For this end, several videos which faithfully reproduce Shakespeare's *Romeo and Juliet* and an adapted version (Kelso, 2009) of the play will be used. With this adapted version target students are expected to be able to understand the entire play and thus devote their efforts to the tasks themselves.

The innovative character of this Project lies in the fact that literature is used as a more cognitive complex material to work with in the EFL Secondary Education classroom. In addition, multiple intelligences of the learners' and differentiation are taken into account by giving students different tasks to choose from. This curricular Project was first designed to be included in "IV Theatre Week" at IES Pedro de Luna, which according to the Annual School Action Plan, this year "ha versado monográficamente sobre la figura de William Shakespeare (1564-1616) conmemorando el 400 aniversario de la muerte del genio inglés con un festival de teatro y poesía"<sup>1</sup> (Pedro de Luna's *Programación General Anual* [PGA<sup>2</sup>], 2016: n. p.). However, due to time constraints, the Project will be implemented in the following course (2016-2017). At the end of the Project, students will share their creations with the rest of their classmates and some of the teachers in a public event at the high school. Afterwards images and recordings will be posted at the school's website for the whole educational community.

### 1.3. Purpose and main objectives of the Project

The main objectives of this Project are to engage students in understanding and using literature and to work on the complex issues that are posed by the literary text. What follows are the learning objectives that students are expected to attain by the end of this Project, which have been formulated taking into account the contents and objectives of *Lenguas Extranjeras* I and II (Boletín Oficial de Aragón [BOA], 2008: 13964-13969) as well as the specific learning objectives of the first year of *Bachillerato* (BOA, 2008: 13969-13970). With this Project, learners will be able to:

- Develop the communicative competence acquired during the ESO stage by means of their participation in cooperative teams to design different tasks and perform a final theatrical project.
- Make use of and work with graphic organizers when watching and reading Shakespeare's drama *Romeo and Juliet* in order to imagine ways to tackle the issues and conflicts raised by this play in comparison to their own experiences.

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<sup>1</sup> " has dealt monographically with the figure of William Shakespeare (1564-1616), commemorating the 400<sup>th</sup> anniversary of the death of the English genius with a theater and poetry festival" (my translation).

- To consolidate a personal, social and moral maturity which may help students to develop the confidence required to prevent and resolve conflicts in a pacific way.
- Read and creatively respond to tasks inspired by a text that is adequate to their interests and needs, Shakespeare's *Romeo and Juliet*, and thus value the reading of literature not only as a source of information but also as an enriching experience.
- Work with different classmates cooperatively, negotiating meaning and developing problem-resolving strategies in an autonomous way.
- Understand general and specific messages conveyed in conflicts that they can relate to using their previous knowledge and experiences.
- Express personal points of view about conflicts, justifying their opinions when recounting their experiences and being respectful to others' points of view.
- Autonomously use several resources for their own learning and improvement of their knowledge of Shakespeare's work, such as digital resources, and varied written resources.
- Elaborate written texts of different nature (sonnet, letter, script, presentation) in relation to the conflicts in *Romeo and Juliet* and the play itself using the appropriate register.

#### 1.4. Outline of contents

The paper has been organized into five sections which describe the entire Project. In the introduction, the background and topic of the Project, as well as its relevance, have been pointed out. In addition, the main objectives of the Project have been detailed making due reference to the current curricula, namely LOE (BOA, 2008) and LOMCE (BOA, 2016).

Following the introduction, the curricular and theoretical frameworks are presented in section number two. The curricular framework takes into account the reality in IES Pedro de Luna and both LOE and LOMCE curricula, as both of them are currently in force in the high school. Next, the relevant theories and principles that have been followed when elaborating the Project are introduced, starting with a review of the use of literature in the English as a Foreign Language (EFL) classroom,

and concluding with the use of literature in this Project. To do so, the ideas of Brumfit and Carter (1986) on the positive relationship between the teaching of language and the teaching of literature have been taken into account. The multimodality of input (Meyer, 2010) and the syllabus model used in the Project (Ur, 1996) are also commented upon in this section. Vale and Feunteun's (1995) concept of creative comprehension has also been drawn on, as well as their views on the mental processes that comprehension involves and that, in their view, operate when approaching literary texts. Following this idea, there is some mention of the processes that take place in Second Language learning from a cognitive perspective (Mitchel and Myles, 2004). In relation to the use of literature in the English class, I have also followed Bassnett's (1993) critical approach to *Romeo and Juliet*, whose study offers a focus on the nature of the conflicts in the play. I have also relied on Dörnyei's motivational framework (1994) to explain the relevant role of a highly motivated group and the role of Shakespeare's work for this particular 1<sup>st</sup> Year *Bachillerato* class interests. For a deeper understanding of the cognitive processes, I have followed Skehan's (1998) critical discussion on cognitive processes in language learning. I later applied them to the Task Based Language Teaching (TBLT) views by Kumaravadivelu (2006), who understands TBLT almost in opposition to Communicative Language Teaching (CLT) which is famously conceptualized by Richards (2006). Kumaravadivelu's understanding of a task incorporates some elements of Ellis's definition (2003) regarding cognitive processes. Finally, I have also considered Estaire and Zanón's (1994) two types of task.

The third section offers the reader a detailed explanation of the methodology that is to be applied in this Project, taking into account curricular specifications, mainly the ones prescribed by LOE (BOA, 2008), as well as recommendations by the European Union Parliament and Council of the European Union (2006). This section also comments briefly on relevant resources and materials available for 1<sup>st</sup> Year *Bachillerato* at IES Pedro de Luna. It also focuses on the multimodality of the tasks, which have been inspired by Gardner's theory on multiple intelligences (1983), who contends that learners have different abilities to learn. There are also some methodological aspects in relation to classroom management. In as much as learning outcomes are concerned, they have been formulated following Allen's terminology (in

Finney, 2002) in a task based approach, that is, paying more attention to applying and creatively using language. In addition, I present a brief overlook of Savignon's (2001) ideas about the students' participation and interrelation of skills in the EFL class. Finally, this section will finish by briefly exploring the advantages and disadvantages of reading aloud identified by Gibson (2008).

Section number four will offer both a broad and a detailed view of the eight lessons designed to create this Project, illustrating at the same time the relevant aspects of each of them in relation to several pedagogical issues that were highlighted in sections number two and three. The four main tasks will be illustrated and contextualized within the adapted version of *Romeo and Juliet* by Brendan P. Kelso (2009). The way in which the Project and the different tasks are assessed will also be explained in this section. The section will conclude by commenting on how to check students' understanding and on the policy on error correction for the Project.

The Dissertation will end with some conclusions on the nature of this Project for the future teaching implementation in IES Pedro de Luna, and will present the main challenges encountered while designing this Project.

## **II. CURRICULAR AND THEORETICAL FRAMEWORKS**

### **2.1. Curricular legislation: LOE and LOMCE at IES Pedro de Luna**

IES Pedro de Luna has applied LOMCE regulations in some of its courses, but in others it still applies LOE regulations. The center has three years to fully implement LOMCE regulations both in their courses and in their official documents and school projects. In the case of 1<sup>st</sup> Year *Bachillerato*, it can be said that it is officially aligned with the LOMCE curriculum but is still largely influenced by LOE regulations. Thus, the Project has taken into account both curricula.

Regarding the Bilingual Project in English, the Annual School Action Plan of IES Pedro de Luna (Pedro de Luna's PGA, 2016: n. p.) considers it a priority. Bilingualism in this Center is a PIBLEA CILE 2 Integrated Curriculum modality. This PIBLEA CILE 2 (BOA, 2013) modality consists of the study of two areas or subjects in a foreign language all through the Compulsory Secondary Education stage, simultaneously, increasing the

presence of the foreign language in 30% of the teaching time in Kindergarten, Elementary and High School. This is the case of the 1<sup>st</sup> Year *Bachillerato* class, with twenty students for whom this Project has been designed. This 1<sup>st</sup> Year *Bachillerato* students have four hours per week of English language –each being fifty minutes long– and follow the teaching routines of the previous years. However, this 1<sup>st</sup> Year *Bachillerato* is not officially recognized as bilingual under Spanish legislation. The School Board, making use of its autonomy, decided that the class would be Bilingual, which is why the course is officially aligned with the aforementioned LOE (BOA, 2008) and LOMCE (BOA, 2016) curricula.

It must also be taken into account that IES Pedro de Luna has worked with satisfactory results in the bilingualism Project for more than a decade. This Project was previously known as project MEC-British Council, and in fact the Center was a pioneer in its adoption.<sup>3</sup> This model responds to a cooperation agreement between the Spanish Ministry of Education, Culture and Sports and the British Council, an international organization of UK cultural and educational relations, for the creation of a hybrid curriculum which straddles the two cultures. Although the bilingual Project in IES Pedro de Luna still follows the MEC-British Council curriculum (Ministerio de Educación, Cultura y Deporte, 2016), it falls under the PIBLEA CILE 2 nomenclature, as reflected in the BOA of February 18, 2013, in the Order of February 14, 2013 of the Ministry of Education, University, Culture and Sports, by which the Integral Program in Foreign Languages Bilingualism in Aragon (PIBLEA) is regulated.

The curricular principles of the bilingual Project that teachers follow in IES Pedro de Luna have been followed in order to design my particular Master's Final Dissertation on *Romeo and Juliet*. There are four main pillars that characterize the program in the Center, according to their Annual School Action Plan (Pedro de Luna's PGA, 2016: n. p.), namely:

- a) The process is far more important than the product in the education process.
- b) The message conveyed is much more relevant than the language in which it is transmitted.

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<sup>3</sup> Since 2004.



c) The learner's communicative potential is preferred to unidirectional teacher input.

d) The language learning occurs through resolving tasks.

These four principles are the foundations for the Project that is presented in this Master's Dissertation. In addition, the learning process that the Project is expected to promote relies on the learners' resolving of several tasks. Communicative competence, which is targeted throughout the lessons, as well as the creativity of the learners, also lie at the foundations of the present Project. The purpose of the Project, that is, to develop the learners' communicative competence through the creative use of language that literary materials allow, is very much in line with the belief proposed by LOMCE (BOA, 2016: 14169), which claims that learning opportunities in *Bachillerato* should be "significativas, adecuadas al contexto, con un input variado, auténtico y con la complejidad suficiente para afianzar y desarrollar nuevas habilidades y estrategias". That is why "se dará prioridad al uso de materiales auténticos, incluyendo aquellos que puedan contribuir a la formación humanística, científica y/o tecnológica del estudiante de Bachillerato en función de su especialización".<sup>4</sup> In other words, an authentic and comprehensible input for students, such as the adapted theatrical play, will help them develop their English skills as well as contributing to their *Humanidades* education.

Examined from this perspective, the Project seems to be highly relevant as well as potentially motivating to these particular students, as it has been designed so as to engage these 1<sup>st</sup> Year *Bachillerato Humanidades* students in the study of literature, an area that is specific to the curricular path they have chosen. Moreover, the adapted version of the play (Kelso, 2009), which integrates actual lines from *Romeo and Juliet*, offers students real input that is comprehensible for them but still challenging. Similarly, this Project presents the group with the opportunity to "desarrollar las competencias que le permitan desenvolverse adecuadamente en un entorno físico,

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<sup>4</sup> "relevant, suitable for the context, with a varied, authentic input and with sufficient complexity to consolidate and develop new abilities and strategies". That is why "priority will be given to the use of authentic materials, including those which can contribute to the humanistic, scientific and/or technological education of the *Bachillerato* students in accordance with their specialization" (my translation).

social y cultural cada vez más amplio, diverso y cambiante”<sup>5</sup>, as stated by LOE (BOA, 2008: 13964). In addition, this *Romeo and Juliet* Project offers students the opportunity to resolve and reflect upon universal conflicts which they can relate to their daily lives, and it gives them the opportunity to actually use language for communication by putting into practice the previous knowledge and fluency acquired throughout the ESO years, thus complying with curricular regulations for Education for Values (LOE, 2008 and LOMCE, 2016).

## 2.2. Theoretical framework

### 2.2.1 The Use of literature in the English Classroom

In this Project, literature is considered a means to an end. That is, literature is not being taught *per se*, but to make students reflect upon conflicts and create their own literary texts at the same time as they develop their communicative competence. This would require us to explore the notion of literary competence for, as Brumfit and Carter claim, “if we see the teaching of literature as more than simply the use of literary text in the classroom, we shall have to confront directly the implications of the notion ‘literary competence’” (1986: 22). A certain degree of literary competence is taken for granted in this *Humanidades Bachillerato*. This is why this Project aims at going beyond the idea of just understanding the meaning of the utterances in Shakespeare’s play, by engaging students to infer more complex ideas and concepts from the play through creative interaction with it. Similarly, the Project has been planned with the idea in mind that it is learners themselves who must do the learning. Thus the Project is designed to create learning opportunities or, in other words, optimal conditions for successful learning for 1<sup>st</sup> Year *Bachillerato*.

Following this idea, the literary text is approached from the perspective of using the play *Romeo and Juliet* as an excuse to arouse students’ interest and to develop their creative processes. Being a complex literary text, as has been pointed out above, the play is first introduced to students in this Project by using videos and then the written work, with the purpose of helping them “to avoid disliking a book simply

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<sup>5</sup> “develop the competences which would allow one to cope adequately with one’s ever changing, growing and diversifying physical, social and cultural environment” (my translation).

because they misunderstand the conventions being used, or because the language is too difficult” (Brumfit and Carter, 1986: 23). The use of this particular type of visual input is also linked to the students’ previously developed digital competence, and it is expected that this input will “foster creative thinking and create opportunities for meaningful language output” (Meyer, 2010: 14). This also accounts for the fact that an adapted version of the play is used instead of the original one.

On the other hand, for the selection and grading of content this Project has tried to get away from a structural approach, a syllabus model which commonly operates at this learning stage, by approaching a process model instead, a more organic and inductive type of syllabus, which is characterized by not being predesigned but growing according to students’ necessities (Ur, 1996: 177-178). This responds to the intention of getting students to use their existing linguistic resources creatively and to make them feel not only like language learners but also language users, and to contribute to their own alternative interpretations of Shakespeare’s play. Therefore, the kind of reading comprehension activities that traditionally accompany literary texts in the EFL classroom –such as questions which require individual, pre-determined answers, with the purpose of both checking comprehension or focusing on specific words or structures– do not receive much attention in this Project. By contrast, the activities have been designed so as to encourage the *Bachillerato* learner “to make a contribution as a creative individual to the reading of a story” (Vale and Feunteun, 1995: 82), not just to simply check understanding of the text but to create something from it. This creation process makes students focus on form consciously in order to effectively communicate content. This activates specific cognitive processes such as “selecting, classifying, ordering, reasoning and evaluating information” (Ellis, 2003: 10). These processes are activated because the tasks require “internal representation that regulates and guides performance” (Mitchel and Myles, 2004: 100). Scaffolding for the completion of the tasks is provided. Moreover, students have been part of the Project themselves by creating their own literary productions the re-interpreted *Romeo and Juliet*, because, as Vale and Feunteun point out, “an active involvement with literature is essential”, as literature “has a social and emotional value” (1995: 82) which can drive communicative competence development.

As stated, this communicative competence development is enhanced by the use of literature in the EFL classroom. Some teachers do not dare to work with literature despite all of the advantages that it presents. Taking that issue into account and as has been pointed out, the Project has not been built around the original version of the play but an adapted one, so that students could feel capable of approaching this piece of art. This is a valid alternative to approaching literature for both teachers and students. Students' degree of communicative competence would not have been enough to work with the original version of the play because specific knowledge is required, since the English in Shakespeare's *Romeo and Juliet* "derives from ages linguistically very distinct from Modern English" (Brumfit and Carter, 1995: 91). In addition, it is expected that by focusing on resolving conflicts arising in the adapted version of *Romeo and Juliet*, students will develop an interest in Shakespeare and will start reading this literature on their own. Since literature is approached in this way, it is expected that students will derive their own messages, impressions and interpretations of *Romeo and Juliet*. Moreover, used in this way, literature also contributes to the development of the sociocultural component of communicative competence.

Similarly, and according to Brumfit and Carter (1986), the reasons why teachers select a certain work of literature is a highly complex matter. Brumfit and Carter contend that the choice of a particular piece of writing has to do in part with language and style, in part with a certain author, and in part with the certain status that some readers, critics and educational institutions have assigned to a work (1986: 16). In this particular case, the choice has been a practical one. Shakespeare is one of the best-known authors of English literature and a relevant figure nowadays. Besides, Shakespeare's *Romeo and Juliet* was chosen to commemorate the four hundredth anniversary of his death. Among all of his plays, I believe that *Romeo and Juliet* offers English as a Foreign Language (EFL) teachers the chance to make students reflect on conflicts that they have also encountered and, hopefully, overcome. As Bassnett highlights, "the role of family and in particular the question of the relationship between children and parents in adolescence is strikingly present in a large number of Shakespeare's plays" (1993: 57), and *Romeo and Juliet* portrays many of these

turbulent relationships between children and parents, which are relevant to 1<sup>st</sup> Year *Bachillerato* Bilingual students. In this sense, the Project is inspired by Dörnyei's view on learner motivation applied to the foreign language classroom. The ultimate aim of this literature Project is to immerse the students in an intrinsically motivating learning environment, in which they would seek internal rewards (Dörnyei 1994: 275) that would fulfill their learning needs and their own curiosity towards Shakespeare, and thus towards the English language. In my view, motivation is "one of the main determinants of second/foreign language (L2) learning achievement", as Dörnyei has put it (1994: 273), and thus a primary factor in the design of the activities of the Project.

Through the different tasks that comprise the Project, 1<sup>st</sup> Year *Bachillerato* students are expected to develop their communicative competence as they try to explain real life conflicts dramatically illustrated in the adapted version of *Romeo and Juliet*. This is in line with what Brumfit and Carter set forth when they claim that "literature teaching could usefully be split into two [categories] as shown, the *Intensive/Analytic approach* being devoted to relating language to *ethos via analysis*, while the *Extensive/Cumulative approach* relates life to *ethos via judgment*" (1986: 273). As the figure below (Fig. 1) illustrates, this Project has followed an *Extensive/Cumulative approach* so as to engage students, to keep them motivated and in turn produce more complex answers and reflections on their own. Following this approach, students use their own experiences to re-interpret *Romeo and Juliet* and the conflicts within, as they are encouraged to evaluate and establish their own connections with the topics illustrated in the play. Therefore, I have not

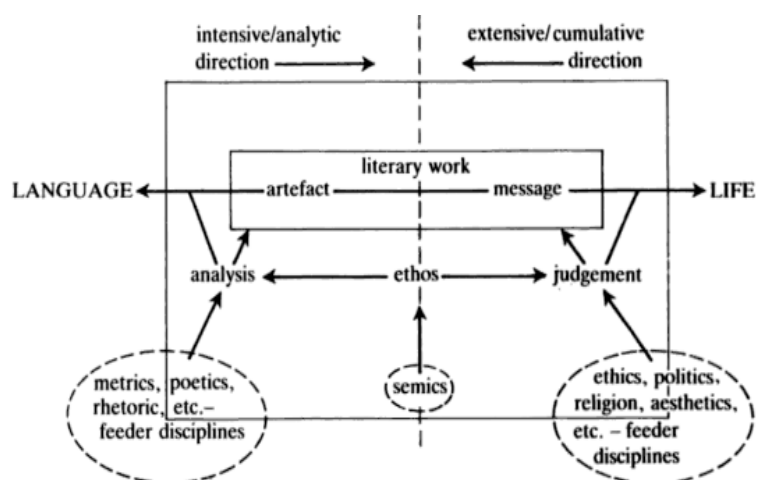


Fig. 1: Partition of literature study

proposed a detailed analysis of theater conventions but an approach to literature in relation to student's life experiences.

### 2.2.2 Cognitivism and Task-based Approaches (Kumaravadivelu, 2006)

When students read literature in terms of comprehension, Vale and Feunteun (1995: 83) identify four main types of mental processes involved, namely *picturing and imaging, predicting and recalling, identification and personalizing* and *making value judgements*. Despite the fact that Vale and Feunteun identify these mental processes and relate them to younger students, these are valid and applicable to 1<sup>st</sup> Year *Bachillerato* Bilingual. As to the first mental process, it must be said that the Project already presents students with videos so, in this case, the first process is not as relevant as the rest, as learners do not need to create a mental picture of the play, at least initially. By contrast, the other three processes have been taken into account to elaborate this Project. In reference to *predicting and recalling*, students need to have the play in mind so as to create alternative endings and work on their creative tasks to complement the play. By focusing on the issue of conflicts, students make use of both *making value judgements* and *identification and personalizing* processes, as they are asked to rely on their own experiences to find solutions to the conflicts. Moreover, knowing that they will be performing the play, they should be able to identify themselves with some characters and to personalize their utterances. The aforementioned mental processes that take place in the class are part of the cognitive processes that arise with this use of literature. Similarly, Brumfit and Carter (1995: 171) identify the use of the imagination and critical and analytical abilities as a way to promote skills that go beyond literature itself and that enhance students' communicative competence. These aspects are relevant to the Project as students should be creative and critical by using their own personal experiences to develop their tasks.

If we focus on how information is processed from a cognitive perspective, Skehan (1998) identifies three stages of information processing that have been taken into account during the design of the Project: *input, central processing* and *output*. When talking about *input*, the concept of noticing is relevant because "it then leads to

an examination of the different influences upon noticing *input*” (1998: 61). In other words, it is by the examination and noticing of input that students notice the relevant aspects that will be part of an effecting processing of their interlanguage. During this stage it is important to take into consideration internal individual factors as well as task demands. With *central processing*, there should be a consideration of the processes –either explicit or implicit– and conditions under which learning can take place. The processes operate upon two representational systems, namely rule-based and exemplars (memory). The former is “generative and flexible but rather demanding in processing terms” while the latter “may be more rigid in application, but function much more quickly and effectively in ongoing communication” (Skehan, 1998: 62). Learning by use of ruled-based systems implies that interlanguage development is “the result of the restructuring that occurs with linguistic material, motivated by the continued operation of cognitive processes” (Skehan, 1998: 53). In this sense, a ruled-based system offers 1º Bachillerato a more challenging but also enriching learning process.

All in all, the output resulting from a rule-based system is more open and generative, and thus more fluent than the one obtained from an exemplar system (Skehan, 1998: 62). Therefore, in this Project learners are provided with comprehensive input which may trigger several cognitive processes, resulting in a creative output. This type of output comes from the central processing offered by a rule-based system, which aims at students’ ability to enlarge their interlanguage with previous knowledge and to be fluent and confident enough so as to communicate with ease.

On the other hand, and as has been mentioned before, this Project has been designed around tasks, understood as a development in Communicative Language Teaching (CLT) methodology, as Kumaravadivelu (2006) contends. Task-based Language Teaching (TBLT) opposes grammar-focused teaching and is based on communicative principles of language learning, mainly the idea that language is acquired when used in purposeful, meaningful communication. As a result of this use communicative competence can be achieved by the learners, which “is viewed as mastery of functions needed for communication across a wide range of situations”

(Richards, 2006: 11). Other key communicative principles include: (i) the task principle, which refers to the necessity that tasks should have a communicative outcome or must require learners to use language effectively for task completion, and also to the importance of the processes involved when performing the tasks; and (ii) the meaningfulness principle, which refers to the fact that tasks must be related to students' interests. Since TBLT is based on the use of tasks as units of planning and instruction, it is adequate when learners already have existing linguistic resources, which is the case of 1st Year *Bachillerato* Bilingual. As Skehan points out (1998), in TBLT tasks are typically organized along sequences called phases, namely pre-task, during-task and post-task phases. The Romeo and Juliet Project plans instruction around these three phases following Skehan's aforementioned model, which is inspired by Willis's model (1998). On the other hand, this sequencing allows for a sense of progression that responds to students' methodological expectations and, thus, is potentially easy to organize and implement.

As Kumaravadivelu points out, the problem with TBLT is that "a consensus definition of *task* continues to elude the profession" (2006: 64). For the purpose of this paper, Ellis's (2003) definition has been adopted. For Ellis, a task is:

a workplan that requires learners to process language pragmatically in order to achieve an outcome that can be evaluated in terms of whether the correct or appropriate propositional content has been conveyed. To this end, it requires them to give primary attention to meaning and to make use of their own linguistic resources, although the design of the task may predispose them to choose particular forms. A task is intended to result in language use that bears a resemblance, direct or indirect, to the way language is used in the real world. Like other language activities, a task can engage productive or receptive, and oral or written skills, and also various cognitive processes (2003: 16).

Ellis's definition is complemented in the present project by Estaire and Zanón's task based instruction framework (1994: 13-20). Estaire and Zanón establish a distinction between two categories within tasks, namely *communication tasks* and *enabling tasks*. On the one hand, *communication tasks* focus students' attention on meaning rather than on form. On the other hand, the main focus in *enabling tasks* is on the linguistic aspects, such as grammar, vocabulary, discourse, etc., that are required to perform communication tasks. Although some of the activities proposed



share features from both, the use of these two types of tasks facilitates a progression from comprehension and guided activities to more complex and communicative tasks, because as Skehan (1998: 49) claims, learning is input driven, but the learner is the one who chooses what to prioritize in the input as the learning process progresses. In this Project real input is provided to students as well as scaffolding, but there is not special attention drawn to a particular form, so it is students' themselves who must decide what structures to pay attention to. Therefore, there is a focus on language as a whole by means of *enabling tasks* but the final aim is to communicate effectively following a progression.

The final tasks and the Project itself promote not only communicative competence development but also cognitive and personal development. That is the reason why the Project has proposed mostly what Kumaravadivelu (2006) calls *learning-centered tasks*, as they are able to “engage the learner mainly in the negotiation, interpretation and expression of meaning” (Kumaravadivelu, 2006: 65) and thus they activate mental processes that are more complex than what *language or learner centered tasks* (in Kumaravadivelu's terms) could offer. Similarly, Skehan adds that “task[s] based on familiar information with clear discourse structure [...] will probably have low task demands, while a task requiring imagination and abstraction and a complex outcome [...] will probably make much higher ones” (1998: 51). In this case, students have to use language for *learning* when they are required to agree on the solution to several personal conflicts to create an alternative version of the play as an outcome. This type of task requires higher order thinking skills and can thus be considered more demanding than language or learning centered tasks. In order to carry out these higher order thinking skills some graphic organizers such as KWL charts and Venn's diagrams have been used in the lessons.

### **III. METHODOLOGY**

The methodological principles followed in the planning and design of this Project stem from the methodological guidelines for the Foreign Language given in the *Orden de 1 julio de 2008* (BOA, 2008). This Order specifies the methodology to be followed, which is aligned with communicative language teaching principles and the key competences

acquired in the previous Education stage, ESO, following European recommendations (European Union Parliament and Council of the European Union, 2006). Furthermore, the Project is also focused on learner autonomy development, as learners are required to take responsibility for their own learning following curricular prescriptions. The teaching-learning process in this Project is based on meaningful learning principles: the students' previous knowledge is the departing point from where their experiences and learning are built upon. This contributes to generating further knowledge which is shared cooperatively by students, favoring personal and psychosocial progress. This can also be observed in the groupings throughout the lesson: although there are some individual tasks, most of them are meant to be accomplished both in pairs and in cooperative heterogeneous-in-level groups of four students. Similarly, the communicative approach that is adopted in the Project contributes to functional learning, which encompasses contents, skills and competences in an integrated manner. As I have previously mentioned, this Project follows a task based approach in which most of the tasks, in Estaire and Zanón's definition (1994), are communicative ones. The necessary enabling tasks in this unit are dealt with cooperatively or in pairs.

When talking about the materials and resources in the class, it must be said that IES Pedro de Luna is an educational center that has been involved in several innovation projects, sometimes being pioneers, as they were one of the first high schools which started to use interactive white boards a little less than one decade ago. As a result, several ICT resources are available in the class, namely a desktop computer and projector connected to the interactive board, as well as several laptops that students can use. ICT are also present through the whole Project in an attempt to encourage students to make an active use of all the possible resources, and to make the lessons more dynamic. During this Project the class will mainly work with authentic material in the form of videos and the written play, as these materials often create a more vivid learning process. Reproducing real communicative situations may also stimulate students, providing effective learning opportunities. The same principles are applied to assessment, where students are evaluated in terms of aspects such as their communicative production, their participation, their attitudes or task completion.

The multimodality of the tasks and activities designed for this Project takes into account some of the intelligences identified by Howard Gardner (1983): verbal-linguistic, because of the reading of the play and the writing of several tasks; visual-spatial, thanks to the videos provided by the teacher and the presentation to be done; bodily-kinesthetic, in the sense that the students will have to perform the play; musical-rhythmic, because of the writing of the poem and some preparation for the play's soundtrack; and, finally, interpersonal, as collaborative work is key and finally intrapersonal, as students have to reflect about their own experiences in relation to conflicts. The use of Gardner's theory offers the teacher the opportunity to make allowance for the diversity of students in the class and to their different learning styles, because as LOMCE recommends in *Orientaciones Metodológicas Generales for Bachillerato* (BOA, 2016), the teacher should propose several learning methods to students depending on their learning styles.

On the other hand, activities have been designed to have smooth logical transitions following progressive sequences –which can be perceived following the steps of each activity– so that the learning is also progressive. Similarly, the teacher will ensure that students are on task. As Finney points out, “learning ultimately depends on the interaction between the teacher and the learners in the classroom. [...] From the perspective of communicative language teaching, [...] the emphasis is on using the language in stimulating communicative activities.” (2002: 76). Thus, it is the role of the teacher to design and use activities to develop students' communicative competence by interacting in the classroom. The Project relies on 1<sup>st</sup> Year *Bachillerato* students interacting in the classroom to complete the activities, and since this is a disciplined group which works well cooperatively, no problem with classroom management should present itself. However, if unexpected situations arise, the teacher's role is to act appropriately, not allowing disruptive behavior. Likewise, the teacher should use quiet signals in order to control noise level and to be careful to make sure the formed groups are heterogeneous and work with each other effectively.

It must be noted that the learning objectives of the Project have been formulated mostly in terms of theme and task completion, and some in terms of function and skill, following Allen's formulation for different models of curriculum

planning in Communicative Language Teaching (Allen, 1984 in Finney, 2002). For Allen, a formulation of learning objectives in terms of function and skill would be appropriate at Pre-intermediate levels, whereas Intermediate level and above learners may benefit from a formulation of learning objectives in terms of task and theme (in Finney, 2002: 76). Because this is a task-based Project, the processes that students go through are more important than the outcomes or products and students are expected to work and improve their skills when completing the different tasks proposed on the specific theme targeted. This would belong to what Finney refers to as a *proportional* syllabus. This Project belongs to the stage in which the aim is to use “tasks or topics to apply and creatively use the language” (2002: 76), an objective which is suitable for intermediate level learners, as is the case with this particular group of students. This gives the students to experience communication as explained by Savignon, who claims that it is necessary to consider “the complexity and interrelatedness of skills in both written and oral communication and of the need for learners to have the *experience* of communication, to participate in the negotiation of meaning” (2001: 15). Thus, the Project’s methodological principles need active students that will use the language and participate in the English class and ultimately enhance their English skills and communicative competence.

Finally, another aspect worth mentioning in relation to the methodology is how the reading of the play is approached. After watching two introductory videos on *Romeo and Juliet*, students will read the adapted play altogether aloud twice in class, during two lessons. They will also be provided with the recording of the play read by the native speaker assistant in the Center so that students can listen to it as many times as they need. The practice of reading aloud in the EFL classroom is associated with traditional methodology, as it is “commonly perceived as an unimaginative and easy time filler for the teacher” (Gibson, 2008: 29). However, reading aloud can be a useful learning tool in the EFL classroom when used sparingly to avoid being just a time filler, which is the case in this Project. As Gibson contends, reading aloud forces the reader to make and practice “accurate connections between graphemes and phonemes [...] in order to speed recognition and to help pronounce and learn new words” (2008: 30). Reading aloud can also help students to develop reading fluency

and it can help the teacher to identify the more persistent problems when students make connections between sounds, at the same time as it provides them with as much feedback as possible on their decoding skills (Gibson, 2008: 31).

#### **IV. INNOVATION PROJECT**

##### **4.1. The lessons**

Before introducing each lesson in detail, I would like to offer a broader view of the Project by presenting the sequence of instruction that has been designed as a whole learning opportunity. Next, each lesson will be introduced in this section of the paper, mentioning characteristics, methodology and materials in relation to the theoretical framework aforementioned. Every lesson has its own learning outcomes, which have been formulated in line with the general learning objectives of the Project. The plan for each lesson has been designed so as to be used as the teacher's guide to implement the Project. The lessons can be found in the Appendices. The activities and materials for the lessons have been designed for this Project, although some activities, such as the reading comprehension activities that accompany the videos have been adapted for the purposes of the Project.

The tasks and activities proposed have been divided into eight sessions. All of them are accompanied by appropriate scaffolding and monitoring so that students in 1<sup>st</sup> Year *Bachillerato* are successful in completing them. The first two lessons will be focused on watching selected videos about the figure of William Shakespeare and from *Romeo and Juliet*, so as to introduce the author and the play to students, creating a context for them. In these introductory lessons, students will identify the major conflicts that appear in *Romeo and Juliet*. In the third lesson the teacher will present the different tasks that have been planned for cooperative work. Scaffolding at this production stage will be accomplished by providing them with models they can use to get inspired for every one of the tasks they will work on, as well as monitoring from the teacher.

There will be four different tasks for students to choose from, in an attempt to respond to the different intelligences of the learners. To complete these tasks,

students may use the technological devices found in the classroom, as the class is equipped with a desk computer and an interactive board that students can use. Students will have full access to both the original play by William Shakespeare (available at the high school's library) and the adapted version of *Romeo and Juliet*.

Scaffolding will be provided with some online tools so as to guide students when completing their tasks. They will also have to fill in a diary with the daily advance of the Project in a shared document in *Google Drive*, so that both the teacher and the rest of their classmates can access it if necessary and also to ensure that the different deadlines are met. The maintenance of the diary will give students a sense of purpose and progress at the end of each session. One of the members of the group will be in charge of filling this diary in his role of "notary". The tasks will consist of either performing the play itself, writing a love sonnet by Romeo, writing a letter to resolve a family conflict, or reinterpreting the ending in *Romeo and Juliet*<sup>6</sup> by creating a theatrical script. More specific directions are provided below:

1. Presentation (by means of a poster): created with the online tool *Prezi* with the different issues and conflicts in *Romeo and Juliet* and a summary of the play.
2. Sonnet (Act 2, scene 1, page 43): Romeo has to confess his love by means of the sonnet, as well as present the family conflict while reassuring Juliet because their love overcomes all.
3. Letter (Act 4, scene 1, page 48): Since Juliet's parents want her to marry Paris, Juliet should write a letter to them and give them reasons why she should not marry him, trying to resolve the conflict.
4. Theatrical script (Act 4, scene 1, page 48): After the letter that Friar Lawrence writes to Romeo explaining what is happening to Juliet, students should work on two alternative ending scenes in which the letter would be read by Romeo. In the book, Act 5 scenes 2 and 3 should be rewritten. These two groups (made up of eight people) will work on two alternative endings offering a happy one and a surrealist one.

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<sup>6</sup> The following scenes make reference to the adapted play by Kelso (2009).

As for the sharing I mentioned in the introduction section, the final products from this Project will be all performed for the rest of the *Bachillerato* classes as well as the teachers from the English Department in the form of the adapted play, as students will 'add' their products to that written adapted version of the play. Their written products and photos of the performance will later be exhibited in the Assembly Hall of the High School in a temporary exhibition so that other classes can see their work. The performance will be recorded and posted to the IES Pedro de Luna website for educational purposes, as the school always does after asking for parental permission. At the end of the academic year the students will also perform the play in front of their parents, so they will have the opportunity to improve by reflecting on the results from the previous performance.

The remaining part of this section is devoted to a brief description of every lesson and of the materials designed for the Project. The complete Project is available in the Appendices section.

### *Lesson 1: Conflicts at home*

The first lesson is started by means of telling students about a conflict within a family inspired by the play. This narration – which focuses on verbal-linguistic intelligence – is a contemporary reproduction of a scene in the play – one of Juliet arguing with her parents and nurse about marrying Paris, a man she does not love. This is done in order to highlight the importance that conflicts would have throughout the following lessons. The students are expected to relate the conflict to their own experience. The mental processes are activated by means of students trying to resolve the conflict and sharing their experiences using the scaffolding provided to express opinions.

After they identify and offer solutions to the conflicts between parents and children using their own knowledge and past experiences, they are told that the scene comes from *Romeo and Juliet*. Shakespeare and the play are introduced by giving them visual input instead of just oral, so students listen and watch two introductory videos to get a general but complete idea of the playwright and the author. This attracts the attention of the more visual-spatial students. Since the main focus of the Project is not to work a literary piece of work, but to use literature as an excuse to work on more

complex ideas related to conflicts and students' critical point of view, videos are used to introduce the play. After the two videos, students receive and work in pairs on some reading comprehension activities to assess understanding, which are later corrected by means of laminated pieces of paper –used as mini portable whiteboards by students.

Before the second video about *Romeo and Juliet*, students are handed out a KWL chart. Since specific graphic organizers foster specific cognitive process they are used to structure student's ideas in this activity. Taking the departure point that students learn by means of cognitive mental processes, this chart aims at organizing those processes to enhance and improve the learning experience. The three columns provide the teacher with different relevant aspects, though the last column is to be filled in at the very end of the Project. In the *What I think I know* column the teacher can assess what students already know about *Romeo and Juliet*, identify what their interests in relation to the play are in the *What I want to know* column, and finally evaluate the students' learning process as well as the teacher process by looking at the *What I have learned* column.

### Lesson 2: Focusing on conflicts

In this lesson, students identify the main conflicts that appear in *Romeo and Juliet*, and discuss whether these conflicts are relevant to them and to contemporary society. To attract the attention of the more visual-spatial students in the class and to refresh their memories, they are shown another video on the play, this time one that is more childish, paying more attention to the turning-point of the play. In groups of 4, they use a Venn diagram to draw comparisons and contrasts between the conflicts in the play and the ones they identify as conflicts nowadays. They can also use their KWL charts to add any conflict they had previously identified and also use the list of conflicts previously done in lesson 1.

The objective is that the students relate their personal experiences to the conflicts presented in the play. The mental processes are stimulated by use of the Venn's diagram in which they compare and contrast modern conflictive situations with those of the play. They then share their own experiences within their groups and later with the whole class through a spokesperson. So as to provide some scaffolding and



sharpen their critical point of view, they are provided with a cheatsheet in which several conflicts from *Romeo and Juliet* are identified. Lessons 1 and 2 can be considered as a series of warming-up activities before focusing on the tasks themselves.

### Lesson 3: The tasks

For this lesson, students are provided with a general idea about *Romeo and Juliet*, and the four tasks mentioned previously need to be contextualized within the adapted version of *Romeo and Juliet*, so as to include them in the play coherently. The adapted version contains some original lines from the play so that students are exposed to linguistic resources while at the same time not exceeding their English level. Again, the main focus of the Project is not on reading comprehension but on activating their creative minds to develop coherent communicative tasks that motivate students.

Students work in groups of four and they have to choose one final task each (out of the four possible). Given the characteristics and age of this group, they should be able to organize themselves so as to increase the possibility of working with classmates they feel comfortable with. Since one of the tasks, the rewriting of the ending, is more ambitious, two groups are required to work on it and create two different endings. Students will read the play aloud first without yet being assigned the role they are to perform. The advantages of reading aloud have already been cited by Gibson (2008), but in order to give students some scaffolding with the pronunciation of the play, the English language assistant records the play so that students can listen to it later on their own.

### Lesson 4: Preparation of *Romeo and Juliet*

In this lesson, students choose the role that they want to play in the presentation of the work, but two out of the four students working on the presentation task do not have to choose a role, as they will present the play. If necessary, or if more than one student is interested in a role, auditions for the roles will be considered. After assigning roles, the play is read aloud again, but focusing on

the theatrical conventions in *Romeo and Juliet*, focusing mainly on the drama of the lines and the intonation. Since the Project aims at improving students' autonomy, they have to keep reading their *Romeo and Juliet* parts –using the recording of the play by the native speaker assistant.

Students also work on their tasks in their groups to present the teacher with the first ideas. To do so, they have a look at the examples – the scaffolding provided to each one of the tasks by means of links– sent via email. 1<sup>st</sup> Year *Bachillerato* has four hours of English per week, so after this fourth lesson, they have the weekend to prepare their first drafts of the tasks.

#### Lesson 5: First drafts

This lesson is focused on enhancing students' autonomy, in the way that the will receive some guidance from the teacher to finish their tasks during the class, or as homework if necessary. This way, their products can be assessed by the teacher and completed by the following lesson. In order to do so, students have to continue working together and share ideas to give shape to their tasks, being able to include them in a coherent way within the written play. So as to complete their tasks, they have their laptops in the classroom, as the results have to be emailed to the teacher at the end of the lesson. For every one of the tasks, the teacher has some scaffolding prepared in the form of online resources that provide students with models they can use to get inspired.

#### Lesson 6: Rehearsal

Taking advantage of the fact that IES Pedro de Luna performs several plays with their *Clásicos Luna* theatrical company, the costumes and atrezzo are borrowed for this Project. During this lesson, students can still use their scripts to rehearse, but they have to decide on several aspects related to the performance. For instance, in order to work on their musical-rhythmic intelligence they have to select music that is coherent with the play, or to work on visual-spatial intelligences, students have to locate everything on the stage. This also requires the class to reach a consensus, relying on their interpersonal abilities.

Since creativity plays a relevant role in communication, students do not have to memorize lines word-for-word, but to make them sound natural and fluent. That way, the teacher is monitoring the rehearsal and helping students with some problems of stage directions or pronunciation, since 1<sup>st</sup> Year *Bachillerato* have to make the play their own work. The reasons to have lessons 6, 7 and 8 focused on the performance are that *Romeo and Juliet* needs to be seen as a play and not only as a literary piece of work. Despite the fact that students are not professional actors, they are working on their verbal-linguistic intelligence by talking in front of the audience, and thus, improving their self-confidence. In relation to bodily-kinesthetic intelligence, performing plays also can help them get a better physical awareness of their bodies according to Gardner's (1983) ideas.

#### Lesson 7: Rehearsal with costumes and atrezzo

Students have worked autonomously rehearsing the adapted version of the play, and during this second rehearsal they have to make the lines of the play their own, improving their communicative competence. In this way, they are not parroting the script, but trying to make their performance as natural as possible. This again enhances students' creativity, as they are free to choose how to interpret their characters. The teacher monitors the rehearsal and helps students with some pronunciation problems. The preparation of the performance, consequently encourages students to work on their verbal-linguistic intelligence. The other intelligences that are paid attention to in lesson 6 are also relevant for this lesson.

#### Lesson 8: The performance

So as to result in an integrative Project for the whole high school, in this lesson students perform the play in front of the audience which includes the tasks they completed. By means of the representation, students are brought closer to the reality of the play conventions as well as working on their acting and oral skills, enhancing their self-confidence to present something they have created on their own. After students have finished their representation, they will complete the *What I have learned* column from the KWL chart they started filling in during the first lesson. This way, the teacher can assess what they have learned as well as changing some aspects

of the Project if the results are unexpected or not in line with the expected learning outcomes. This reflective teaching will therefore improve the Project for future implementation.

#### 4.2. Evaluation and assessment of the Project and the tasks

Students will be assessed both as a group and individually by the teacher when they present their final projects by means of a rubric designed for this particular Project, in which several elements such as the participation in class or the completion of the task are part of the final mark (See Appendices). Since the main aim of the Project is to enhance mental processes in students by means of a task-based approach, I decided to evaluate the tasks hand in hand with other relevant aspects in the rubrics I designed for that purpose, as the processes in creating the tasks are what interested me the most. Also, the teacher will keep track of every day's progress or difficulties in the Project and will present these ideas in a diary so that some aspects of the teaching process can be changed or improved for the next courses. Apart from this, the teacher will have to take into account the KWL chart to check the teaching and learning process throughout the Project, paying special attention to what students claim they have learned.

In order to check if students have understood the main ideas of the lesson, the teacher will use CCQs (Concept Checking Questions), which also helps keeping an active atmosphere of work so as to engage students in the activities. Regarding the policy on error correction, it must be taken into account that it always depends on the particular context and students, but making mistakes is a natural part of the learning process. Still, aiming at self-correction as well as correcting mistakes automatically are useful types of feedback, and thus the ones used by the teacher, since errors can sometimes be used as an opportunity to re-teach and make students reflect. However, the teacher must also take into consideration too much correction can lead to the malfunction of the activities if frequently interrupted, disrupting students' fluency.

## **V. CONCLUSIONS AND LIMITATIONS**

This Project has been contextualized within the reality of IES Pedro de Luna and the current curricula. It has focused on enhancing cognitive processes and fluency among students through the use of an adaptation of Shakespeare's play *Romeo and Juliet*. The play was selected in order to commemorate the four hundredth anniversary of the playwright's death and its use has been considered to motivate *Humanidades* students. Literature in this Project is used as a way to raise awareness of the conflicts in the play, since one of the objectives is to use students' past experiences and critical thinking to resolve the conflicts represented in *Romeo and Juliet*, making them identify with the play.

The selection of Shakespeare's play *Romeo and Juliet* presents the opportunity to implement the use of literature, cognitivism and a task-based language teaching approach in a class of 1<sup>st</sup> Year *Bachillerato* students. Although the use of the original version would have been ideal, the adaptation of the play has been selected because it offers comprehensive input for students while including original quotes from the original play. A positive relationship between the teaching of language and the teaching of literature has been therefore drawn by means of the theoretical framework proposed in this Master's Dissertation. It has been argued that cognitive processes in language learning are enhanced by the use of literature. These processes are applied to this task-based Project, which understands task as a workplan that uses real language and enhances cognitive processes, thus improving students' communicative competence.

The lessons have been designed to incorporate the three above mentioned theories –literature in language teaching, mental processes in cognitivism and task-based teaching– as well as to draw attention to the theatrical conventions of the play and to trigger creative thinking in students. Moreover, the lessons also account for different learning styles by relying on the idea of multiple intelligences and thus combining multimodal activities and tasks.

The main limitation of the Project is that it has not been implemented<sup>7</sup> during the *Prácticum* period. Time constraints made it impossible, as well as the fact that the lessons I taught necessarily had to follow the syllabus proposed by my mentor. However, the Project is very much related and in line with what was done in IES Pedro de Luna during my teaching placement, as several plays such as *A Midsummer Night's Dream* and a version of *Shakespeare in Love* were rehearsed and performed by students. In that sense, the Project is perfectly contextualized and will be implemented in the following course 2016/2017 at the high school.

Evaluation is a very complex aspect when working with the use of tasks. The main aim of the Project is to focus on enhancing mental processes in students and on improving their communicative competence. The assessment of the Project as a whole, and in particular the four tasks that I had assigned to the different groups, is a complicated process. The tasks were finally considered to be best evaluated by means of rubrics which included other relevant aspects, such as participation or use of ICT's (See *Evaluation and marking criteria for the Project* and *Evaluation criteria for the specific tasks* in Appendices).

All in all, this Project aims to reinforce the already acquired English skills in bilingual students. The objective is not to teach them particular forms of the language or to review structures, as they are already proficient and fluent enough in this area. The Project is more ambitious as it is designed for a class that will not need the teacher's aid so much, just some instructions and models to be followed in their cooperative groups. In this sense, they will also have to rely on each other to complete the tasks, and they will have to trust their classmates' work as everything is to be integrated in the final performance. The fact that the Project has been designed in eight lessons may not seem sufficient, but it is my belief that this salient group would have produced incredible results without struggling. However, and for future implementation, the timing will be revised if for any reason the Project appears to be

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<sup>7</sup> The Project was design for a 1<sup>st</sup> Year *Bachillerato* class and it should have been carried out during *Prácticum* III

too challenging in another group with similar characteristics to 1<sup>st</sup> Year *Bachillerato* Bilingual.

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## APPENDICES

### Lessons 1 to 8

LESSON 1: Conflicts at home		Duration: 50 minutes	
<b>Expected learning outcomes</b> → At the end of this lesson students will: <ul style="list-style-type: none"><li>● Identify and offer solutions to a specific conflict between parents and children, using their own knowledge and past experiences.</li><li>● Understand the general idea and the main details of an oral narration about a family conflict.</li><li>● Understand the general idea and the main details of two videos related to William Shakespeare and his play <i>Romeo and Juliet</i>.</li></ul>			
Type and number of activity	Description of activities, teacher actions and talk	Groupings	Timing
Activity 1 → Warm-up to introduce the topic of conflicts in relation with <i>Romeo and Juliet</i> play	Step 1 → The teacher tells students that she is very worried about the present situation in her house. She tells students her ‘problem’ (See materials for lesson 1).	Individually	1’30”
	Step 2 → Teacher begs students to help her with her problem and asks them if they see any solution or if they had ever encountered such a problem in their houses. Students will be provided with a slide in the interactive board about how to express opinions in English. Teacher gives students some time to think of a solution to her problem and to share their experiences.	Pairs	5’30”
	Step 3 → Students share their ideas with the whole class and the teacher writes them on the interactive board. The teacher saves the list and sends it to students	Open class activity	6’

Activity 2 → Introduction of Shakespeare and <i>Romeo and Juliet</i>	Step 1 → The teacher thanks students for their ideas to help her, but she confesses that this didn't actually happen to her the other day, because in fact a similar problem took place long ago in a faraway place. The teacher asks students if they have heard about a famous play by William Shakespeare titled <i>Romeo and Juliet</i> .	Individually	1'
	Step 2 → The teacher explains that her anecdote was based on a scene in the play between Juliet Capulet, her parents and her nurse.	Individually	1'
Activity 3 → William Shakespeare's life video and activities	Step 1 → The teacher explains it has been the 400 <sup>th</sup> anniversary of Shakespeare's death this year and asks students what they know about him.	Open class activity	3'
	Step 2 → The teacher plays the video 'William Shakespeare' to introduce the life of the playwright to students in a more detailed way. Students watch it one time.	Individually	3'
	Step 3 → After watching the video, students get together in pairs and are asked to complete two listening comprehension activities to check the understanding of the video.	Pairs	5'
	Step 4 → Teacher checks the exercises by making students show their laminated pieces of paper with the answers on it. Students are encouraged to draw some similarities between their lives and Shakespeare's.	Open class activity	4'
Activity 4 → <i>Romeo and Juliet</i> 's video and activities	Step 1 → The teacher introduces Shakespeare's <i>Romeo and Juliet</i> asking students to fill in a KWL chart,	Individually and then open class	5'

	<p>leaving the ‘What I learned’ so as to complete it by the end of the project. Students share the first two columns.</p> <p>Step 2 → The teacher introduces Shakespeare’s <i>Romeo and Juliet</i> by means of a more complex video which presents them with a brief but complete summary of the play. The teacher stops the video at 2.47 to make students aware of the inspiration from her anecdote at the beginning of the class.</p> <p>Step 3 → Students complete the exercises handed out by the teacher in pairs, which will be later corrected at home.</p>	activity (sharing)	
		Individually	5’
		Pairs	10’
<b>Materials needed (see Appendices)</b> <ul style="list-style-type: none"><li>- Story about the conflict</li><li>- Interactive board</li><li>- Video ‘William Shakespeare’ and the two listening comprehension activities (handout)</li><li>- Video ‘<i>Romeo and Juliet</i>’ and the comprehension activities (handout)</li><li>- Laminated piece of paper and pens</li><li>- KWL chart (handout)</li></ul>		<b>Homework:</b> Students should fill in the vocabulary box from <i>Romeo and Juliet</i> ’s handout; correct the exercises by the answers sent by the teacher through email and think about the discussion that appears in the aforementioned handout.	
<b>Notes on lesson:</b> <ul style="list-style-type: none"><li>○ The anecdote should sound natural, so that steps 1 and 2 in Activity 1 engage students to find a solution to the conflict.</li><li>○ If necessary, the videos played in this lesson can be seen with subtitles, but because of the characteristics of this bilingual group subtitles should not be necessary for them to understand the video.</li><li>○ The teacher should use the KWL chart to assess what students know about the play and to check their expectations.</li></ul>			

LESSON 2: Focusing on conflicts		Duration: 50 minutes	
<b>Expected learning outcomes</b> → At the end of this lesson students will: <ul style="list-style-type: none"><li>● Identify the main conflicts that appear in <i>Romeo and Juliet</i>.</li><li>● Relate and compare the conflicts in <i>Romeo and Juliet</i> to contemporary ones.</li><li>● Use graphic organizers to draw comparisons and differences between the conflicts.</li></ul>			
Type and number of activity	Description of activities, teacher actions and talk	Groupings	Timing
Activity 1 → Warm-up to start the topic of the conflicts in <i>Romeo and Juliet</i>	Step 1 → Teacher reminds students the two questions from the discussion and students give and share their opinions. The teacher also emphasizes that this play is still relevant because it presents conflicts that happen nowadays.	Open class activity	10'
	Step 2 → Teacher explains that there is a turning-point in the play when Romeo does not receive the letter and she plays another video for students to see this moment but with cartoons.	Individually	5'
Activity 2 → Students identify the conflicts in the play and compare them to their own	Step 1→ Taking into account the charts of what they know about the play, and the two videos they have watched, students get in groups and write down the conflicts they have identified in the play (they should use the list the teacher sent to them in the first lesson).	Cooperative groups of 4 students	10'
	Step 2 → After identifying them, students write them down in the Venn's diagram comparing them to the modern conflicts they have or could encounter (they could also write the ones that worry them: studies, work, etc.). If they are also contemporary conflicts, they should	Cooperative groups of 4 students	10'

	be written in the juxtaposed area of the diagram. Step 3 → Students choose a spokesperson to present the Venn's diagram to the rest of the class with the conflicts they have identified and the ones they have found in common or completely dissimilar.	Cooperative groups of 4 students	15'
<b>Materials needed</b> <ul style="list-style-type: none"><li>- Venn's diagram (handout)</li><li>- Video '<i>Romeo and Juliet</i>' for kids</li></ul>		<b>Homework:</b> No homework	
<b>Notes on lesson:</b> <ul style="list-style-type: none"><li>○ The groups are organized in 4 and there should be a spokesperson to tell the class about the group's ideas.</li><li>○ Activity 2, step 2: The teacher will provide a cheatsheet with some conflicts if necessary. The teacher can also use it as guidance for some groups.</li></ul>			

<b>LESSON 3:</b> The tasks		<b>Duration:</b> 50 minutes	
<b>Expected learning outcomes</b> → At the end of this lesson students will: <ul style="list-style-type: none"><li>● Discover <i>Romeo and Juliet</i> in a broader way to get an idea of the play as a whole.</li><li>● Make use of linguistic resources to understand an adapted version from <i>Romeo and Juliet</i>.</li><li>● Organize them efficiently and autonomously in cooperative groups in order to carry out the tasks assigned by the teacher.</li></ul>			
<b>Type and number of activity</b>	<b>Description of activities, teacher actions and talk</b>	<b>Groupings</b>	<b>Timing</b>
Activity 1 → Presentation of the tasks	Step 1 → The teacher explains that after having a look at the turning-point and conflicts in the play, students are going to work on an alternative ending or the creation of a missing element in the play (such as the content of the letter) or one proposed by the teacher.	Individually	5'

	<p>Step 2 → The teacher explains they will work in groups of four people and that they will have to choose one final product each (out of the four possible). The teacher explains that these tasks will be incorporated to the adapted version they will all represent in the last lesson and briefly explains them.</p> <p>Step 3 → Students form the groups (5 groups of 4 students each, 2 groups working on task number 4) and they choose the tasks they prefer to work on together. The teacher writes down the members of the groups.</p>	Individually	10'
		Cooperative groups of 4 students	10'
Activity 2 → Location of the tasks in the play	<p>Step 1→ Students read the play (without being assigned the role they will perform yet) out loud and the teacher stops at the key moments to explain the specific tasks each group has to work on, so that they know where in the play it will be located. The students that work on the presentation will perform at the beginning so as to introduce the author and the play.</p>	Cooperative groups of 4 students	25'
<b>Materials needed</b>  - <i>Shakespeare's Romeo and Juliet for Kids</i> (14-18+ Actors version)		<b>Homework:</b> Students have to re-read and listen to <i>Romeo and Juliet</i> and decide the role they want to perform (there are 18 roles and two students will be presenting the presentation) and start thinking about their tasks.	
<b>Notes on lesson:</b> <ul style="list-style-type: none"><li>○ Activity 1, Step 2: Since one of the tasks is more ambitious, that is, the rewriting of the ending, this task will be done by two groups, but they will create two different endings.</li><li>○ Activity 1, Step 3: Given the characteristics and age in this group, they should be able to organize themselves. If necessary, the teacher could form the groups.</li><li>○ Activity 2, Step 1: Even though literature is not being studied per se for this</li></ul>			



particular project, students need some sort of readable material so as to get the whole idea of the play. The main focus is not on reading comprehension but on activating their creative minds to develop coherent tasks.

- In order to give students some scaffolding with the pronunciation of the play, the English language assistant will record the play so that students can listen to it.

LESSON 4: Preparation of <i>Romeo and Juliet</i>		Duration: 50 minutes	
<b>Expected learning outcomes</b> → At the end of this lesson students will: <ul style="list-style-type: none"><li>• Learn some theatrical conventions in order to perform <i>Romeo and Juliet</i>, working on dramatism and intonation mainly.</li><li>• Work autonomously with the support of some websites and the monitoring of the teacher on their tasks.</li></ul>			
Type and number of activity	Description of activities, teacher actions and talk	Groupings	Timing
Activity 1 → Parts of the play are given out and the first rehearsal takes place (reading out loud)	Step 1 → Students tell the teacher the role they want to perform so that they are written down. If several students wanted to have the same role, they would have to read few lines of the actor so do a sort of audition and the class would decide.	Individually	20'
	Step 2 → Students read the play (being assigned the role they will perform) out loud and the teacher corrects their pronunciation and tone if necessary.	Whole class activity	30'
<b>Materials needed</b> <ul style="list-style-type: none"><li>- <i>Shakespeare's Romeo and Juliet for Kids</i> (14-18+ Actors version)</li><li>- Online resources to work on their tasks</li></ul>		<b>Homework:</b> Students have to keep reading their <i>Romeo and Juliet</i> parts and work on their tasks autonomously in their groups, to present the teacher with the first ideas having a look at the examples selected by the teacher via email (links to the models)	
<b>Notes on lesson:</b> <ul style="list-style-type: none"><li>○ In Activity 1, step 1, students are believed to be mature enough not to argue</li></ul>			

over the repartition of the roles. Otherwise, the teacher would have to give them out. Likewise, there are two students with no role, as they will be presenting the presentation tasks, so in this activity, they will read the stage directions.

LESSON 5: First drafts		Duration: 50 minutes	
Expected learning outcomes → At the end of this lesson students will: <ul style="list-style-type: none"><li>• Work together and share ideas to give shape to their tasks, being able to include them in a coherent way inside the written play.</li><li>• Work autonomously taking decisions, just following some directions from the teacher.</li></ul>			
Type and number of activity	Description of activities, teacher actions and talk	Groupings	Timing
Activity 1 → Students work in their tasks in their groups	Step 1 → Students will work on their tasks in groups so as to work autonomously while the teacher monitors the groups and gives them some extra guidance if necessary.	Cooperative groups of 4 students	50'
Materials needed <ul style="list-style-type: none"><li>- Laptops</li><li>- Online resources to work on their tasks</li><li>- <i>Shakespeare's Romeo and Juliet for Kids</i> (14-18+ Actors version)</li></ul>		Homework: Students will finish their tasks as homework so that they are sent to the teacher to be corrected. The teacher will 'add' the tasks to the play and send students the script so that they start reading it	
Notes on lesson: <ul style="list-style-type: none"><li>○ The scaffolding provided by the teacher can be found in the Appendices.</li></ul>			

<b>LESSON 6: Rehearsal</b>	<b>Duration:</b> 50 minutes
<b>Expected learning outcomes</b> → At the end of this lesson students will: <ul style="list-style-type: none"> <li>• Work on the play including their tasks and the ones of their classmates and to perform their lines the best way possible.</li> </ul>	

Type and number of activity	Description of activities, teacher actions and talk	Groupings	Timing
Activity 1 → Rehearsal of the project	Step 1 → Students will rehearse the presentation of the play and the play itself (using the script) and every student will try to improve their own performance and the rest. Students will wear the appropriate costumes and decide what atrezzo to use.	Whole class activity	50'
<b>Materials needed</b>  - <i>Shakespeare's Romeo and Juliet for Kids</i> (14-18+ Actors version)		<b>Homework:</b> To rehearse their individual parts at home and try on the costumes provided to make sure they fit fine	
<b>Notes on lesson:</b> <ul style="list-style-type: none"><li>○ Since the High School has a Theatrical company, costumes and atrezzo will be borrowed for <i>Romeo and Juliet</i></li><li>○ The teacher will monitor the rehearsal</li></ul>			

<b>LESSON 7:</b> Rehearsal with costumes and atrezzo		<b>Duration:</b> 50 minutes	
<b>Expected learning outcomes</b> → At the end of this lesson students will: <ul style="list-style-type: none"><li>• Work on the play including their tasks and the ones of their classmates and to perform their lines the best way possible.</li><li>• Make the lines of the play their own, as well as performing as natural as possible and without reading from the script.</li></ul>			
Type and number of activity	Description of activities, teacher actions and talk	Groupings	Timing
Activity 1 → Last rehearsal of the play	Step 1 → In this rehearsal, students shouldn't read from the script and should also decide the way they are going to appear and disappear from stage, as well as deciding what music to play (if any) for transition between scenes.	Whole class activity	50'

<b>Materials needed</b> <ul style="list-style-type: none"> <li>- <i>Shakespeare's Romeo and Juliet for Kids</i> (14-18+ Actors version) + students' tasks</li> </ul>	<b>Homework:</b> To rehearse their individual parts at home
<b>Notes on lesson:</b> <ul style="list-style-type: none"> <li>○ The teacher will monitor the rehearsal</li> </ul>	

LESSON 8: The performance		Duration: 50 minutes	
Expected learning outcomes → At the end of this lesson students will: <ul style="list-style-type: none"><li>Perform the play in front of the audience including their tasks and the ones of their classmates.</li></ul>			
Type and number of activity	Description of activities, teacher actions and talk	Groupings	Timing
Activity 1 → Performance of <i>Romeo and Juliet</i>	Step 1 → Students will perform the play in front of other classmates and teachers	Whole class activity	40' approx.
Materials needed <ul style="list-style-type: none"><li>Costumes, music and some make up for the performance</li><li>KWL chart</li></ul>		Homework: No homework	
Notes on lesson: <ul style="list-style-type: none"><li>The performance of the play itself should take around 30 minutes, but the timing for the initial presentation and the changes in the different scenes should finally require almost the entire class period.</li><li>After students have finished their representation, they will complete the What I have learned column from the KWL chart they did at the beginning of the project.</li></ul>			

### Evaluation and marking criteria for the Project

CRITERIA	Very poor 1/1,5/2/2,5	Poor 3/3,5/4/4,5	Fair 5/5,5/6/6,5	Good 7/7,5/8/8,5	Excellent 9/9,5/10
Participation in class 10%					
Active use of acquired and previous knowledge 5%					
Use of digital and communication technologies 5%					
Homework 10%					
Group completion and language use of the task selected 40%					
Performance of the play 20%					
Attitude and personal initiative for the learning process 10%					

### Evaluation criteria for the specific tasks

Informal Letter Features	Scale
Task completion: number of words and specific instructions	1 2 3 4 5
Letter features: layout (beginning and ending); structure and paragraphs; style/register (informal language: e.g., contracted verb forms, phrasal verbs, single-word exclamations, intensifiers)	1 2 3 4 5
Content: Making your letter (adjectives & adverbs)	1 2 3 4 5
Accuracy and range of grammar & vocabulary (specific vocabulary)	1 2 3 4 5

Presentation Features	Scale
Task completion: Title and instructions (number of words, integration of words given).	1 2 3 4 5
Structure (setting scene, events, complication of events, resolution) & sequence (linking words and past tenses).	1 2 3 4 5
Content: Making your presentation interesting (use of techniques, adjectives & adverbs); characters and events.	1 2 3 4 5
Accuracy and range of grammar & vocabulary (specific vocabulary) and fluency	1 2 3 4 5

<b>Sonnet Features</b>	<b>Scale</b>
Task completion: Title and instructions (number of words, integration of words given).	1 2 3 4 5
Structure (setting scene, events, complication of events, resolution) & sequence (linking words and past tenses).	1 2 3 4 5
Content: Making your poem interesting (use of techniques, adjectives & adverbs); characters and events.	1 2 3 4 5
Accuracy and range of grammar & vocabulary (specific vocabulary)	1 2 3 4 5

<b>Theatrical Script Features</b>	<b>Scale</b>
Task completion: Dialogs and stage directions (number of words, integration of words given).	1 2 3 4 5
Structure (setting scene, events, complication of events, resolution) & sequence (linking words and past tenses).	1 2 3 4 5
Content: Making your script interesting (use of techniques, adjectives & adverbs); characters and events and being it a good ending to the play	1 2 3 4 5
Accuracy and range of grammar & vocabulary (specific vocabulary)	1 2 3 4 5

### Checklist to check students' performance

Categories from 1 to 4:      1= weak      2=good      3=very good      4=excellent					
Student's names and group number	Volume and Speed	Content	English	Interaction	Observations

## **Materials for the lessons**

### **LESSON 1**

#### **Activity 1:**

Well, I was home the other day when my parents came into my room with my sister all of a sudden. I have been going out with a charming man for a little while, but they don't know about it – I don't like talking about my private life. I freaked out when the three of them told me that it was about time for me to get married and that they had found the perfect candidate. You know, my family is into this 'traditional' early wedding stuff. Of course, I think I am too young to get married and I don't want to break up with my special friend now. But my parents want me to have a 'fine husband' and my father got really angry at me when I refused to meet this guy. My father then said I would go on a date with him, even if he had to take me there by force. I couldn't believe it! My mother and my sister were on his side too, and refused to help me because they think this match is a perfect one and that I will be happy with him. What am I supposed to do now? I don't want to marry anyone I don't like so this creates a conflict in my house.

How to express opinion in English

- In my experience...
- As far as I'm concerned...
- In my opinion...
- I'd say that...
- I believe that...
- I think that...

### Activity 3:

Shakespeare's life video (3 minutes) and exercises retrieved from the British Council's webpage

<http://learnenglishkids.britishcouncil.org/en/short-stories/william-shakespeare>

#### What's the order?

Watch the video and put the sentences in order.

	He worked in London as an actor and then started writing plays.
	Three years later he married Anne Hathaway and they had three children.
1	William Shakespeare was born in 1564 in Stratford-upon-Avon, in England.
	His plays and poetry are still popular today.
	In 1593 theatres were closed because of the plague, so he started to write poems.
	William left school when he was 14 or 15.
	He died when he was 52 on 23 April 1616.
	He helped build a new theatre called The Globe, which opened in 1599.
	Sometime before 1590 he left Stratford and went to London.
	He wrote at least 38 plays, and was rich and famous.

#### Choose the answer!

Read the sentences. Circle the correct answer.

- William Shakespeare had \_\_\_\_\_ brothers and sisters. **six / seven / eight**
- He had a daughter and \_\_\_\_\_, a boy and a girl. **sons / friends / twins**
- In London, he helped build a \_\_\_\_\_ called The Globe. **theatre / school / library**
- The Globe was \_\_\_\_\_. **round / square / long**
- The Globe had space for \_\_\_\_\_ people. **2000 / 3000 / 4000**
- Musicians made special \_\_\_\_\_ to make it more exciting. **food / noises / pictures**
- All the characters were played by \_\_\_\_\_ and boys. **children / women / men**
- He wrote comedies, tragedies and \_\_\_\_\_ plays. **geography / science / history**
- He wrote at least \_\_\_\_\_ plays. **35 / 38 / 41**
- He invented lots of new English \_\_\_\_\_ and expressions. **words / letters / sounds**



Activity 4:

KWL chart

Topic \_\_\_\_\_ date \_\_\_\_\_

<u>Know</u> What I <i>think</i> I know	<u>Wonder</u> What I <i>want</i> to know	<u>Learn</u> What I <i>learned</i>

mywarriorkids.com

*Romeo and Juliet*'s video for teens with activities (cartoons and narrator) and exercises adapted from:

<https://learnenglishteens.britishcouncil.org/uk-now/literature-uk/shakespeare-romeo-and-juliet>

## The Story of *Romeo and Juliet*

Have you seen the film? The 1996 film version of *Romeo and Juliet* was a huge success and people love the story just as much today as when the play was first published in 1597.

In the Italian city of Verona, two families hate each other. Romeo is from the Montague family and Juliet is a Capulet, but they fall in love at first sight. This is their tragic love story.



Do the preparation task first. Then watch the video and do the exercises to check your understanding.

### Preparation

Match the vocabulary with the correct definition and write a–h next to the numbers 1–8.

1. to take place	a. to really want something
2. to step in	b. to happen
3. to be keen for something	c. wearing different clothes so that people don't know who you are
4. lifeless	d. a minister of the church who performs ceremonies, like marriage
5. in disguise	e. to get involved
6. poison	f. space under the ground or inside a stone building to bury a dead person
7. a priest	g. dead
8. a tomb	h. a substance that causes illness or death

1. Reordering: Write a number (1–7) to put these events from the story in order.

- Romeo and Juliet secretly get married. ....
- Juliet wakes up, sees Romeo dead and kills herself. ....
- Romeo thinks Juliet is really dead. He takes poison. ....
- Romeo and Juliet meet and fall in love. ....
- Juliet takes a drug to make people think she's dead. ....
- The Montagues and the Capulets hate each other. ....
- The two families make peace. ....

2. Multiple choice: Circle the best answer to these questions.

1. The Montagues and the Capulets hate each other so much that they ...
  - a. don't speak to each other.
  - b. fight whenever they meet.
  - c. play horrible tricks on each other.
2. The Capulets organise a party to ...
  - a. introduce their daughter to a possible husband.
  - b. introduce Juliet to the Montagues.
  - c. celebrate Juliet's fourteenth birthday.

3. Romeo and his friends ...
  - a. watch the party from a safe distance.
  - b. plan to cause trouble at the party.
  - c. go to the party in disguise.
4. When Romeo and Juliet meet ...
  - a. they fall in love immediately.
  - b. they don't like each other at first.
  - c. Juliet doesn't feel the same way as Romeo.
5. Romeo and Juliet go to a priest called Friar Lawrence to ...
  - a. get advice.
  - b. ask him to persuade their families to make peace.
  - c. get married.
6. Romeo kills Tybalt because ...
  - a. Tybalt wants to stop him seeing Juliet.
  - b. Tybalt is planning to kill Romeo.
  - c. Tybalt kills Romeo's best friend.
7. Juliet's parents are angry because ...
  - a. she won't marry Count Paris.
  - b. they think she is too friendly with the Montague family.
  - c. they find out about the secret wedding.
8. Friar Lawrence says he will help Juliet by ...
  - a. helping her to escape with Romeo.
  - b. giving her a drug to make people think she's dead.
  - c. talking to her parents.
9. The plan goes wrong because ...
  - a. Romeo doesn't get Friar Lawrence's message.
  - b. the drug is too strong.
  - c. Juliet's family don't believe that she is dead.
10. Romeo drinks poison because ...
  - a. he thinks Juliet doesn't love him.
  - b. he knows he has brought shame on his family.
  - c. he thinks Juliet is dead.
11. When Juliet wakes up ...
  - a. she realises she's trapped in the tomb.
  - b. she commits suicide.
  - c. she shouts for help.
12. In the end, the Montagues and the Capulets ...
  - a. are united by their loss and make peace.
  - b. continue fighting until they are all dead.
  - c. think the tragedy is Friar Lawrence's fault.

<b>Discussion</b>
Are Romeo and Juliet's deaths just a tragic accident? If not, who is responsible?
Do you think the story of Romeo and Juliet is relevant to life today? Think of some examples.
<b>Vocabulary Box</b> Write any new words you have learnt in this lesson.

## Answers to Romeo and Juliet – exercises

### Preparation

- |      |      |
|------|------|
| 1. b | 5. c |
| 2. e | 6. h |
| 3. a | 7. d |
| 4. g | 8. f |

### 1. Check your understanding: reordering

3. Romeo and Juliet secretly get married.
6. Juliet wakes up, sees Romeo dead and kills herself.
5. Romeo thinks Juliet is really dead. He takes poison.
2. Romeo and Juliet meet and fall in love.
4. Juliet takes a drug to make people think she's dead.
1. The Montagues and the Capulets hate each other.
7. The two families make peace.

### 2. Check your understanding: multiple choice

- |      |       |
|------|-------|
| 1. b | 7. a  |
| 2. a | 8. b  |
| 3. c | 9. a  |
| 4. a | 10. c |
| 5. c | 11. b |
| 6. c | 12. a |

## LESSON 2

### Activity 1:

Video for kids with activities (childish cartoons) 3:27

<https://learnenglishkids.britishcouncil.org/en/short-stories/romeo-and-juliet>

### Activity 2:

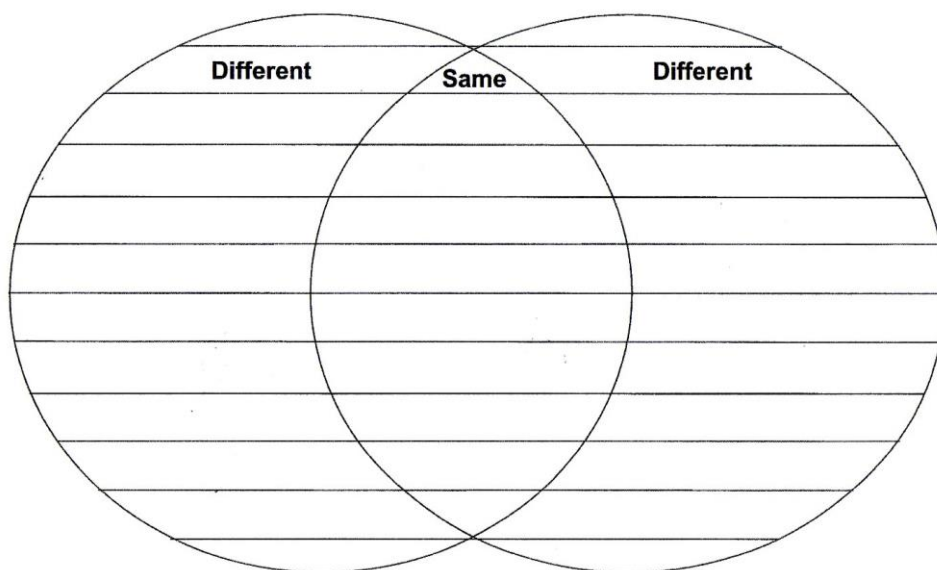
Possible conflicts

- Juliet parents want her to marry Paris (conflict between parents and children)
- Capulets and Montagues have been fighting for years (raised to hate the other members of the family).

- There are some conflicts regarding trust too (nurse positioning on parents' side, parents forcing kids to marry against their will, etc.)
- Romeo killing out of revenge (conflict with Tybalt).
- Romeo and Juliet falling in loving and belonging to the quarreling families.
- The letter from Friar Lawrence saying Juliet is not really dead never arrives and so Romeo thinks she is dead.
- Inner personal conflicts in both the characters of Romeo and Juliet, because they love each other though they should be enemies.

### Venn Diagram

**Topic:** CONFLICTS IN ROMEO AND JULIET VS MODERN CONFLICTS



### LESSON 3

#### Activity 2:

*Shakespeare's Romeo and Juliet for Kids (14-18+ Actors version) by Kelso (2009)*

## **LESSON 4**

### **Activity 1:**

*Shakespeare's Romeo and Juliet for Kids* (14-18+ Actors version) by Kelso (2009)

### **Homework:**

#### Play

[https://www.youtube.com/watch?v=DUxXdR\\_RFyU](https://www.youtube.com/watch?v=DUxXdR_RFyU)  
<https://www.youtube.com/watch?v=KrbY043NT5U>  
<https://www.youtube.com/watch?v=9UwWkdb1fao>

#### Letter

<http://www.elizabethan.org/compendium/56.html>  
<http://www.yourlifeyourvoice.org/Pages/tip-letter-to-your-parents.aspx>

#### Sonnet

<http://www.dummies.com/how-to/content/writing-a-sonnet.html>  
<http://www.wikihow.com/Write-a-Sonnet-Like-Shakespeare>

#### Presentation

[https://prezi.com/igml0f6qs\\_u3/copy-of-william-shakespeare/](https://prezi.com/igml0f6qs_u3/copy-of-william-shakespeare/)  
<https://prezi.com/9bfuxcctk4gg/romeo-and-juliet-elastic-time-theme-poster/>

## **LESSON 5**

#### Play

[https://www.youtube.com/watch?v=DUxXdR\\_RFyU](https://www.youtube.com/watch?v=DUxXdR_RFyU)  
<https://www.youtube.com/watch?v=KrbY043NT5U>  
<https://www.youtube.com/watch?v=9UwWkdb1fao>

As scaffolding the teacher could remind students' different aspects, such as:

- Theatrical conventions (stage directions, dramatism, etc.)
- Correct use of language (tenses, word order, etc.)
- Coherence within the play

#### Letter

<http://www.elizabethan.org/compendium/56.html>  
<http://www.yourlifeyourvoice.org/Pages/tip-letter-to-your-parents.aspx>

As scaffolding the teacher could remind students' different aspects, such as:

- Written conventions (use of appropriate language, clear structure, etc.)
- Correct use of language (tenses, word order, etc.)
- Coherence within the play

Sonnet

<http://www.dummies.com/how-to/content/writing-a-sonnet.html>

<http://www.wikihow.com/Write-a-Sonnet-Like-Shakespeare>

As scaffolding the teacher could remind students' different aspects, such as:

- Poetical conventions (use of adjectives, rhyme, etc.)
- Correct use of language (tenses, word order, etc.)
- Coherence within the play

Poster

[https://prezi.com/igml6f6qs\\_u3/copy-of-william-shakespeare/](https://prezi.com/igml6f6qs_u3/copy-of-william-shakespeare/)

<https://prezi.com/9bfuxcctk4gg/romeo-and-juliet-elastic-time-theme-poster/>

As scaffolding the teacher could remind students' different aspects, such as:

- Written conventions (use of appropriate language, clear structure, etc.)
- Correct use of language (tenses, word order, etc.)
- Coherence within the play