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Creative Writing and Its Benefits in the EFL Classroom

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1. Introduction.

This Master's Dissertation introduces and critically comments on a didactic proposal that consists of a Learning Unit entitled "Literature and Identity", which has been designed to be implemented in a specific group of students in the last year of Secondary education (4th E.S.O.) with the purpose of creating the conditions for significant positive change in EFL¹ methodology at this Education Stage. This Learning Unit highlights the use of literature as the basic educational tool to generate meaningful content and design different activities to promote the target learners' acquisition of the L2. Within the wide range of literary genres, this unit uses a piece of young adult fiction that deals with the topic of identity, which is a potentially engaging subject matter for teenage students and which will help them to develop their linguistic competences as well as their personal skills. After analysing the context in which this unit would be implemented and the specific necessities of the target group, this Learning Unit introduces an innovative project of creative and collaborative writing that is the core of the whole learning process and aims at improving students' main problems and difficulties when writing in English.

In order to thoroughly explain my didactic proposal, I am going to start my discussion by highlighting what I consider the main objectives of this Learning Unit to be as well as its contributions to the students' learning process. As this didactic proposal has been designed taking into account the learning necessities of a specific group of students, I am going to justify my Learning Unit according to these needs. Moreover, as I have used specific didactic resources such as literature and creative writing, I will review the relevant literature, together with the curricular guidelines that justify the use of these learning materials in the EFL classroom.

Therefore, I am going to outline the benefits of using literature written in English in order to teach this language in Secondary education. My intention is to support my Learning Unit with a brief literary review that identifies literature as an effective vehicle to teach English as a Foreign Language because "literature offers several benefits to ESL classes. It can be useful in developing linguistic knowledge, both on a usage level and a use level" (McKay, 1986, p.193). As I have already mentioned, I have used a piece of young adult fiction because it is, by far, the most

¹ EFL: English as a Foreign Language.

engaging literary genre when working with teenagers. Hence, I am going to justify the use of young adult fiction by means of explaining its contributions to the EFL curriculum since it “has the potential to broaden adolescents’ vision of self and the world, providing an avenue for reflection and a means for personal development” (Groenke & Scherff, 2010, p.12).

As the main innovation in my Learning Unit is a creative and collaborative group writing project, I am going to explain why creative writing is an advantageous technique to improve students’ writing skills. This writing process, which is quite different from formal composition, helps students to know themselves and to express their own feelings, emotions and ideas. As Smith (2013) points out, “while poems, stories and songs may begin as externally motivating tasks set by the teacher, it is my experience that the innate human drive to expression, that is, to literary expression, frequently takes over” (p.17). This means that, as students have the opportunity to learn by expressing their thoughts, the writing process turns into an intrinsically motivating activity that is innately linked to the communicative necessity of human nature. Moreover, students have the opportunity to share their ideas and thus, my intention is to highlight the general principle of learning by sharing, which is, according to Jack Richards (2016), one of the main cores of Current Communicative Language Teaching (p.23). Therefore, the creative and collaborative writing technique helps to develop individual self-confidence and group cohesion, which are two specific motivational components identified by Zoltán Dörnyei (1994, p.280).

After providing this theoretical background, I am going to develop a thorough critical analysis of my Learning Unit, explaining in detail its curricular relevance. Moreover, I am going to analyse the different activities designed, discussing their relevance and adequacy within the Learning Unit and justifying them with the previously explained theoretical background. As the creative and collaborative writing project is the real innovation and the core of this Learning Unit, I will briefly describe and critically comment on it, so as to justify its innovative character and to clarify its advantages for the learning process. Therefore, I consider it relevant to mention the curricular definition of educative innovation, which is considered as “*un proceso estructurado y evaluado que persigue la transformación, mediante las prácticas realizadas, para conseguir la mejora de los resultados en procesos de enseñanza-aprendizaje, y podrá ser fundamentada en prácticas, estudios, experimentaciones o*

investigaciones” (Orden N° 489, 2016, p.12660). In order to finish with this critical analysis, I will mention the different evaluation instruments that I have designed to assess students’ progress as well as the effectiveness of the Learning Unit and the teaching process.

Finally, I will summarize the critical analysis of my Learning Unit, identifying some general conclusions and highlighting the innovative creative and collaborative writing project that supports this didactic proposal. Furthermore, in this final section, I will mention some suggestions for improvement that could be applied when designing a similar Learning Unit for future instruction.

2. Objectives.

In this section, I am going to briefly mention what I consider the main aim of my didactic proposal as well as subsidiary aims that are worthy of mention. In order to contextualise this didactic proposal from the very beginning, it has been designed to be implemented in a specific group of students in the last year of Secondary education (4th E.S.O). The main goal of my proposal is to increase and improve students’ written production in English by means of creative and collaborative writing, which also fosters their motivation, their learning and their language knowledge and skills. This writing process allows students to express freely those ideas that they consider stimulating, which increases their individual self-knowledge and their interest when learning. Moreover, as they are expected to work cooperatively, students constantly share their ideas, which reinforces group cohesion and thus, increases their motivation (Dörnyei, 1994, p.279).

As subsidiary aims of my Learning Unit, I would like to mention the following. First of all, I have designed a curricular Learning Unit in which literature is the main learning tool to provide students with authentic and original input and to help them generate a rich output. The learning contents and the different activities proposed will be generated around a chosen literary piece of young adult fiction that is the novel *Twilight* by Stephenie Meyer (2005). Literature works as a content-generating device that offers students different opportunities to produce a much more natural and efficient

oral or written output, mainly based on their personal ideas and opinions (McKay, 1986, p.197).

Through the use of literature, my Learning Unit aims at fostering inner reflection on personal identity, which is one of the most important principles stated by the Aragonese Curriculum in the general methodological principles for the Secondary Education (*Orden* N° 489, 2016, p.12650). The use of young adult fiction for this purpose is by no means incidental, because this kind of literature usually deals with the questions of personal identity. Hence, students are likely to relate to the experiences and emotions they identify in these literary texts, which pushes a natural output based on their critical thinking and thorough self-reflection (Ortells, 2013, p. 1).

Finally, my Learning Unit aims at using literature as a powerful tool to communicate knowledge, values, thoughts and beliefs. Literature also helps to understand different cultures and living experiences so as to open students' minds to unknown situations. Thus, my Learning Unit contributes to the development of the Social and Civic Competence since, as the curriculum states, *“el uso efectivo de una lengua extranjera supone necesariamente una vision abierta y positiva de las relaciones con los demás, basada en el diálogo y en la cooperación”* (*Orden* N° 489, 2016, p.13125). To sum up, my proposal of Learning Unit aims at increasing students' writing production by means of creative writing, using literature as the basic tool to develop linguistic knowledge and increase students' rich input and output and it also aims at fostering self-reflection on personal identity.

3. Justification, theoretical and curricular framework and methodology.

3.1. Why this Learning Unit?

The idea of this Learning Unit arose from a specific necessity that I could identify through incidental observation in my Practicum. This period allowed me to realise that students in the last year of Secondary education had many difficulties to write in English, since it was especially hard for them to generate ideas and to organise them in a written piece. My innovative proposal consists in developing a project in which students have to write a brief narrative in groups. Through a guided process, students are expected to create a narrative based on their personal ideas and interests and thus,

this written piece is understood as a clear example of creative and collaborative writing that will be used as a proof to assess students' improvement in written production. Therefore, I present a Learning Unit that moves around a final creative writing project that I consider innovative because it may encourage students to express their own ideas, to create a content they consider relevant and interesting and to work cooperatively.

In order to develop this project, I thought about different ways to help students in the process of writing and thus, literature came to my mind. From my point of view, literature is one of the most powerful tools to learn a language since, in a literary text, language is used in a meaningful way and within an authentic context that makes language significant. Thus, literature is useful to develop language skills: it fosters reading for comprehension; it promotes creative thinking, so that it is easier for readers to share opinions and comments; and it is a powerful idea-generating device, developing readers' creativity and facilitating the writing process. In this section, I am going to explain the theoretical background that supports the use of literature and creative writing in EFL curriculum.

3.2. Is literature useful in EFL curriculum?

When designing a Learning Unit that deals with literature, it is important to mention the role of literature in the EFL class. In the last decades, there has been a hot debate as to the benefits of literature when teaching English to non-native speakers and how to incorporate it as a main learning tool in EFL curriculum (Hişmanoğlu, 2005, p.53). Nowadays, the idea that literature is quite beneficial for learning English is widely spread and there is a general agreement among scholars (Brumfit and Carter 1986, Collie and Slater 1987, Hişmanoğlu 2005, Alemi 2011, Ortells 2013 and Chen 2014) about its benefits for the teaching-learning process. Taking into account Spanish legal provisions, the Aragonese Curriculum states that “*las manifestacions culturales de las comunidades de habla inglesa (literatura, música, cine, arte, ...) son fuentes esenciales para la enseñanza y el aprendizaje del inglés*” (Orden N° 489, 2016, p.13126). Thus, there is a generalised intention to claim that “the place of literature as a tool rather than an end in teaching English as a second or foreign language will be unearthed” (Hişmanoğlu, 2005, p.53), because literature is an useful technique for teaching all language skills and the different language areas.

The importance of literature when teaching English stems from the fact that it is not possible to separate literature and language. As Susan Burke and Christopher Brumfit (1986) suggest, “we can never divorce literature entirely from concepts, because we normally use language –the same language that occurs in works of literature– to express concepts” (p.173). Literature is thus understood as a solid container of language from which readers learn different linguistic items within a context. Moreover, as literature is made up of language and language is the main resource to create literature, it would be unreasonable to try to separate them. Therefore, literature should be considered one of the most important didactic resources in EFL curriculum.

Some scholars such as Joanne Collie and Stephen Slater (1987) have pointed out four main reasons why literature is helpful in the language learning process. Firstly, literature is presented as authentic material, which means that “most works of literature are not fashioned for the specific purpose of teaching a language” (Collie & Slater, 1987, p.6). For this reason, it provides readers with rich input, since they are exposed to a genuine and undistorted use of the language as well as to different linguistic conventions like irony and narration (Collie & Slater, 1987, p.6). Secondly, literature promotes a remarkable cultural enrichment. Although literary worlds are usually fictional creations, they represent a vivid context in which different characters are depicted with their mixed thoughts, feelings and ideas. Thus, readers get to know the real world through literature, because “this vivid imagine world can quickly give the foreign reader a feel for the codes and preoccupations that structure a real society” (Collie & Slater, 1987, p.6).

Thirdly, literature also fosters language enrichment. As I have mentioned before, literature is made up of language and for this reason, it is widely accepted as a powerful tool to teach and learn a foreign language. The main advantage of literature is that it “provides a rich context in which individual lexical or syntactical items are made more memorable” (Collie & Slater, 1987, p.7), so readers become familiar with different linguistic elements in a more entertaining way. This facilitates the process of focusing firstly on meaning, rather than on form, allowing students to pay special attention to a functional and contextualised usage of the language. Finally, literature implies a huge personal involvement in the reader. While reading a literary text, the reader has to focus on the different mechanisms of the target language –grammatical system and semantic

system– but s/he also needs to go beyond superficial interpretations. Their process of reading a literary text implies that “the reader begins to ‘inhabit’ the text [...] he or she feels close to certain characters and shares their emotional responses” (Collie & Slater, 1987, p.7). Thus, reading literature implies the reader’s personal implication with the text that leads to different interpretations and even ambiguity. This ambiguity is beneficial in EFL curriculum since, as all possible interpretations are correct, there is no sense of failure when expressing personal ideas, promoting students’ interaction and exchange of opinions.

The readers’ personal implication is related to a specific reading technique: aesthetic reading, which can be defined as “the enjoyment attained by interacting with the text” (McKay, 1986, p.195). In aesthetic reading, readers are expected to relate the fictional world of the text to their personal experience, making judgements about the different characters and situations they interpret, and relating them to similar situations in their lives. Therefore, literature has a relevant role in the EFL curriculum, since it is a linguistic vehicle for illustrating language use, as well as a useful tool to make students reflect on their own experiences, promoting interaction and developing all linguistic skills at the same time (McKay, 1986, p.197). As Alemi (2011) points out, “aesthetic reading can be used not only for reading classes but can be successfully incorporated into writing and speaking classes as well” (p.179). Thus, literature is a useful resource to develop students’ Communicative Competence, which incorporates “all human competences [that] contribute in one way or another to the language user’s ability to communicate” (CEFR, 2001, p.110). As the CEFR² states, the Communicative Competence implies the learners’ ability to use the language in all possible aspects to communicate, which directly implies the development of the four basic language skills. Hence, the Aragonese Curriculum, taking as reference the aforementioned definition provided by the CEFR, states that “*el aprendizaje último de una lengua es que el alumnado alcance de forma progresiva el mayor grado de competencia comunicativa, es decir, que pueda utilizarla para comprender, hablar y conversar, leer y escribir*” (Orden N° 489, 2016, p.13172).

The aesthetic reading technique is a clear example of reading-for-meaning and it is related to extensive reading, that is, readers are not expected to decode every

² CEFR: Common European Framework of Reference for Languages.

linguistic aspect of the text but, instead, they have to focus on the overall meaning it tries to convey (Brown, 2001, p.301). The use of literature as extensive reading has many benefits for EFL students, since it helps to internalise different linguistic items in an unconscious way and to reinforce previously acquired knowledge. This follows some of the most important principles of SLA³ theories since, as Patsy Lightbown (2010) states, “some linguistic features are acquired ‘incidentally’-without intentional effort [...] [and] learners in both classroom and informal environments come to know things that were never the subject of explicit teaching” (p.439). Moreover, literature provides a meaningful context for students as well as a focal point to promote their communicative efforts. What is more, literature works as a motivator that stands for authentic language, moving away from the boring mechanical task of decoding every single aspect of a text.

Literature also helps to develop cognitive learning strategies such as inferencing, that is, “using information in text to guess meaning or new linguistic items, predict outcomes or complete missing parts” (O’Malley and Chamot, 1990, p.43). Thus, literature encourages learners to make inferences by means of understanding different levels of meaning and developing critical thinking skills (Alemi, 2011, p.179). Therefore, aesthetic and extensive reading of literature leads to inferences and personal interpretations, which are key elements to develop students’ critical thinking. As the Aragonese Curriculum states, acquiring a competence in English cultural manifestations is quite necessary because “*esta competencia implica adquirir unos conocimientos básicos de dichas manifestaciones, ser capaces de valorarlas y disfrutarlas, y desarrollar una actitud crítica hacia ellas*” (Orden N° 489, 2016, p.13126). Thus, the incorporation of literature to EFL curriculum is understood as a powerful device to develop students’ academic and personal abilities.

Finally, I would like to briefly explain how literature contributes to the development of the aforementioned Communicative Competence. When talking about learning a foreign language from a communicative perspective, it is unavoidable to mention Richards (2006) and his *Ten Core Assumptions of Current Communicative Language Teaching* (p.22). As Richards (2006) claims, “second language learning is facilitated when learners are engaged in interaction and meaningful communication” (p.22). It means that by using literature in the EFL class, learners not only improve their

³ SLA: Second Language Acquisition.

reading proficiency, but they are also encouraged to reflect on the text and to share their individual perceptions with their classmates, which implies a process of constant interaction and significant communication. Thus, students develop a process of real-life and meaningful communication such as sharing opinions and ideas, which directly prepares them for a real-life usage of the language. At the same time, students face different opportunities to negotiate meaning and notice how language is used, which turns the classroom into a community where learners learn by means of collaboration (Richards, 2006, p.23). Moreover, the use of extensive reading implies reading for pleasure, which directly increases knowledge of the world and implies a positive attitude towards reading skills (Brown, 2001, p.301). Therefore, the use of literature in the EFL classroom contributes to the development of Communicative Competence, that is, the four basic language skills, and to adopt a positive attitude when facing the learning process.

3.3. Is young adult fiction the best subgenre for Secondary education?

Within the literary field, there are many different genres, but I have chosen the novel since it has several benefits for language teaching. Novels usually work as useful educational tools because they offer real life-like settings in which students can identify characters' emotions and thus, they learn from others' reactions and experiences. This implies a process of reflection whereby students have the opportunity to go beyond what is written and think about what is meant, stimulating their imagination and developing critical thinking skills (Hişmanoğlu, 2005, p.11). Once the literary genre is chosen, it is fundamental to look for an appropriate content that can be related to students' interests and needs to promote their learning process. Undoubtedly, young adult fiction is a suitable option since it can work as a motivating source for students of Secondary education, who want to read to discover things about themselves or to satisfy their curiosity about unexplored aspects of life and other peoples' feelings and experiences (Donelson & Nilsen, 1980, p.14).

Twilight is a novel that belongs to the young adult fiction subgenre. It uses the excuse of a love story, which works as an attractive topic for students, to deal with one of the most interesting notions for teenagers: identity. As Patty Campbell (2010) states,

The central theme of most YA fiction is becoming an adult, finding the answer to the question 'Who am I and what am I going to do about it?' No

matter what events are going on in the book, accomplishing that task is really what the book is about, and in the climactic moment the resolution of the external conflict is linked to the realization for the protagonist that helps shape and adult identity (p.485).

This means that young adult fiction works as a guide to help students through the process of creating their future adult identity and for this reason, this subgenre is usually quite appealing for teenagers, who are trying to define themselves. The use of adolescence literature to help students shape their identity is supported by some authors such as Donelson and Nilsen (1980), who highlight the process of moving from childhood to adulthood as a common topic that makes young adult fiction appealing for learners and suitable for language learning (p.31). Moreover, the Aragonese Curriculum highlights the importance of making students reflect on their physical and psychological characteristics as well as on their beliefs, values and thoughts, which are the components that define their personal identity (*Orden* N° 489, 2016, p.12650). The same paper emphasizes the importance of communication and creativity as basic tools to reinforce students' thorough self-reflection and for this reason, the creative and collaborative writing project of my Learning Unit fits well within the curriculum expectations. Moreover, some authors, such as Viljo Kohonen (1993), emphasise the important role of learning languages at school "to support the development of the learner's holistic growth as a person" (p.268). Thus, it is through the use of young adult fiction that uses language as a vehicle of communication that students can develop their personal identity and improve their linguistic competence, which according to the CEFR, incorporates all those elements –such as lexical, grammatical, semantic and orthographic components– that make any language a formal system of great complexity (CEFR, 2001, p.118).

When dealing with identity, this kind of literature is beneficial for students because it usually describes "experiences and emotions they are likely to relate to" (Donelson & Nilsen, 1980, p.9). Adolescent students tend to be interested in the different situations depicted in these literary pieces because they truly know and experience those situations, problems and feelings described. Hence, young adult fiction fosters the aforementioned aesthetic and extensive reading, since it is much easier for students to interact with the text. As students establish a connection with the text, their motivation is likely to increase and they also develop a positive attitude when facing the learning process (Brown, 2001, p.301). Moreover, aesthetic and extensive reading

directly encourages students to speak and thus, students develop different language skills at the same time. Thus, aesthetic and extensive reading has a direct influence on elements such as skills and attitude, which according to Richards (2006), are key elements to develop learners' communicative competence.

When talking about motivation, it is unavoidable to mention Dörnyei and the different motivational components in his well-known motivation framework. Dörnyei (1994) explains the importance for students to be exposed to a content that is related to their needs because this increases their interest and desire to know more, developing intrinsic motivation, which is the central motor for learning (p.277). Moreover, as these interesting topics are presented in a meaningful context for students and not in isolation, the learning process is reinforced since, as Lightbown (2000) explains, "a learner's ability to understand language in a meaningful context exceeds his/her ability to comprehend decontextualized language and to produce language of comparable complexity and accuracy" (p.432). Thus, by providing students with a contextualised and meaningful usage of the language, such as a literary piece of young adult fiction, their ability to understand and acquire a language is noticeably increased.

Finally, I would like to mention one more advantage of young adult fiction in the Secondary education context. As adolescence literature is written for a young audience, the language used tends to be easier than that of other literary pieces, which allows students to progress in their knowledge of the language. According to Krashen's input hypothesis (1982), this progress is only possible when students are exposed to input that is slightly more advanced than their current level of the target language (i+1). Therefore, the use of young adult literature in EFL curriculum is understood as a beneficial tool to foster students' progress in their Communicative competence development.

3.4. Literature and writing: the benefits of creative writing.

As the focal point of my Learning Unit is written production, I would like to thoroughly explain the close relation that links literature and writing. As I have already mentioned, literature works as a powerful device to generate ideas in students' minds and thus, it directly increases their opportunities to produce a rich and interesting written output. Moreover, while reading a text, "students gain familiarity with many features of the written language –[...] the variety of possible structures, the different ways of

connecting ideas– which broaden and enrich their own writing skills” (Collin & Slater, 1987, p.7). Thus, literature has a direct positive effect on students’ writing skills. When using literature as the reading content in EFL curriculum, it becomes the subject matter for students’ writing. It means that students make inferences about the text and they develop their own opinions and ideas, which can be used later as main source for their writings. Once more, the close interaction with the text allows students to think and write creatively and freely, which highlights the benefits of the aesthetic and extensive reading of literature. As Hişmanoğlu (2005) explains, “writing ‘out of’ literature means making use of a literary work as a springboard for composition – creative assignments” (p.59). It means that literature helps students generate ideas easily and thus, it is a useful resource to start a process of creative and free writing.

As can be seen, what I have tried to point out is the production of written output based on students’ personal ideas and interests, which is a technique called creative writing. Before explaining this technique in detail, I would like to explore the notion of Comprehensible Output put forward by Merrill Swain. According to Swain (1985), learners need to pay attention to the form of their output in order to develop their communicative abilities in the L2; if learners just focus on content, there is no advance in the process of learning. It is only when learners focus on both form and content in their output –a kind of production that Swain defines as Comprehensible Output– that they can learn and advance in the L2 to a high standard (Swain, 1985). Thus, creative writing is a technique that offers students the opportunity to produce comprehensible output, since they have to pay attention not only to the content, but also to the form of their writing.

The focus of the project of my Learning Unit is to develop a piece of creative writing. Creative writing can be defined as any kind of writing, fiction or non-fiction, which arises from personal ideas, interests and opinions and that “occurs outside of everyday professional, journalistic, academic and technical forms of writing” (Pelcová, 2015, p.15). This writing technique is especially useful to teach English in Secondary education because “the main focus of creative writing is on self-expression” (Pelcová, 2015, p.15). Thus, students have the opportunity to reflect on inner ideas, developing their self-identity, and they can also write about something that is really meaningful for them. Moreover, students learn by doing, which is a functional perspective of Second

Language Acquisition, since students learn the language as they use it and they use it while learning (Lightbown, 2000, p.9).

Creative writing is very different from formal compositions that are usually required at schools. Instead of asking students to write about a generalised topic in which they are not interested, the main goal of creative writing is to generate a differentiated and personalised written piece since students choose a topic and create a content based on their personal interests and ideas (Wilcoxon, 1999, p.129). Students feel in control of their own learning process, they are also the main producers of the teaching materials they use to learn. Thus, the teacher works as a guide, whereas the learner becomes the centre of the learning process, which emphasises the importance of paying “greater attention on the role of the learner rather than the external stimuli learners are receiving from their environment” (Richards, 2006, p.24). Thus, creative writing puts into practice the current learner-centred approach that is upheld by Communicative Language Teaching.

Although students have to take into account form and structure, in creative writing they “concentrate on generating ideas [...] [and] then focus on what is most of interest among the ideas produced” (Wilcoxon, 1999, p.137). Therefore, creative writing is also related to risk-taking, since it encourages students to “play with the language and explore ways of putting words together [...] but also to explore feelings and ideas they might not otherwise dare to utter” (Wilcoxon, 1999, p.129). As risk-taking is usually considered an appropriate attitude related to successful language learning, it can be concluded that creative writing should be incorporated in the EFL curriculum, because it promotes students’ self-reflection and increases quality written production as well as other linguistic skills. Moreover, creative writing can be related to the notion of setting optimal challenges, which is a rich source of stimulation and motivation in learners (in Dörnyei, 1994, p.276).

Creative writing should have a place in the EFL classroom because, as the Aragonese Curriculum states in its methodological principles to teach English in Secondary education, “*el diseño de actividades creativas puede conseguir actitudes que generen curiosidad [y] favorezcan la adquisición de nuevos aprendizajes*” (Orden N° 489, 2016, p.13127). Therefore, by means of generating a meaningful content, students are also offered the opportunity to explore new vocabulary and different forms of

expressions, enriching their general knowledge of the language. Moreover, creative writing develops critical thinking and increases self-knowledge, two important factors that lead to personal interest, one of the key motivational components according to Dörnyei (1994).

Undoubtedly, the best way to take as much profit as possible from creative writing is by making it cooperative and collaborative, as it can be seen in the project of my Learning Unit. The importance of cooperation and collaboration in class is explained by Richards (2006), who highlights “the social nature of learning” (p.25), that is, “learning is not an individual, private activity, but a social one that depends upon interaction with others” (p.25). Thus, the use of cooperative learning and its benefits are clearly identified as one of the most important tools for teaching English. The importance of cooperative learning is also mentioned in the methodological principles of the Aragonese Curriculum that highlights “*la combinación de diversos agrupamientos, priorizando los heterogéneos sobre los homogéneos, valorando la tutoría entre iguales y el aprendizaje cooperativo*” (Orden N° 489, 2016, p.12651). As I am going to explain in the next section, my activities promote collaborative learning and group work and it is the final project that exemplifies the main principles of cooperative learning established by Kagan (1994).

In order to develop a creative piece of writing in groups, students are expected to constantly share their personal ideas, opinions and comments and finally, they have to reach a group agreement. Therefore, the first step that leads to successful creative and collaborative writing is students’ interaction, which develops speaking skills and consequently, their Communicative Competence. Communicative Competence is, according to the Curriculum, the most important objective that students need to develop and achieve progressively to control a language in all its dimensions (Orden N° 489, 2016, p.13172). As creative writing fosters students’ interaction, it allows them to express their ideas freely and to increase their own self-discovery when contrasting personal ideas with those of others. Moreover, through interaction, students get to know each other better, improving class relations and thus, increasing their motivation. According to Dörnyei, group cohesion is one of the most important motivational components when learning a second language because “members want to contribute to group success and the group’s goal-oriented norms have a strong influence over the individual” (Dörnyei, 1994, p.279). This means that group work is an important source

of motivation since students develop a positive interdependence that positively develops the learning process.

Creative and collaborative writing promotes the development of several linguistic skills at the same time. As students are expected to share their personal ideas to generate a common interesting content, creative and collaborative writing fosters speaking and listening skills through the constant process of students' interaction. Moreover, as they have to generate a written content based on their interests, this process develops and improves writing skills since students need to write, proofread and rewrite their ideas. It is clear that by means of creative writing, students gradually learn about the stages of pre-writing, drafting, writing, editing and proofreading, which are the basic steps to elaborate an appropriate piece of writing (Hedge, 1988). Thus, creative writing moves from the traditional approach of writing as a product and highlights the perspective of writing as a process, focusing on the necessary skills and steps to create a written text.

Finally, creative and collaborative writing is a useful tool to reinforce the learning process, especially for those students who are not language-gifted. As students work cooperatively about interesting topics, it is easier for them to open their minds to their team mates, reducing their frustration, anxiety and sense of failure when dealing with the foreign language. Through creative and collaborative writing, students work as the main support for their classmates since they provide a valuable peer feedback and scaffolding, highlighting the idea of the learner as the absolute centre of the learning process (Richards, 2006, p.24). To sum up, creative and collaborative writing is a versatile tool to develop all language skills and it can lead to:

An independent language use on the side of students as well as it allows them to think deeply about situations that they would normally take for granted, re-think them, change them or re-live them [...] and [it] help[s] students find their identity (Pelcová, 2015, p.84).

In other words, creative and collaborative writing allows students to develop critical thinking skills and to rethink and question situations of their daily life, helping them to define their identity.

3.5. Methodology to design this Learning Unit.

During my Practicum period, I had the opportunity to teach a bilingual group of 4th E.S.O. that had a good level of English: they were quite proficient in all linguistic skills but I realized that they had some problems with writing production, especially regarding the process of generating ideas and organizing them in a written piece. Therefore, I identified a clear necessity in this group and this worked as my main source of inspiration to create this Learning Unit, which has been designed taking into account this group's characteristics and necessities. As students needed to improve their writing skills, I decided to create a Learning Unit whose main goal was the realization of a creative and collaborative group writing project, which I am going to explain later on in detail. Although my students liked English, they were quite bored in class because they usually worked with the mechanical activities proposed in the referential textbook and, as I could appreciate, they finish these activities quickly. For this reason, I designed a great variety of different activities in each lesson that are oriented to learn different aspects of the English language. Moreover, such variety is helpful to avoid students' boredom, to keep them on task and prepare them for the realization of the final project. In order to make these activities more appealing, I designed my own original learning materials, elaborating different worksheets to guide the learning process and to provide an appropriate scaffolding (these materials are included in Appendix 2 together with the lesson templates).

All the aforementioned benefits and advantages of using literature, especially young adult fiction, and creative and collaboratively writing would not be effective if the Learning Unit had not been designed following a careful methodology. Thus, my Learning Unit has been designed following specific a criterion that is based on a careful selection of suitable fragments from the referential novel that are especially helpful to foster students' critical thinking and generation of ideas and personal opinions. The designing methodology is fundamental when dealing with didactic Learning Unit since, as the Aragonese Curriculum states, "*la selección y uso de materiales y recursos didácticos constituye un aspecto esencial de la metodología*" (Orden N°489, 2016, p. 13129).

In order to elaborate this Learning Unit, I have followed a backward design (Richards, 2013), that is, I have first identified the general learning objectives of the Unit and taken these objectives in mind, I have designed the different learning activities.

The first step to design these activities has been a careful selection of chosen fragments “which are relevant to the life experiences, emotions, or dreams of the learner” (Collie & Slater, 1987, p.8). It is only when the chosen fragments are related to the readers’ interests that they can promote an aesthetic and extensive reading so as to develop students’ further thinking, self-reflection and generation of ideas. As Hişmanoğlu (2005) states, the chosen fragments have to promote a personal involvement “by arousing the learners’ interest and eliciting strong, positive reactions from them” (p.57). Moreover, it is important to choose fragments that reveal clue information about the novel plot so that students can understand the story and achieve personal conclusions about it. At the same time, these fragments also have to give students several clues about writing organization and structure so as to prepare them for the final writing project.

Taken these chosen fragments as reference in each lesson, I designed several collaborative activities whose main goal is to develop students’ communicative competence as well as to activate different learning strategies such as planning, evaluation, organization, inferencing, deducing, elaboration and co-operation (O’Malley and Chamot, 1990, p.43). These activities have also been thought to prepare students for the elaboration of the final writing project. Although the students are the centre of the learning process, it is the role of the teacher to become a guide in the process, not only by providing a personalized feedback in class, but also by designing learning materials that work as a helpful scaffolding for students. The importance of designing useful learning materials is emphasized by the Aragonese Curriculum that claims that “*el profesorado debe implicarse en la elaboración y diseño de diferentes tipos de materiales*” (Orden N°489, 2016, p.13129).

Finally, I would like to briefly mention how the effectiveness of my didactic proposal would be assessed. As the ultimate goal of my Learning Unit is to create a final written product, which is the creative and collaborative writing project, the main instrument to assess the effectiveness of my didactic proposal would be this final product made by students, which would show students’ progress and improvement. This final product is the outcome of cooperative work, teacher’s personalized feedback, but above all, an intensive peer feedback and assessment, as I am going to explain in the last section of this essay together with the evaluation instruments created to assess students objectively.

4. Critical analysis of the Learning Unit.

4.1. Presentation of the Learning Unit.

My Learning Unit, which is entitled “Literature and identity”, uses a novel written in English –*Twilight* by Stephenie Meyer– as the basic resource to generate contents and design activities. This novel, which is an example of young adult fiction, has been selected because it deals with the notion of personal identity, a hot topic for teenagers who are trying to define their own self-identity. I have chosen this topic because it is curricular, it is very interesting for students of this age and it is a topic that does not usually appear in textbooks. The topic of identity contributes to developing self-knowledge and helps students to shape their self-identities, which is one of the general curricular objectives for Secondary education. This topic also fosters self-reflection, allowing students to focus on what is really interesting for them and thus, arising their interest, creativity and motivation when facing the learning process.

4.2. The curricular nature of the Learning Unit.

First of all, I want to demonstrate that my Learning Unit is aligned with the Aragonese Curriculum. As I have already mentioned, this unit deals with an engaging topic that the Aragonese Curriculum identifies as a fundamental notion to promote in 4th E.S.O.: identity (*Orden* N° 489, 2016, p. 13159). Regarding the specific learning objectives, contents and evaluation criteria, they can be seen in the table that appears in Appendix 1. I have formulated some general objectives for the whole unit but I have also specified some objectives for each lesson in the corresponding lesson plan template, as it can be seen in Appendix 2. Regarding the contents, I have mentioned them, taking into account the classification stated by the Aragonese Curriculum for 4th E.S.O. (*Orden* N° 489, 2016, p. 13159): the contents are organised in four main groups that correspond to the four basic language skills (as it can be seen in Appendix 1, this groups are called BLOQUE 1: Comprensión de Textos Orales, BLOQUE 2: Producción de Textos Orales, BLOQUE 3: Comprensión de Textos Escritos, BLOQUE 4: Producción de Textos Escritos); within each group, there is an exhaustive subdivision in different areas. In Appendix 1, the contents of my unit are explained following this curricular structure. Taking into account the standard curricular evaluation criteria for each skill, I have formulated specific evaluation criteria for my Learning Unit, which have been the main source to formulate the objectives that I mentioned above. Thus, I have followed a

process of unpacking the curricular standards and turn them into personalised items for my Learning Unit.

Regarding curricular competences, this unit contributes to the development of the following Key Competences that are established in the Aragonese Curriculum (*Orden* N° 489, 2016, p.13125):

- *Linguistic competence*: students are asked to produce written and oral texts throughout the lessons to accomplish some of the objectives of the unit and to put into practice newly acquired knowledge.
- *Digital competence*: students use the Information and Communication Technologies (ICTs) as the main tool to develop some proposed activities, to look for specific information and to develop the final creative writing project.
- *Learning to learn competence*: students have to work autonomously and cooperatively, contributing to the group's work with their personal ideas.
- *Social and civic competence*: the use of English through literature enables to broaden students' minds and to understand other people's identities, attitudes and behaviours while shaping their own.
- *Competence of cultural awareness and expressions*: English cultural products such as literature constitute an essential source of materials for second language learning, which implies acquiring some basic knowledge about other cultures and other people, developing critical thinking skills.

My Learning Unit also contributes to developing the Communicative Competence, which is the basic premise to dominate a foreign language according to the Aragonese Curriculum. All activities have been designed to promote students' interaction so that the process of sharing ideas and knowledge is the basic step to generate contents. The main goal is to help students communicate successfully in English, and this process of communication is necessary to develop the different activities proposed. For this reason, I consider that my Learning Unit contributes to developing communicative competence, as I am going to prove below when explaining the different activities.

Furthermore, my Learning Unit is based on specific characteristics of current methodologies such as Communicative Language Teaching (CLT). As students' interaction and communication is a basic premise, my Learning Unit promotes collaborative learning, since students generate their contents by means of sharing

knowledge and ideas and thus, pair and group work are the chosen interaction patterns in nearly all the activities. Therefore, the learners become the centre of the learning process, generating their own contents and learning materials, while the teacher works as a guide and monitor of the process. While there are activities that contribute to the development of collaborative learning, the final project works as an example of cooperative learning. At this point, I think that it is relevant to establish a difference between collaborative learning and cooperative learning. While collaborative learning is based on group work and learners' sharing of ideas, cooperative learning implies "a group learning activity [that] is dependent on the socially structured exchange of information between learners [...] [that] engage with more capable others, who provide assistance and guidance" (Brown, 2007, p.53). This means that cooperative learning implies a careful organisation in class, which takes into account learners' different competence levels with the intention to provide help, guidance and support to those students with more difficulties when facing the learning process. Moreover, this cooperative learning follows four basic principles established by Kagan (1994): positive interdependence, individual responsibility, equal participation and simultaneous interaction. In the next sections, I will comment on the learning activities proposed as well as the final project explaining why they can be considered examples of collaborative and cooperative learning.

Regarding the organisation of my Learning Unit, it is divided into 7 lessons that follow a specific pattern: some pre-task activities to contextualize the lesson, a main task to provide students with a rich input and some post-task activities to foster students' output. Thus, I have followed a task-based teaching sequence that consists of a series of activities which are mainly focused on learners' interaction and exchange of meaning (Willis, 1996). The first three lessons work as training for the project and the other four lessons are dedicated to the preparation and the elaboration of the final writing project. As I have just said, my Learning Unit follows a task-based instruction, which according to Richards (2006), is a useful methodology to put into practice the communicative approach and thus, it helps to develop students' communicative competence (p.27). At this point, it is important to define a task, taking into account its basic characteristics: a task involves a focus on meaning, it implies some kind of gap that students have to find, it involves any of the four language skills, it involves cognitive processes and it has a clearly defined communicative outcome (Ellis, 2003,

p.9-10). In the next section, I will comment on the learning activities proposed, explaining why they can be considered tasks and how they contribute to the development of students' communicative competence.

4.3. Critical analysis of learning activities.

In the following lines, I am going to critically comment on some activities that I have designed and that demonstrate that this Learning Unit has been elaborated taking into account the previously explained principles and the theoretical ideas that have been explained in the previous section of this paper. Regarding the learning materials, I have used authentic materials, such as videos from the Internet and the chosen fragments taken from the novel *Twilight*; the rest of materials and activities designed are my original creations. All these activities and materials together with the corresponding lesson plan templates are included in Appendix 2.

The first thing that I have taken into account when designing my lessons is the importance of engaging students from the very beginning, so I have designed some initial activities to activate students' schemata and set the context of the whole lesson. There are some activities such as *Think Charts* and *Word Clouds* that are especially useful for this purpose. I have designed visually appealing *Think Charts* that facilitate students' thinking process, since they include pictures and visual aids that help them make connections easily. As can be seen in the learning materials for Lesson 1 in Appendix 2, I have designed a *Think Chart* to work with the notion of identity and that only includes key words and pictures; in order to help students make connections and guess the different elements that constitute identity, I have included a picture with those elements so that students can discuss about them, fostering self-reflection and interaction.

Moreover, I have also designed colourful *Word Clouds* that help students learn new lexical items by means of developing a specific cognitive strategy called imagery, which implies the use of visual images to remember new verbal information (O'Malley and Chamot, 1990, p.43). As I have designed those using online applications such as *Wordle* or *Wordclouds*, I have promoted the use of ICTs to generate learning materials. An example of the use of these materials can be found in the pre-task activities of Lesson 1. For this lesson, I have designed a *Think Chart* in which students have to reflect on the concept of identity, its importance and the elements that constitute it. The

Think Chart helps students infer some of the contents of the lesson, and inferencing is one of the most important cognitive learning strategies highlighted by O'Malley and Chamot (1990, p.43). Moreover, students are expected to develop a process of self-reflection but they also have to share their thoughts with their shoulder-partners to complete the *Think Chart*, which fosters interaction and thus develops students' communicative competence and pair work. This *Think Chart* is followed by a *Word Cloud*, which I have designed to introduce new vocabulary related to the topic and to provide students with appropriate scaffolding. *Word Clouds* are engaging didactic materials because they help to deal with the toughest aspects of the language such as new vocabulary in an attractive way. Using this *Word Cloud* as a model, students are expected to create their own *Word Cloud* in groups, identifying those elements that define their group identity. Once again, this activity fosters students' interaction and group work, which directly improves group cohesion, one of the key elements to increase students' motivation according to Dörnyei (1994). In order to introduce the use of ICTs, this activity encourages students to create the *Word Cloud* with any online application suggested by the teacher. Thus, I have followed the Aragonese Curriculum orientations to promote “*la implementación de las Tecnologías de la Información y la Comunicación (TIC) [...] como medio para que los alumnos explores sus posibilidades para aprender*” (Orden N°489, 2016, p.12651).

A *Word Cloud* and a *Think Chart* have also been the chosen activities to introduce the third lesson. In this case, I have designed a *Word Cloud* to introduce new vocabulary -adjectives to describe physical and psychological characteristics- and, as a way to help students organise these new lexical items, I have designed a *Think Chart* to classify the new words into different categories. As this activity implies classifying, which requires a cognitive process, it can be considered a task if we followed the previously explained definition of task by Ellis (2003). In this *Think Chart*, I have also added a general question to promote students' self-reflection and, as they are working in pairs, they need to share their opinions and get to know each other better. As this question is “*Which adjectives would you use to describe yourself?*” and students are expected to work in groups, this is an example of an information-gap activity that resembles real-life communication since students communicate to get information they do not possess. This kind of activities is described by Richards (2006) as useful tools to develop students' communicative competence (p.18). Moreover, as students work in

pairs or groups, I have tried to foster collaborative learning and thus, I have reinforced group cohesion, which also increases students' motivation when learning (Dörnyei, 1994). With these didactic resources, I have also provided students with appropriate and useful scaffolding, facilitating their learning process, since students learn new vocabulary that can be later used in different activities as well as in the final project.

As this Learning Unit uses the novel *Twilight* as main tool to generate contents, I have followed Richards (2006) recommendation of using a reading task to promote the independent construction of a the text, which is considered one of the Product-Based CLT approaches (p.36). For this reason, the main task in each pre-project lesson is a reading activity based on a chosen fragment from the novel. As I have not adapted these fragments, students are using authentic materials that provide a much richer input, since they are exposed to a real use of the language in a meaningful context. To make this context even more significant, I have followed the criteria explained in the previous section of this essay in order to choose appropriate fragments that catch students' attention. As it can be seen in the reading worksheets in Lesson 1, Lesson 2 and Lesson 3, I have chosen fragments that reflect situations and experiences with which students can feel identified such as making new friends or starting a love relationship. These fragments were especially useful to develop aesthetic reading, that is, I have chosen these fragments to help students enjoy the reading process and interact with the text. As the selected fragments deal with interesting contents, students can identify themselves with the text, developing a thorough self-reflection process that leads to different possible interpretations, reducing students' anxiety and frustration when reading.

In order to avoid the general problems that are usually associated to the use of literature in Secondary education such as the length of texts (Collie & Slater, 1987, p.9), the fragments were carefully chosen so that students could get general information from the novel and understand the plot. In Lesson 1, I selected a fragment from the beginning of the novel which sets the context and introduces the main character whom I wanted students to focus on; from the very beginning, this character describes herself and even questions her own identity. In Lesson 2, I chose a fragment from the middle of the novel in which the turning point is made explicit as well as the different problematics that make the main character change and evolve. In Lesson 3, I chose a fragment from the ending of the novel in which the main character's evolution is made explicit. Therefore, each fragment arouses students' curiosity and interest to keep on reading and, at the

same time, it fosters students' self-reflection on their personal identity as they read about the main character's personal evolution. Moreover, these fragments include several adjectives to describe physical and psychological states, so they are a rich source of input from a linguistic point of view.

In order to make the reading activities more attractive, I designed a worksheet for each chosen fragment in which I included the text and some pictures related to its content (these worksheets are included in the materials of Lesson 1, Lesson 2 and Lesson 3 in Appendix 2). These visual aids help to guide students in the reading process, to make the activity more visually appealing and they also reduce their anxiety when facing a text. In these worksheets, I included group work activities in which students have to answer in groups or pairs some general questions about the text. Thus, in my reading activities, I followed an extensive reading approach in which students have to show a general understanding of the text. As students are expected to work in pairs or groups, I promoted collaborative learning and students' interaction, since sharing interpretations and opinions is the best way to learn and to develop their communicative competence. Therefore, my reading activities are thought to be done following the *Think-Pair-Share* technique (Visible Thinking, Think Pair Share): from an individual reading of the text and further self-reflection (as it can be seen in the thinking questions that appear after the text in the reading worksheet of Lesson 2), students are expected to work in pairs and groups to answer general questions and share ideas. In order to guide students' interaction, I designed gamified activities such as a Think Chart in the reading worksheet in Lesson 3, in which students complete the chart with the positive and negative elements that can change their identity and their shoulder partner's. This activity can be considered an example of information-gap activity since students need to ask their shoulder partner to find out those elements that have an influence on him/her. Thus, I tried to foster self-reflection as well as group cohesion since students get to know each other.

Although purely linguistic concepts are not the focus of each reading, in the reading worksheet of Lesson 2, I designed some questions to make students focus on specific lexical items, especially adjectives and adverbs, providing them with a specific support that can be used later on in different activities. In this lesson, I also designed a slide to provide students with useful tips to write a novel and thus, students receive scaffolding since they will need this information for the future elaboration of the final

project. Moreover, the use of ICTs in class is promoted since they are necessary to work with this kind of didactic resources. With this slide, students reflect on formal and aesthetic aspects of writing, so they are improving their writing skills and they are focusing on writing as a product since they become aware of a specific range of vocabulary and its appropriate use in a piece of writing (Brown, 2001, p.335).

Moreover, in order to work with these lexical items in an attractive way, I designed the so-called “Bella’s Identity Wheel”, which is included in the reading worksheet of Lesson 3. In this activity, students reflect on the main character’s evolution and, in groups, they have to choose those adjectives that are appropriate to define her at the beginning and at the end of the novel. Thus, this activity can be considered an opinion-gap activity because students need to establish communication among each other to share their opinions about what adjective should be chosen and finally, they come to an agreement. Therefore, this activity can be considered a task since, following Ellis’s (2003) definition of task, it presents a clear gap to fill and besides, it develops students’ interaction, group cohesion and communicative competence.

Using the reading texts as main reference, I created different post-task activities to push students’ output. For instance, in Lesson 1, I designed a *round robin* activity in which students have to anticipate the ending of the novel, using the template provided. In Lesson 2, students are expected to complete in groups the diagram provided by the teacher, taking the readings as main source of information to reflect on the different elements that influence the main characters’ identity. In Lesson 3, students receive a template to write an alternative ending for the story in groups, which is a training activity for the final project, since they generate a content that is interesting for them, based on their own ideas. Therefore, these activities are examples of collaborative learning in which students’ interaction is a necessary step to develop the activity. Hence, although the main innovation in my Learning Unit is the final writing project, I also designed engaging activities throughout the different lessons to help students generate ideas and work with the new acquired knowledge, preparing them for the final project.

As I chose a novel with a cinematographic adaptation, I used an interview with the main actress (in Lesson 3) to provide students with an authentic oral material to

improve their listening skills. Moreover, I also looked for a video that summarizes the concept of identity to briefly introduce it to students (in Lesson 1). Thus, ICTs have been the main resource to look for interesting materials and to use them in class. In order to guide students' listening comprehension, I designed listening worksheets as it can be seen in Appendix 2. In these worksheets, I formulated several questions about the listening in which students are expected to reconstruct the speaker's original meaning. As Brown (2001) states, one of the most important microskills of listening comprehension is the ability to "develop and use a battery of listening strategies, such as detecting key words [and] guessing the meaning of words from context" (p.256). This means that in listening comprehension, learners need to use background knowledge to understand the content of the message and they also have to listen carefully to understand specific information. My listening activities are aimed at covering these two listening microskills and thus, it can be considered that they follow a combination of top-down and bottom-up approaches, which are the two process that are involved in understanding spoken discourse according to Richards (2008, p.4). As students' interaction is the main goal, they are expected to answer these questions in pairs and, in the listening worksheet of Lesson 1, there is also a "further thinking" section to foster group exchange of ideas. Thus, my activities always try to develop collaborative learning and students' interaction by means of promoting group work.

The main advantage of using a novel with a filmic adaptation is that it gives you the opportunity to use the movie trailer, which provides an authentic oral material– to design attractive listening activities. In Lesson 2, I have designed an activity in which students have to write, in groups, a mini-script of 40 seconds for the trailer. From a general understanding of the original trailer, each student selects several snippets of dialogue and then, in groups of four, they select just four and try to join them in a coherent way to create their own mini-trailer. In order to guide them, I designed a template to fill with clear instructs to follow. This activity is a clear example of collaborative learning in which students have to reach agreements and put ideas in common and, thus, students' interaction is necessary. The main advantage of this activity is that students develop several skills at the same time: they listen to the trailer to understand some dialogues; they speak to share ideas; and finally they write them down. Therefore, this activity fosters students' communicative competence. Besides, this activity can be understood as an example of training for the final project, since

students create, with their own ideas and in groups, a script they consider engaging and thus, this is an example of creative and collaborative group writing activity.

The last activity that I would like to comment on is the role play in Lesson 3. Role plays are considered, by authors such as Colin & Slater (1987), as engaging activities that promote students' interaction and meaningful communication within a significant context (p.66). After watching the movie trailer, students receive a role card with some ideas and they think of what they would do if they were the main characters in the movie. Thus, students receive appropriate scaffolding to work with this activity that promotes students' self-reflection and interaction. Moreover, students make a meaningful use of curricular contents (in this case a syntactic-discursive structure, conditional forms) in a self-created dialogue, so they become the centre of the learning process and they generate their own learning materials. Students also have the opportunity to write down their dialogues, and thus, this activity helps them to develop several skills –speaking, listening and writing– at the same time.

As can be seen, in-class activities try to foster collaborative learning and students' communicative competence, since interaction is the basic tool for learning. On the other hand, I have followed curricular specifications that highlight the importance of promoting autonomous learning and, for this reason, I have added some activities at the end of each pre-project lesson. These activities, which are thought to be done at home, are useful to reflect on learning strategies and techniques and thus, they contribute to the development of the Learning to Learn Competence since, as the Aragonese Curriculum states, *“los alumnos desarrollan esta competencia cuando reflexionan sobre qué estrategias y técnicas son las mejores para aprender, y cómo llegar a ser autónomos y responsables en su vida escolar”* (Orden N°489, 2016, p.13125). In these autonomous activities, I encourage students to read the chapters from which I have selected the chosen fragments. In order to make this reading process easier, I have designed reading guides for each chapter (available in Appendix 2, included in the learning materials for Lesson 1, 2 and 3), so as to provide students with some scaffolding and help them focus on specific details and grasp important and necessary information.

4.4. Critical analysis of the final project.

All the previously explained activities lead to the realization of the final creative and collaborative group writing project, which is the main area of innovation of this

Learning Unit. I consider all these previous activities innovative because they promote students' constant interaction and the development of critical thinking skills and self-reflection. This type of activities contrasts with traditional and mechanical exercises that do not allow students' self-expression or free thinking. Regarding the design of this project, I have developed it due to the importance of improving writing skills in the target group of learners. As I have already explained, the target students, whom I took as reference to design this Learning Unit, have problems to generate ideas and organize them in a written piece. For this reason, I designed my Learning Unit based on this project, in order to help them improve their writing skills, which are one of the most important production abilities required to develop learners' communicative competence, according to the Aragonese Curriculum (*Orden N°489*, 2016, p.13127).

The reason why I consider this project significant didactic innovation is because, instead of asking students to write about the common and uninteresting topics that are usually used in the English class, students are expected to write about something they consider interesting, making up a mini-novel with their personal ideas, comments and opinions. Thus, students have the opportunity to choose a topic of their interest, as well as to create their own characters and actions, which requires their creativity and inspiration. Hence, students generate their own narration from scratch, generating the class content and their own learning materials. Thus, the learners become the centre of the learning process, while the teacher's role is that of guide and monitor throughout this whole process, providing students with appropriate oral feedback. All the different activities of the previous lessons become resources in that they provide necessary scaffolding regarding language forms as well as preparation for this project.

Moreover, students are expected to work in groups of four, which is a clear example of group work. As they are expected to write a common story, it is undeniable that the process of interaction and sharing ideas is the first step for task completion. Thus, students' interaction is a prerequisite for the realization of this project, and this sharing of ideas and comments contributes to the development of their communicative competence. Students write about something they are likely to relate to, but they also develop some important social abilities such as sharing personal ideas and reaching common agreements, which directly increases students' motivation, since they gain self-knowledge and also group cohesion. As this is a writing project and it is collaborative, interaction is necessary and consequently, this project helps them to

develop the four basic skills: students have to write, but they also share ideas, so they speak and listen to each other and, finally, they are also expected to read and proofread their written productions to improve them.

Regarding the distribution of this project in the Learning Unit, I have dedicated Lessons 4, 5, 6 and 7 to its preparation and realization. In Lesson 4, I designed different activities to help the target group of students with their two main initial difficulties when writing: generation and organization of ideas. Thus, I especially focused on writing as a process and, thus, I designed different activities to help students with the different stages of the writing process, especially the prewriting stage. As Hedge (1988) states, in this prewriting stage, it is important to highlight the process of selecting and focusing information, as well as organising these points adequately (p.33). Moreover, I have also given some attention to writing as a product because I have designed some activities and supporting materials to help students with some of the specific aims of the Process Approach to writing according to Brown (2001): becoming aware of the appropriate layout, the adequate linking of ideas and the clear organisation and development of content (p.335).

First of all, I designed an activity to make students infer the structure of a novel. As can be seen in the learning materials of Lesson 4 (Appendix 2), students are expected to put some sketches taken from the reading fragments of the previous lessons in chronological order, and to link each of them with its purpose in the novel. Thus, students infer the structure of a novel, which helps them to get familiar with the appropriate way to organize contents. To clarify this organization, I designed a slide (see Appendix 2 in the materials for Lesson 4) to show students different possible structures and to make them think of the appropriate one; then, I designed another slide with the most appropriate organization which they should use in their project, including the required contents in each part. Thus, I followed an inductive approach in which students are presented with different examples or features of a text and they have to guess and infer the generalization.

In order to improve the quality of their writing, I designed another slide (see Appendix 2 in the materials for Lesson 4) with key elements and useful tips to improve the quality of their writing. With this activity, students receive appropriate scaffolding and they remember different linguistic items which they have learnt in the different

readings and activities of previous lessons (adjectives, adverbs and connectors). When working with these slides (that are included in the learning materials of Lesson 4 in Appendix 2), the teacher uses ICTs to show visually appealing contents that help students process information and make inferences easily. Moreover, as students are expected to make these inferences in pairs and groups, communication and interaction are continuously highlighted.

Regarding the process of generating ideas, I wanted students to generate their own ideas in English and not in Spanish, so as to avoid the typical problems and misunderstandings that derive from mistranslations. This is why students will have to use a mind map as a useful tool to organize and generate ideas (included in the materials of Lesson 4 in Appendix 2). The use of mind maps in the pre-writing stage is supported by Hedge (1988), who claims that a mind map is “a strategy for note-making before writing [...] scribbling down ideas about the topic and developing those ideas as the mind makes associations” (p.30). That is, mind maps help students to make associations and generate ideas easily. Using this mind map as a model, students are expected to create their own mind map in groups, generating all possible ideas that will be the main source to start the writing process in the next lesson. As this activity is to be done in groups, students’ interaction is granted, and this exchange of ideas may, in turn, foster their creativity and their motivation to do the project.

Once students have generated their ideas and they have learnt how to organize them, in Lessons 5 and 6 they are expected to write their mini-novel in groups, developing the creative and collaborative writing group project of this Learning Unit. In Lesson 4, students are expected to write a rough draft of their narrative ~~on~~ and in Lesson 5, they have to proofread and improve it to elaborate a final version. For these processes of proofreading and improvement, students can revise the project worksheet and the different learning materials that have been used in previous lessons (see Appendix 2). During the whole process, students get familiar with the different of the writing process for effective meaningful communication: a prewriting stage to generate ideas, a drafting stage to create a rough draft, a revising and editing stage to proofread and improve the draft and the publishing stage to create a final version (Hedge, 1988). Therefore, I think that this project allows students to improve their writing skills, since they get to know the different steps to follow, which was their initial difficulty.

As students are creating their writing piece in groups, this project is an example of collaborative learning in which students share their ideas and knowledge to elaborate a final product. However, and as a way to attend differentiation in class, I designed some role cards to organize these working groups taking into account the different students' levels (see learning materials of Lesson 5 in Appendix 2). As can be seen, each role card has a colour –which corresponds to a specific competence level while, on the back, the tasks associated to its role are made explicit. I designed these role cards to make sure that all students work and to grant peer support, so as to help each other, thus reducing students' levels of anxiety and frustration when facing the learning process.

As I have already said, this project is an example of collaborative learning but it can also be considered an example of cooperative learning, since it exemplifies the basic principles of cooperative learning that have been identified by Kagan (1994): positive interdependence, individual accountability, equal participation and simultaneous interaction. During the realisation of this project, there is individual accountability because each team member has a specific responsibility –as can be seen in the role cards previously explained– and all members of the group are held accountable for doing a part of the work. As each member of the group shares equal shares of responsibility and class time is designed to allow all students' interaction, there is a clear equal participation and simultaneous interaction. Finally, the gains of each individual are necessary to finish the project and, for this reason, there is positive interdependence.

As this is a cooperative project, students' interaction is necessary throughout the whole process, which has the potential of developing their communicative competence and therefore, the four basic language skills simultaneously. Moreover, their group cohesion is highlighted, which directly improves their motivation to face this task. It is clear that, in Lessons 5 and 6, students become the centre of the learning process since they are creating their writing pieces, which are the only learning content that is being generated in class. As all students in the class are working in their writings, the teacher becomes a guide and monitor in the process: s/he has a real opportunity to provide a personalized feedback to each group, since s/he can spend time with a group while the others keep on working. Furthermore, when designing these lessons, I have considered it important to increase students' central role in classroom. For this reason, I have designed Lesson 6 so as to give students some time for peer assessment and feedback at the very beginning. Before each group starts proofreading and improving their own

writings, they have to exchange their written pieces with another group that will comment on it, providing fresh ideas and suggestions for improvement regarding, form, content and organization. For this peer assessment, I have designed a questionnaire (see the materials for Lesson 6 in Appendix 2) to guide students through the process. In my opinion, this peer feedback and assessment is beneficial: it allows students to develop their Learning to Learn Competence since, as the Aragonese Curriculum states, it is important for students to “*reflexionar sobre su proceso de aprendizaje [...] cooperar con otros alumnos, autoevaluarse y desarrollar estrategias de aprendizaje*” (Orden N°489, 2016, p. 13125).

As this project has different stages and students need to have them clear in mind, I designed a final group project worksheet (see the learning materials of Lesson 4 in Appendix 2), which includes the instructions to follow, as well as the writing template and some writing ideas and tips. Therefore, this worksheet, which has a colourful and visually-appealing design with different pictures, is a reference guide that helps students throughout the whole process and provides them with the adequate scaffolding and support. In this worksheet, I have also reminded students the importance of ICTs to do this project, since they are expected to use them to write their drafts, following the template provided. Moreover, if students do not follow the rough draft in class, they are expected to do it at home, using digital tools such as *GoogleDrive* to work collaboratively from home. Therefore, with this project, I have tried to promote the use of ICTs as important educational tools that facilitate the learning process.

This final group project worksheet also highlights the teacher’s role in the realization of the project, apart from the constant personalized feedback and support. As I have already mentioned, this project allows students to have a final product that is the final outcome of their effort and improvement. In order to increase students’ group cohesion and motivation, the teacher’s final contribution to the project is to gather all the mini-novels together and create a book entitled *Fourth Literary World: A Wonderful Collection of Short Stories*, which will be uploaded to *Padlet* to be shared with the whole learning community. For this final stage, I have used the free application *Canva* to design the cover and table of contents of this book (see the learning materials for Lesson 4 in Appendix 2). Although giving students the opportunity to design these elements would be an engaging task, it would require a longer period of time and

probably, more lessons to develop this Learning Unit. For this reason, I have decided to let this task to the teacher, who, in this way, will be part of the final writing project.

The last stage of this creative and collaborative group writing project is the readers' theatre competition, that is, Lesson 7. In order to reward students' effort, I designed this interactive final lesson that closes the project. Each group of students is expected to share their mini-novel with the whole class: while one student reads the narration dramatically, the others perform it. The rest of the class listens carefully to the stories because, at the end of the lesson, students have to vote for the best and choose the winner group. Regarding the learning materials (included in Appendix 2 after the lesson plan template for Lesson 7), I designed visually-appealing slides to introduce the lesson, which clarify several rules for the reading and acting out process. I also used ICTs to design a final slide to explain the rules for the final voting process, for which I have created a *Kahoot!* Thus, I tried to guide the learning process throughout the whole Learning Unit. Moreover, I tried to promote students' interaction and create the conditions for them to develop their communicative competence and critical thinking skills. With this final lesson in which all students participate, I have also fostered group cohesion and cooperation, making students feel part of a whole class project in which their contributions and their opinions really matter, increasing thus their motivation and interest.

4.5. Evaluation of the Learning Unit.

In order to finish this critical analysis of my Learning Unit, I would like to briefly mention the different evaluation instruments that I designed to assess both students and the Learning Unit. As I have already mentioned, I specified the Curricular Evaluation Criteria established for 4th E.S.O., which are the starting point for the identification of learning objectives. Following section 14 of the Aragonese Curriculum (*Orden* N°489, 2016, p.12652), the evaluation of my Learning Unit is continuous, formative and integrative and, in order to develop it, I designed several evaluation instruments that are included in Appendix 3 and that will be comment later on.

Regarding the teacher's evaluation, I established specific grading criteria to assess the whole unit, considering students' performance in class, their participation, their attitude and their evolution and improvement. As the project is the core of the whole unit, I designed specific grading criteria to assess it, taking into account the most

important aspects that are learnt in unit such as the quality of content, its originality and its organization. Moreover, as it is a cooperative project, students' behaviour, cooperation and collaboration are other fundamental aspects to take into consideration. The creative and collaborative group writing project is a final product that is used to evaluate the effectiveness of my didactic proposal and consequently, I designed a rubric (see Appendix 3) to assess it, since it allows for an objective correction, paying attention to indicators and levels of achievement.

Regarding students' evaluation, I have considered it important to bear in mind students' personal opinions about their own performance, the Learning Unit and the teaching process. Therefore, I designed a group self-evaluation questionnaire (see Appendix 3) to assess the quality of group work and to know if all students cooperate and collaborate. I also designed a questionnaire for students (see Appendix 3) to assess the usefulness of the Learning Unit. Finally, I wrote a questionnaire for students to evaluate the teacher's performance throughout the whole Learning Unit (see Appendix 3). I think that students' evaluation is a necessary step to gather useful information in order to propose future improvements when designing Learning Units.

5. Conclusions.

As can be seen, I have presented a curricular Learning Unit aligned with the requirements for the last year of Secondary education (4th E.S.O) in the Aragonese Curriculum (*Orden* N°489, 2016). This Learning Unit was designed considering the learning necessities of a specific group of students and thus, I elaborated this didactic proposal taking into account the different teaching and learning theories that I have learnt during this Master's Degree, as well as my personal experience during the Practicum period. In this last section, I would like to briefly summarize those aspects of my Learning Unit that I consider worthy of mention.

First of all, my Learning Unit moves around the use of literature as a useful tool to provide students with a rich, authentic input. The choice of young adult fiction is by no means incidental, since the chosen book deals with the topic of identity, a topic which is relevant to the learners' age, context and interests. Moreover, this topic is especially useful to make students reflect upon themselves, which is one of the most

important principles stated by the Aragonese Curriculum (*Orden* N°489, 2016, p.12650). Therefore, I chose have that pushes students' output and that facilitates learners' engagement, so that they are interested and motivated to participate in class.

Regarding the activities proposed, I designed several pre-task activities to activate students' schemata and help them generate ideas. As main source of input, I carefully selected some fragments from the book to provide students with a model to follow. From these fragments, I designed several activities to focus on specific knowledge and to make students think and reflect, developing their critical thinking skills. I also designed several activities to provide students with different opportunities to produce output and therefore, as they need the language to communicate, this language becomes significant and learners can advance in their learning process (Swain, 1985). Thus, I have followed a task-based approach in which students are the centre of the learning process, generating their own learning contents, and the teacher works as a mere guide and monitor. For this reason, I designed original and attractive learning materials to guide the realization of the activities, providing students with appropriate scaffolding and support throughout the whole Learning Unit.

The proposed activities show the learning contents in a much more interesting and visually-appealing way and they present a gamified and interactive perspective to learning. These activities aim at improving students' four basic language skills throughout the whole unit, although I have given a special emphasis to writing, since it is the target group's main difficulty when learning English. Moreover, I have fostered students' interaction as the best way to share ideas and knowledge and thus, to develop their communicative competence, which is the basic requirement to learn a language. As students' interaction is the basic step to develop the activities proposed, I have followed a cooperative learning methodology that supports the principle of learning by sharing, which lies at the core of current teaching methodologies. As all the activities were designed using ICTs and some of them also encourage their use, I have also promoted the use of ICTs as important educational tools to improve quality learning.

All the aforementioned activities are oriented to the realization of a final project, which is the most important area of innovation of this didactic proposal. My Learning Unit leads to the realization of a final task that is a creative and collaborative group writing project. This final task, which responds to students' specific need to improve

writing skills, is innovative in the specific target context, because students have the opportunity to choose a topic to write about, and thus, they can generate a content they can easily relate to and in which they are really interested. As students have freedom to choose and they feel in control of their own learning process, this project directly increases their motivation to learn. Moreover, this project is thought to be done in groups, being thus an example of collaborative learning. As it also follows the basic principles of cooperative learning established by Kagan (1994), and which have been explained before, it is a clear example of cooperative learning that fosters students' interaction, developing their communicative competence and increasing their group cohesion and motivation. This project not only allows a personalized teacher's feedback, but it also promotes peer assessment and peer feedback, which gives students a closer perspective than that provided by the teacher. Moreover, this project allows the teacher to attend to differentiation in class, taking into account students' different levels –by means of using the role cards explained before–and making all of them participate, cooperate and collaborate, which reduces students' frustration and sense of failure. One of the most important advantages of this group project is that it allows students to have a final product which makes their effort and improvement visible.

Regarding the evaluation of the Learning Unit, I have provided explicit and clear criteria for assessment, designing several assessment tools such as a rubric that allows an objective and clearly itemized evaluation and help students improve and continue learning. I have also designed some evaluation questionnaires to give students voice and thus, gather information about the effectiveness of the Learning Unit and the teaching process. Therefore, the evaluation of this Learning Unit is a combination of the teacher's assessment and students' assessment since, as I see it, and from a communicative perspective, it is important to take into account the opinion of all the participants in the learning-acquisition process.

Finally, I would like to mention my suggestions for improvement for future possible implementations of this Learning Unit. This project could be transformed into a semester project, so as to have the opportunity to work with different literary pieces of interest for students that allow them to develop their communicative competence. By developing this project over a longer period of time, it would be possible to look for different books to work with the specified contents of 4th E.S.O., dealing with different cross-curricular topics such as, for instance, gender equality. Besides, it would be even

possible to let students choose the literary works of reference and to help them improve their writing skills following a much more detailed process. Moreover, it would be easier to test the effectiveness of the proposal if there were more time available to put it into practice. To sum up, I think that literature offers several advantages for the EFL classroom such as rich and authentic input and the possibility to produce different and varied outputs that allow students to develop their communicative competence. Literature, as well as other cultural manifestations in English, can be considered a useful tool to teach not only linguistic skills but also to make students reflect on personal question and to foster their cultural and social knowledge.

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7. Appendixes.

Appendix 1. Learning objectives, learning contents and evaluation criteria.

Specific learning objectives of the learning unit

This unit contributes to developing some specific objectives established for the stage of E.S.O in the Orden ECD/489 (Aragonese Curriculum).

The specific learning objectives of this unit are defined from the curricular evaluation criteria for 4th E.S.O.

At the end of this learning unit, students will be able...

- Obj. 1. To identify relevant information in oral texts dealing with the question of personal identity (Crit.1.1.).
- Obj. 2. To identify relevant information in an oral interview and in the trailer of the filmic adaption of *Twilight* (Crit.1.1.).
- Obj. 3. To produce simple oral texts about personal identity, the different elements that can change it and how it can be modified (Crit.2.1.).
- Obj. 4. To express personal opinions about the characters and the actions in the novel *Twilight* (Crit.2.1.).
- Obj. 5. To identify relevant details and information in several chosen fragments from the book *Twilight* (Crit.3.1.)
- Obj. 6. To write a brief narration (mini-novel) dealing with a chosen and interesting topic related to personal identity (friends, love, beliefs, thoughts...) (Crit.4.1.).
- Obj. 7. To prepare an oral presentation about the written narration (Crit.2.1.).

Specific contents of the learning unit

The contents of this unit are those established in the Aragonese Curriculum for the last year of the secondary education. These contents are organised taking into account the four basic linguistic skills.

➤ **BLOQUE 1: Comprensión de Textos Orales (Listening)**

- ✓ **Comprehension strategies:** activation of previous knowledge about the topic of identity; comprehension of general information in videos and interviews; identification of different types of oral comprehension: general, specific or detailed information; reformulation of ideas from key words.
- ✓ **Communicative functions:** description of physical and psychological characteristics of people; exchange of personal information, ideas and points of view; establishment and maintenance of communication.
- ✓ **Syntactic and discursive structures.**
 - The verb. Revision of past simple and past continuous to deal with past events. Revision of present simple to express personal ideas and opinions and to define physical and psychological characteristics. Revision of future tenses (will and be going to to express intentions and plans). Revisions of phrasal verbs and verbs with preposition.
 - The noun and the pronouns. Nouns related to the topic of identity. Revision of determiners, articles, pronouns and reciprocal pronouns.
 - The adjective and the adverb. Adjective to describe physical and psychological characteristics, compound adjectives, adjective order. Adverbs of degree, manner.
 - The simple sentence.
 - The complex sentence. Coordination and subordination (adverbial clauses of condition to express hypothesis).

- Connectors. Conjuncts, sequence, additive, contrastive, result, exemplification, summative.
 - ✓ **Oral lexicon of daily use:** personal identification (physical and psychological description, beliefs, thoughts, personal opinions...); revision of collocations; revision of phrasal verbs.
 - ✓ **Rhythm and intonation:** identification of English sounds in videos and interviews; identification of rhythm and intonation patterns.
- **BLOQUE 2: Producción de Textos Orales (Speaking)**
- ✓ **Production strategies:** oral production of descriptions and explanations about personal opinions, ideas and physical and psychological descriptions; spontaneous participation in communicative situations in the classroom; usage of production strategies such as planning the message (think about a message with clear ideas and a clear structure) and giving the message (take advantage of previous knowledge, express a clear and organised message).
 - ✓ **Communicative functions.**
 - The same as in BLOQUE 1.
 - ✓ **Syntactic and discursive structures.**
 - The same as in BLOQUE 1.
 - ✓ **Oral lexicon of daily use.**
 - The same as in BLOQUE 1.
 - ✓ **Rhythm and intonation:** pronunciation of English sounds; use of rhythm and intonation patterns.

➤ **BLOQUE 3: Comprensión de Textos Escritos (Reading)**

- ✓ **Comprehension strategies:** comprehension of general and specific information of fragments from an authentic novel written in English; autonomous reading of chapters from the novel; interpretation of messages (main ideas, dialogues, expression of ideas...); usage of comprehension strategies (activation of previous knowledge, guessing information from textual and non-textual elements, identification of genre and type of text, different types of comprehension (general, specific, detailed), guessing meaning from context).
- ✓ **Communicative functions.**
 - The same as in BLOQUE 1.
- ✓ **Syntactic and discursive structures.**
 - The same as in BLOQUE 1.
- ✓ **Oral lexicon of daily use.**
 - The same as in BLOQUE 1.
- ✓ **Orthography and graphic patterns:** identification of punctuation marks; identification of shortenings.

➤ **BLOQUE 4: Producción de Textos Escritos (Writing)**

- ✓ **Comprehension strategies:** writing creative texts about interesting and personal topics; usage of production strategies such as planning the message (activate and generate ideas, use of linguistic and thematic resources (dictionaries, ICTs) and giving the message (take advantage of previous knowledge; write an original clear and organised text based on personal interests and ideas).
- ✓ **Communicative functions.**

- The same as in BLOQUE 1.

- ✓ **Syntactic and discursive structures.**

- The same as in BLOQUE 1.

- ✓ **Oral lexicon of daily use.**

- The same as in BLOQUE 1.

- ✓ **Orthography and graphic patterns:** usage of punctuation marks; usage of text editors and dictionaries to produce digital texts; identification of shortenings.

Specific evaluation criteria of the learning unit

BLOQUE 1: Comprensión de Textos Orales (Listening)

Crit.1.1. The learner can identify relevant details and data in videos dealing with the topic of personal identity, in interviews in which the speaker shows personal opinions and in trailers that summarize the main content of a film (Crit.In.1.1.).

BLOQUE 2: Producción de Textos Orales (Speaking)

Crit.2.1. The learner can maintain a discussion or dialogue with a partner or group, sharing his/her opinion about different topics related to personal identity such as physic and psychological characteristics, the importance of values, thoughts, family, friends and love relationships (Crit.In.2.1.).

BLOQUE 3: Comprensión de Textos Escritos (Reading)

Crit.3.1. The learner can identify the main information of several short fragments taken from the novel *Twilight* and answer questions related to content as well as grammatical aspects that appear in the chosen fragments (Crit.In.3.1.).

BLOQUE 4: Producción de Textos Escritos (Writing)

Crit.4.1. The learner can write a short narration choosing an interesting topic for him/her and showing his/her personal ideas about it, incorporating appropriately and effectively the lexico-grammatical aspects explored in the unit (Crit.In.4.1.).

Crit. 4.2. The learner produces coherent written texts organizing information and uses punctuation and typographical rules appropriately (Crit.In. 4.2).

Appendix 2. Lesson plan templates and learning materials.

LESSON PLAN 1: FIRST SIGHT	
Level: B2 (upper intermediate) / 4 th E.S.O.	Time & Duration: 60'
Main aims / Expected learning outcomes:	
<ul style="list-style-type: none"> - To talk about personal identity and the elements that can define and change it. - To create an identity word cloud. - To identify relevant information in a video about identity. - To identify relevant details in a chosen fragment from the novel <i>Twilight</i>. - To guess and write a possible plot for the novel. 	

Stage	Stage aim	Description of the activity	Interaction	Timing
Pre-task 1: Brainstorming.. Speaking.	Set the context of the whole lesson.	- Step 1: The teacher introduces the topic of the lesson by means of asking students some general questions. The teacher will show a think chart with these questions to let students time to think and discuss. This chart also includes some pictures to foster students' thinking. Students are expected to think individually and then, share their ideas with their shoulder-partner. After that, the teacher asks some random pairs to share their ideas with the class, opening a whole group debate.	T-Ss SS C	10'
Pre-task 2: Word Cloud	Continue setting the context of the lesson and activate schemata.	- Step 1: The teacher shows students a word cloud with those elements that are generally related to the concept of identity. This word cloud is especially useful to activate schemata and to make students think. The teacher asks students to work in pairs and choose the three elements they consider the most important to define their own identity: they have to think about their distinguishing features, their interests and aspirations... In pairs, they have to justify their choice.	T-Ss SS	5'

		<p>- Step 2: Students make groups of four. They share the previous ideas with the whole group and they come to an agreement regarding the characteristics that define them as a whole group. Each group creates their own identity word-cloud using technological applications such as Wordle (www.wordle.net). With this activity, the teacher puts into practice the think-pair-share technique: students think and work individually and then, in pairs and groups.</p> <p>- Step 3: The teacher asks some random groups to show and explain their word cloud to the whole class.</p>	SS-SS	10'
			T-Ss	5'
Task 1: Listening.	Introduce interesting ideas related to the topic and help students make connections.	- Step 1: The teacher shows students a selected video from YouTube (https://www.youtube.com/watch?v=tUJeOb1-mZ0) that deals with the concept of human identity. The teacher only shows the first 49 seconds of this video, reproducing the video twice. The teacher gives a worksheet to guide the listening comprehension. Students answer individually some questions related to the video. Then, in pairs, students make a list with the different elements that are relevant to determine a person's identity. Afterwards, students share their ideas in groups.	S SS SS-SS	5'
Task 2: Reading and writing.	Introduce the novel <i>Twilight</i> and make student think creatively, introducing them to the creative writing	- Step 1: The teacher gives students a chosen fragment from the beginning of the novel <i>Twilight</i> , without telling students the title. Students are expected to read the text individually. Then, in pairs, students highlight those elements that define the main character. To help the reading comprehension, the teacher gives students a reading guide so that they can scan the text and obtain general information. In groups of four, students share their ideas and comments.	T-Ss S SS SS-SS	15'

	technique.	<p>- Step 2: In the same groups, students have to guess what is going to happen in the story. For doing this, students play round robin, a popular teambuilding structure. Students take turns to write a sentence, providing their own ideas about the main events in the story. The first student writes a sentence and then passes the piece of paper to the next student, who has to follow the idea with a new sentence, adding new information, and so on. At the end, the group obtains a small paragraph based on their personal ideas about the story. If there is time, the teacher asks some random groups to read aloud their story.</p> <p>*Taken from <i>Literature in the Language Classroom</i> 102.</p>	SS-SS	5'
Post task 1: Which is the novel? Speaking.	Make students reflect on the reading and foster further thinking about the topic.	<p>- Step 1: The teacher asks students if they know the title of the novel and gives some time to whole class debate.</p> <p>- Step 2: Finally, the teacher reveals the title of the novel and provides a brief summary: this is a book about a girl who questions her identity all the time but, at some point, she falls in love with a vampire and she starts to change.</p>	T-Ss C	5'

Materials Needed

- A think chart with general questions and pictures about the topic of identity.
- A word cloud with elements that define and influence a person's identity (made in <http://www.wordclouds.com/>).
- A worksheet to help listening comprehension.
- A worksheet with a chosen fragment from the beginning of the novel *Twilight*, a reading guide to help reading comprehension.
- A template for the round robin.
- Homework worksheet (reading guide).

These materials are included at the end of this lesson plan template.

Other Resources

- The novel *Twilight*.
- The webpages www.wordle.net or <http://www.wordclouds.com/>.
- A video from YouTube: <https://www.youtube.com/watch?v=tUJeOb1-mZ0>.

Homework

- Ask students to think about possible aspects that can change their identity.
- Ask students to read the first chapter on the novel *Twilight: First Sight*. The teacher gives students a reading guide to help students' comprehension and to make them focus on specific parts of the text. This exercise will prepare students for the next lesson.

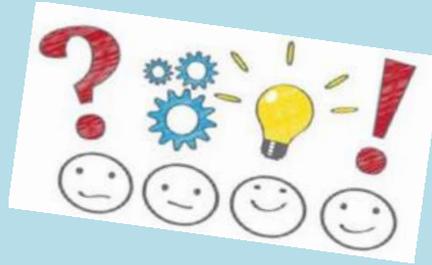
Follow-up activities

If there are fast finishers in class, they can continue working with the round robin and make up a more elaborated ending for the novel.

KEY FOR THE INTERACTION PATTERN (FOR ALL LESSON PLAN TEMPLATES):

Interaction pattern	Meaning
T-Ss	The teacher to the whole class
S	Individual student work
SS	Pair work
SS-SS	Group work (2 pairs together, maximum of 4)
C	The whole class

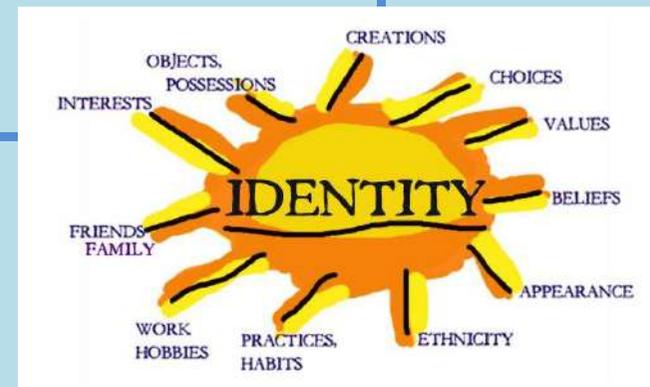
Reflecting on identity...



IMPORTANT

What is it?	Important? Why?	Elements	Changeable or stable?

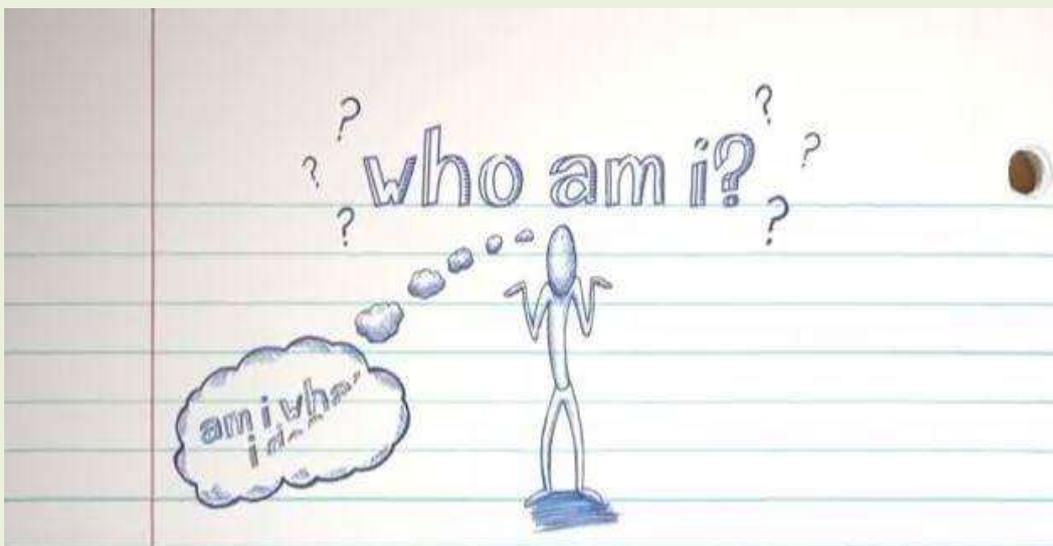
Who Am I?



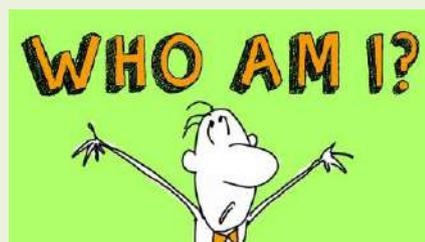
friends
interests beliefs
appearance personality family
others' opinions thoughts
identity
relationships
aspirations
culture
others' background

LISTENING WORKSHEET:

We are going to see a part of a video from YouTube about identity. Individually, try to answer the following questions and then, share your ideas in pairs. If you don't understand everything, don't worry! The video will be played twice.



- Which questions are used to complete the statement "Who am I?"?
 - 1.
 - 2.
 - 3.
 - 4.
- What happens if I am what I do?
- What happens if I am what others say?



Further thinking....



- ❖ Now, you have to work in pairs. You have to make a list with the different elements that, in your opinion, are relevant to determine a person's identity. Think about actions, job, achievements....

- ❖ Discuss in groups: in your opinion, which of these elements are the most important? Why? Write your justification here.





READING WORKSHEET:

You have to read the following fragment from a fiction novel. Try to read it twice to grasp the general idea of the text. If you don't understand everything, don't worry! Ask your teacher any doubt! Be brave and try to guess the title of the novel!

Fragment 1

My mother drove me to the airport with the windows rolled down. It was seventy-five degrees in Phoenix, the sky a perfect, cloudless blue- I was wearing my favorite shirt -sleeve-less, white eyelet lace; I was wearing it as a farewell gesture. My carry-on item was a parka. In the Olympic Peninsula of northwest Washington State, a small town called Forks exists under a near-constant cover of clouds. It was from this town and its gloomy, omnipresent shade that my mother escaped with me when I was only a few months old. [...] It was to Forks that I now exiled myself -an action that I took with great horror. I detested Forks.

[...]

Instead, I was ivory-skinned, without even the excuse of blue eyes or red hair, despite the constant sunshine. I had always been slender, but soft somehow, obviously not an athlete; I didn't have the necessary hand-eye coordination to play sports without humiliating myself -and harming both myself and anyone else who stood too close.

[...]

Facing my pallid reflection in the mirror, I was forced to admit that I was lying to myself. It wasn't just physically that I'd never fit in. And if I couldn't find a niche in a school with three thousand people, what were my chances here? I didn't relate well to people my age. Maybe the truth was that I didn't relate well to people, period. Even my mother, who I was closer to than anyone else on the planet, was never in harmony with me, never on exactly the same page. Sometimes I wondered if I was seeing the same things through my eyes that the rest of the world was seeing through theirs.



Now that you have read the text, try to answer the following questions in pairs. You have to look for the specific parts of the text that give you the key answers, highlighting these evidences in the text.

- Where does the main character go?



- How is this place described?

- Does she like this place?

- How does she define herself? Make a list of adjectives, writing the sentence from the text that gives you this information.

E.g. pale: I was ivory-skinned, without even the excuse of blue eyes or red hair, despite the constant sunshine

Share your ideas and comments in groups.



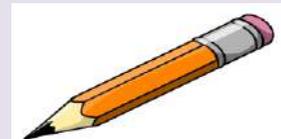
WHAT IS GOING TO HAPPEN? Instructions to succeed and template to fill.



It's your time to guess what is going to happen in the story! In groups, you have to play round robin in order to write your anticipated ending for the novel.

What is round robin?

- The first student writes a sentence and then passes the piece of paper to the next student, who has to follow the idea with a new sentence, adding new information, and so on.
- At the end, the group obtains a small paragraph based on their personal ideas about the story.



A large rectangular area enclosed by a dashed blue border, containing ten horizontal black lines for writing.

Reading guide Chapter 1: First Sight



- Who is the main character going to live with?
- What is her father's job?
- Complete the following table with adjectives to define the main characters. You can get information from the physical and psychological descriptions in this chapter.

Bella (p. 9-10)	Group of strangers (p.16-17)
weak	statuesque
awkward	skilled

- Can you identify any similarities between the main character and the group of strangers? E.g. they are pale /chalky.
- Do you like the way in which characters are introduced in this novel? Why? Why not?

LESSON PLAN 2: THEORY

Level: B2 (upper intermediate) / 4th E.S.O.

Time & Duration: 60'

Main aims / Expected learning outcomes:

- To talk about personal identity and the elements that can define and change it.
- To identify relevant information in the cinematographic trailer of *Twilight*.
- To identify general and specific information in a chosen fragment from the novel *Twilight*.
- To talk about literary genres.
- To write the dialogue for a mini trailer.
- To make a diagram with elements that influence identity.

Stage	Stage aim	Description of the activity	Interaction	Timing
Pre-task 1: Brainstorming.. Speaking.	Set the context of the whole lesson, revise homework and activate schemata.	<p>- Step 1: The teacher introduces the lesson by fostering students' reflection. The teacher asks students the following questions: <i>Do you think that our identity is influenced by others' opinions? To what extent do you think others can influence us? Can others' opinions influence us more than our own opinion?</i> In pairs, students comment on these questions and share ideas. Then, the teacher asks some random pairs to open class debate.</p> <p>- Step 2: The teacher revises homework. In pairs, students comment on their own answers in the homework worksheet. Then, students form groups of four and share ideas.</p>	T-Ss SS SS-SS C	10'

<p>Task 1: Reading. Working with grammar and lexicon.</p>	<p>Continue working with the novel <i>Twilight</i>. Foster students' thinking process and make then guess and infer relevant details and information.</p>	<p>- Step 1: The teacher gives students a chosen fragment from the middle of the novel <i>Twilight</i>, without telling them in which part of the text this fragment is located. For this exercise, the teacher uses the think-pair-share technique. Students are expected to read the text individually and think about the following questions: <i>In which part of the text do you think you can find this fragment? At the beginning, in the middle or at the end? Why do you think so?</i> Then, students share their ideas in pairs and afterwards, in groups. The teacher asks some groups to obtain a class conclusion.</p> <p>- Step 2: The teacher asks students the following question: <i>In your opinion, what is the literary genre of this novel? Can you find any sentences in this fragment that help you come to this conclusion?</i> Students have two minutes to skim the text and share their ideas in groups. Finally, it shows students a slide with the correct answer so that students can learn to identify relevant details from a text.</p> <p>- Step 3: The text is followed by a worksheet with some questions to answer about the fragment. Students have to answer these questions in groups. Besides, students have to scan the text carefully and look for specific grammatical items such as adjectives, adverbs and connectors, identifying their function in the text. The teacher asks some random groups their answers. Finally, the teacher will show students a slide with some grammatical and lexical explanations.</p> <p>In this exercise, students have to <u>infer</u> information about literary genres and grammatical items, using as main source an authentic material.</p>	<p>T-Ss S SS SS-SS C</p>	<p>10' 5' 10'</p>
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<p>Post-task 1: a diagram</p>	<p>Help students make connections with already given information and show them how to organise ideas in a diagram.</p>	<p>- Step 1: In groups, students have to think about the female protagonist in the story. Taking into account all the fragments that they have read (the fragment in the first lesson and the fragment in this second lesson), they have to reflect on the change in the characters' thoughts. The teacher asks the following question: <i>In your opinion, which elements have modified or will modify the main character's identity?</i> The teacher shows students a diagram template that they will complete with their own ideas.</p> <p>- Step 2: The teacher asks the following question: <i>Do you think that love is an important reason to change a person's identity? Why or why not?</i> Students have to share ideas in pairs and then in groups.</p>	<p>T-Ss SS SS-SS</p>	<p>10'</p>
<p>Post-task 2: Listening, writing and speaking.</p>	<p>Identify general information from a film trailer and make student think creatively, fostering their knowledge of creative and collaborative writing.</p>	<p>- Step 1: The teacher shows students the trailer of the cinematographic adaptation of the novel (https://www.youtube.com/watch?v=uxjNDE2fMjI). Students will watch the video twice: first to grasp general ideas and second to look for specific information. During the second listening, each student has to select three crucial snippets of dialogue that, in his/her opinion, represent crucial moments in the story.</p> <p>- Step 2: In groups of four, students have to come to an agreement and select four crucial snippets of dialogue that can be put together to create a 40 seconds mini trailer. Each group of students selects and times their trailer, writing a short dialogue to join the chosen snippets.</p> <p>- Step 3: The teacher chooses one group (depending on the time available) to perform their trailer: one person reads the dialogue and the others perform it.</p>	<p>T-Ss S SS-SS</p>	<p>15'</p>

		*Taken from <i>Literature in the Language Classroom</i> 102.		
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Materials Needed

- A chosen fragment from the middle of the novel *Twilight* and a worksheet to help reading comprehension and gather information about grammar and lexis.
- A slide with the answers to the question of the literary genre of the novel.
- A slide with grammatical and lexical explanations.
- A diagram template.
- A writing template for the mini-script.
- Homework worksheet (reading guide).

These materials are included at the end of this lesson plan template.

Other Resources

- The novel *Twilight*.
- The trailer of the film *Twilight*: <https://www.youtube.com/watch?v=uxjNDE2fMjI>.

Homework

- Ask students to read the ninth chapter on the novel *Twilight: Theory*. The teacher gives students a reading guide to help students' comprehension and to make them focus on specific parts of the text. This exercise will prepare students for the next lesson.

Follow-up activities

If there are fast finishers in class, they can continue working with the script for the mini trailer, making it longer and more elaborated.

READING WORKSHEET:

You have to read the following fragment from *Twilight*. Try to read it twice to grasp the general idea of the text. If you don't understand everything, don't worry! Ask your teacher any doubt!

Fragment 2

I walked up the stairs slowly, a heavy stupor clouding my mind. I went through the motions of getting ready for bed without paying any attention to what I was doing. It wasn't until I was in shower -the water too hot, burning my skin- that I realized I was freezing. I shuddered violently for several minutes before the steaming spray could finally relax my rigid muscles. Then I stood in the shower, too tired to move, until the hot began to run out.

I stumbled out, wrapping myself securely in a towel, trying to hold the heat from the water in so the aching shivers wouldn't return. I dressed for bed swiftly and climbed under my quilt, curling into a ball, hugging myself to keep warm. A few small shudders trembled through me.

My mind still swirled dizzily, full of images I couldn't understand, and some I fought to repress. Nothing seemed clear at first, but as I fell gradually closer to unconsciousness, a few certainties became evident.



About three things I was absolutely positive. First, Edward was a vampire. Second, there was part of him -and I didn't know how potent that part might be -that thirsted for my blood. And third, I was unconditionally and irrevocably in love with him.



In which part of the text do you think you can find this fragment? At the beginning, in the middle or at the end? Why do you think so?

In your opinion, what is the literary genre of this novel? Can you find any sentences in this fragment that help you come to this conclusion?

In groups, try to answer the following questions about the previous fragment.

GENERAL IDEAS

- Is the main character worried about something?
- What is she doing?
- What are her conclusions after reflecting?



GRAMMAR AND VOCABULARY

- Which is the verb tense used in this fragment? Why? Is this story happening at the same time that it is being told or is it a flashback? Give examples from the text. **E.g. walked up, went, realized...**
- Highlight the adjectives and adverbs that appear in the fragment? Why are adverbs and adjectives so important in a novel? **E.g. slowly, violently, heavy...**
- How are sentences connected in the fragment? Highlight the words that are used to link sentences? Why are they so important in a novel? **E.g. then, but...**

LITERARY GENRES

There are many different literary genres. If we scan this fragment, we can identify easily the literary genre of *Twilight*.



- Edward was a **vampire** → **FANTASY** (supernatural elements usually mixed with people from the real world)



- I was unconditionally and irrevocably in love with him → **ROMANCE** (the relationship and romantic love between two people)



Twilight is a fantasy-romance novel in which the female character evolves, changing her personal identity.

When writing a novel, we usually use....



- **The past simple**: when the events are narrated as a flashback, that is, the events are not happening while told but they have happened before.

walked up	went	realized	shuddered	stumbled out
trembled	fought	fell	swirled	climbed

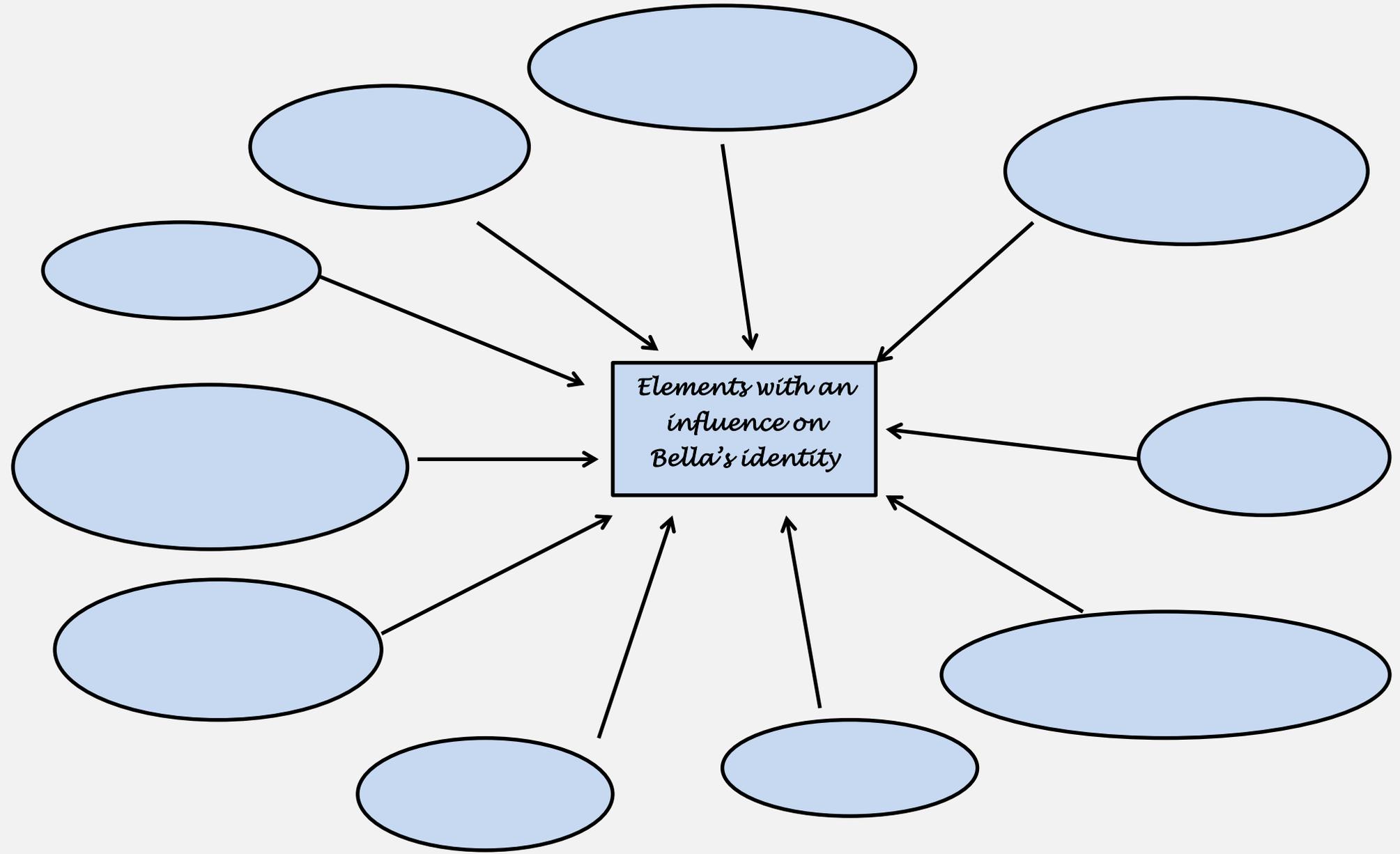
- **Adjectives and adverbs** are very used in narrations. They are used to give as many details as possible when describing an action, a moment, a scene or even a feeling. Adjectives and adverbs make the narrative much more interesting and appealing for readers.

slowly	violently	swiftly	unconditionally	dizzily
steaming	aching	potent	heavy	evident

- **Connectors** are important to organize information and to make the narrative coherent.



but	then	first	second	third
moreover	although	in conclusion	however	besides



MINI-SCRIPT: Instructions to succeed and template to fill.



It's your time to be scriptwriters! In groups, you have to reach an agreement and select four snippets of dialogue that can be out together to create a 40 seconds mini-script.

Be creative!!

Work in groups to inspire you more!

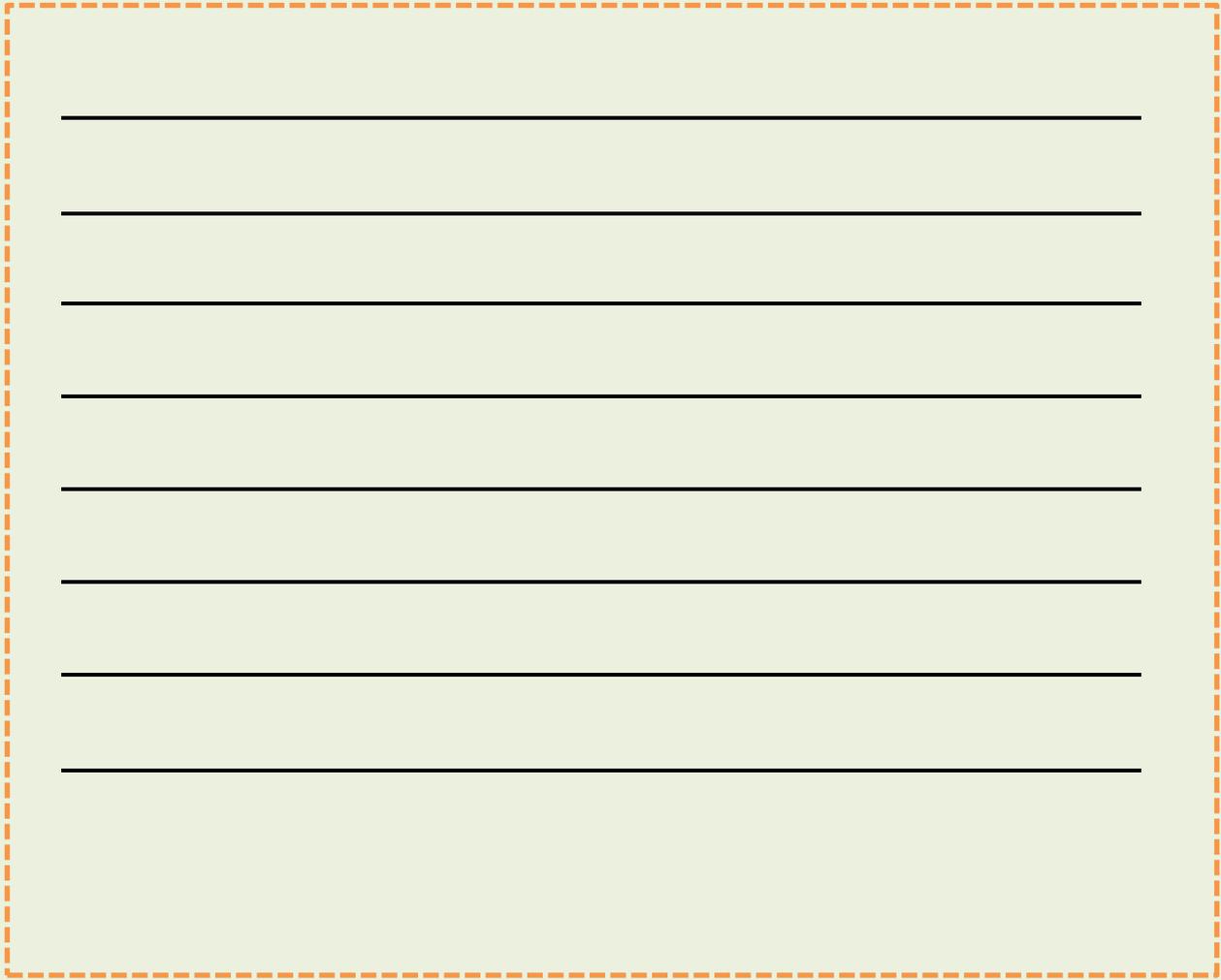
Dialogue 1:

Dialogue 2:

Dialogue 3:

Dialogue 4:

Final 40-seconds script:



A large rectangular area with a dashed orange border, intended for writing a script. It contains eight horizontal black lines spaced evenly down the page.

Reading guide Chapter 9: Theory



- Can you identify some special powers that Edward has?
- What are some myths about vampires that Edwards refutes?
- Why is Edward's family different from other vampires? Are they traditional hunters?



- What is Bella's reaction to Edward's explanations?
- Has Bella changed from the very beginning? How has her identity evolved? Which reasons have led her to change? Why?

LESSON PLAN 3: AN IMPASSE

Level: B2 (upper intermediate) / 4th E.S.O.

Time & Duration: 60'

Main aims / Expected learning outcomes:

- To identify relevant information in an oral interview.
- To talk about personal identity.
- To write and perform a dialogue.
- To identify relevant details in a chosen fragment from the novel *Twilight*.
- To write an alternative ending for the story.

Stage	Stage aim	Description of the activity	Interaction	Timing
Pre-task 1: Listening. Speaking.	Set the context of the whole lesson and catch general ideas from an oral interview.	- Step 1: The teacher shows students a video from YouTube: <i>Twilight: Kristen Stewart "Bella Swan" On Set Interview</i> (https://www.youtube.com/watch?v=YiWmdZE03EY) and gives them a worksheet to guide the listening comprehension. The teacher shows the video twice: the first time, students have to grasp the general idea of the interview; the second time, students have to answer the questions, trying to identify general and specific information from the interview. Students have to answer the questions individually. Then, the teacher promotes class debate on the topic.	T-Ss S C	10'

<p>Task 2: Reading.</p>	<p>Continue working with the novel <i>Twilight</i>. Foster students' process of making connections between new information and old information to achieve conclusions.</p>	<p>- Step 1: The teacher gives students a chosen fragment from the end of the novel <i>Twilight</i>. Students have to read the text individually. Then, the teacher gives students a reading guide to guide student' process of reading and to help them focus on general information from the text. After reading the text, students have to answer the questions about the fragment in pairs. They also have to fill in a think chart: students are expected to share their ideas, providing the appropriate justifications and defending their opinions. This guide also includes the Bella's Identity Wheel. In groups, students have to complete this worksheet, paying especial attention to the personal evolution of the main character's identity throughout the whole novel.</p>	<p>T-Ss S SS SS-SS</p>	<p>15'</p>
<p>Post- task 1: Writing. Speaking.</p>	<p>Make students think creatively. Write cooperatively an alternative ending for the story.</p>	<p>- Step 1: In groups of four, students have to write an alternative ending for the story. Students are expected to write a small paragraph in which they change the ending of the story: they can introduce whatever elements they want such as a new character, a sudden event, a change in the main character's behaviour...Finally, if there is time, the teacher will ask some random groups to read their alternative ending aloud and the whole class will comment on their classmates creative ideas.</p>	<p>SS-SS C</p>	<p>10'</p>

Materials Needed

- A worksheet to guide listening comprehension.
- A word cloud with different adjectives to describe a person's identity.
- A think chart to classify the adjectives to describe a person's identity.
- Characters cards for role play and writing template.
- A worksheet with a chosen fragment from the end of the novel *Twilight*, some questions about the text to help reading comprehension, a think chart and the Bella's Identity Wheel.
- Alternative ending writing template.
- Homework worksheet (reading guide).

These materials are included at the end of this lesson plan template.

Other Resources

- The novel *Twilight*.
- A video from YouTube: <https://www.youtube.com/watch?v=YiWmdZE03EY>.
- The webpages www.wordle.net or <http://www.wordclouds.com/>.
- The trailer of the film *Twilight*: <https://www.youtube.com/watch?v=uxjNDE2fMjI>.

Homework

- Ask students to read the last chapter on the novel *Twilight: An Impasse*. The teacher gives students a reading guide to help students' comprehension and to make them focus on specific parts of the text. This exercise will prepare students for the next lesson.

Follow-up activities

If there are fast finishers in class, they can continue working with their alternative ending for the novel, making it longer and more elaborated.

LISTENING WORKSHEET:

The following video is an interview to Kristen Stewart, the actress who plays the role of Bella in the film *Twilight*. In this interview, she describes her character and gives information about the love story. Watch the video and try to answer the following questions in pairs. Don't worry if you don't understand everything! The video will be played twice!



1. How does Kristen describe her character? Which famous expression does she use?
2. What two adjectives does she use to describe Bella?
3. How does she describe Bella and Edward's attraction?

4. Why is Bella considered a threat by the Cullens?

5. According to Kristen, why do the Cullens finally accept Bella and Edward's relationship? What is Bella's positive effect upon Edward?

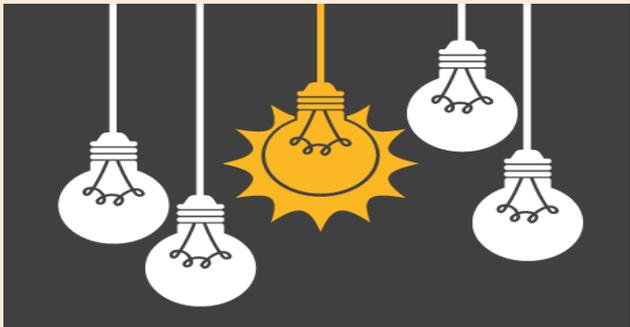
6. Why does Kristen think that this story works so well? Why does she mention the sentence "know one thing before you die"?



friendly
pale suspicious
serious
brave accountable slim
humble well-dressed
self-sufficient
awkward conscientious confident
filthy hard-working needy
plump unfriendly coward
fazy dependent modest

DESCRIBING A PERSON'S IDENTITY

Adjectives to talk about identity	Physical	Psychological
		
		



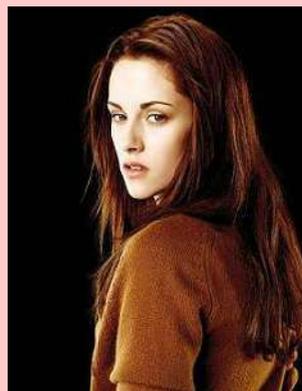
❖ Which adjectives would you use to describe yourself?

SIDE A OF THE CARDS



How would you act
if you were...
Edward Cullen?

- Bella discovers that you are a vampire.
- You decide to tell her your secret.
- You don't want anybody to know about you and your family and you decide to move.
- You bite her to transform her into a vampire.



How would you act if
you were...**Bella
Swan?**

- You hit it off with Edward and you want to know more things about him.
- You decide to run away and break any contact with him!
- You want him to turn you into a vampire.
- You fall in love with another boy and you break up with him.
- You move to another city, but you keep in touch.

SIDE B OF THE CARDS : WRITING TEMPLATE

Student A: _____

Student B: _____

READING WORKSHEET:

You have to read the following fragment from *Twilight*. Try to read it twice to grasp the general idea of the text. If you don't understand everything, don't worry! Ask your teacher any doubt!

Fragment 3

"Mom." I hesitated, wondering how best to be diplomatic about this. "I want to live in Forks. I'm already settled in at school, and I have a couple of girlfriends" -she glanced toward Edward again when I reminded her of friends, so I tried another direction- "and Charlie needs me. He's just all alone up there, and he can't cook at all."

"You want to stay in Forks?" she asked, bewildered. The idea was inconceivable to her. And then her eyes flickered toward Edward. [...] "Bella, honey, you hate Forks," she reminded me.

"It's not so bad."

She frowned and looked back and forth between Edward and me, this time very deliberately.

"Is it this boy?" she whispered.

I opened my mouth to lie, but her eyes were scrutinizing my face, and I knew she would see through that.

"He's part of it," I admitted. No need to confess how big a part. "So, have you had a chance to talk with Edward?" I asked.



"Yes." She hesitated, looking at his perfectly still form. "And I want to talk to you about that." [...] "I think that boy is in love with you," she accused, keeping her voice low.

"I think so, too," I confided.

"And how do you feel about him?" She only poorly concealed the raging curiosity in her voice.

I sighed, looking away. As much as I love my mom, this was not a conversation I wanted to have with her. "I'm pretty crazy about him".

In pairs, try to answer the following questions.



1. Why is this fragment so different from the first we have read? Can you identify in the text any sentences that suggest Bella's change of attitude?

E.g. Bella doesn't feel alone and she is friendlier than when she arrived to Forks. Sentence from the text: "I'm already settled in at school, and I have a couple of girlfriends".

2. Why does Bella want to stay in Forks?

Talk with your shoulder partner and fill in this table with the positive and negative reasons that could change different traits of your identity:

What can change my identity?	Your answer	Your shoulder partner's answer
✓		
✗		



Bella's Identity Wheel

Five adjectives to describe her at the beginning of the novel

1. _____
2. _____
3. _____
4. _____
5. _____

Five adjectives to describe her at the end of the novel

1. _____
2. _____
3. _____
4. _____
5. _____

ALTERNATIVE ENDING: Instructions to succeed and template to fill



Now that you have read a fragment from the end of the novel, it's time for creative writing!

- Imagine... what would be your ideal ending for the story?

- You have to write a small paragraph changing the ending of the novel. You can introduce whatever elements you want such as a new character, a sudden event, a change in the main character's behaviour...
- Be creative!!
- Work in groups to inspire you more!

Reading guide Chapter 24: An Impasse



- Why is so important the use of the dialogue in this chapter?
- What is Bella's mother's opinion about her relationship with Edward?
- Has Bella evolved from the beginning of the novel? Why?



- What is Edward's opinion?
- Do you think this is a happy ending? Why? Why not?



LESSON PLAN 4: BUILDING UP A NOVEL

Level: B2 (upper intermediate) / 4th E.S.O.

Time & Duration: 60'

Main aims / Expected learning outcomes:

- To talk about the ending of a novel.
- To express personal opinions about the ending of a novel.
- To discuss about the correct structure of a written piece or novel.
- To design a mind map to generate ideas in English.

Stage	Stage aim	Description of the activity	Interaction	Timing
Pre-task 1: Speaking.	Set the context of the whole lesson and activate students' schemata.	- Step 1: The teacher revises homework with students. The teacher pays especial attention to the last question in the homework worksheet: <i>Do you think this is a happy ending? Why? Why not?</i> The teacher asks this question to students and they share their ideas in groups of four. Afterwards, the teacher asks some random groups to comment on their conclusions with the whole class, stimulating whole class debate.	T-Ss SS-SS C	5'

<p>Pre-task 2: Reflection on the structure of a novel. Speaking.</p>	<p>Continue setting the context of the whole lesson, activating schemata and make students guess and infer the structure of a novel or story.</p>	<p>- Step 1: The teacher gives students a worksheet with some chosen fragments of the different texts about <i>Twilight</i> that have been read in previous classes. In pairs, students have to put in chronological order these fragments and link them with their function or purpose within the context of the novel (e.g. students have to select as first opinion a fragment from the beginning of the novel and explain that this fragment introduces the characters and the setting). Students can revise the different worksheets that have been given in previous lessons.</p> <p>- Step 2: After completing the worksheet, in groups of four, students have to share their ideas and discuss the chronological order of the fragments</p>	<p>T-Ss SS SS-SS</p>	<p>10'</p>
<p>Pre-task 2: Reflection on the elements to boost writing. <u>Introduce the final group project.</u> Speaking.</p>	<p>Make students guess and infer the different elements to boost their writing. Introduce and explain the final group project.</p>	<p>- Step 1: The teacher shows students a slide with two possible structures for a story: one structure is correct but the other is wrong. The teacher asks students several question related to the slide: <i>What is the difference between both options? Which one is better? Why? Can you guess the structure of a written story?</i> In groups, students discuss these questions and afterwards, the teacher asks some groups to open class debate. The teacher explains the correct structure of a story, using a visual slide to help them understand better.</p> <p>- Step 2: The teacher asks students: <i>What are the necessary elements for writing a story? What do you need to boost your writing?</i> In groups, students discuss these questions and afterwards, the teacher asks some groups to open class debate. The teacher explains different elements that are useful for boosting students' writing, using a visual slide to help them understand better.</p>	<p>T-Ss SS-SS C</p>	<p>10'</p>

		<p>- Step 3: The teacher explains that in the next three lessons, they have to do a group project and the teacher explains the instructions for this project: in groups of four, students have to write a short novel. The groups will be arranged by the teacher to make sure that everybody works. Students can choose the literary genre (romance, comedy, drama, suspense) and they can create as much characters as they want. The only compulsory requirement is that they have to write about something related to their identity (they can write a story about love, the importance of friendship, personal thoughts and values, the importance of the family). In the first lesson, students will write a draft of the novel, using ICTs to solve difficulties, inspire themselves and write. In the next lesson, each group will exchange its mini-novel with another group so that they can obtain peer feedback. In the final lesson, students will do a readers theatre competition: each group will read and perform the novel while the others listen. At the end, the whole class will choose the best novel. <u>The teacher will show students a worksheet with instructions, the template for the mini-novel and specific scaffolding to help them in the next activity.</u></p> <p>The teacher will collect all these mini novels and correct them. They will be used to assess students but also to make a kind of novel collection, entitled <i>Fourth Literary World: A Wonderful Collection of Short Novels</i>. The teacher will make a cover and an index for the book using CANVA and afterwards, the teacher will upload the novel collection to PADLET to share this project with the whole learning community. The novel collection will be printed for each group so that students can have a final product of their project. The teacher will show students the cover and index template.</p>	T-Ss	5'
--	--	--	------	----

<p>Main task: a mind map. Speaking. Listening. Writing.</p>	<p>Foster students' creative thinking. Thinking. Work with a mind map to help them generate ideas in English to write a novel.</p>	<p>- Step 1: The teacher asks students the following questions: <i>When you have to write in English, do you think in Spanish or in English? Do you usually translate ideas from Spanish into English? Do you know any method to generate ideas in English?</i> Students discuss these questions in groups. Then, the teacher shows a mind map that works as an example for students to do their own.</p> <p>- Step 3: In groups of four, students have to think about a topic for their novel. Afterwards, they have to create a mind map to generate ideas about this topic in English. Students have the teacher's mind map as a model to follow. This mind map will be the first step to develop their novel.</p>	<p>T-Ss SS-SS</p> <p>SS-SS</p>	<p>10'</p> <p>15'</p>
<p>Post- task: class debate. Speaking.</p>	<p>Make students share ideas in an open debate.</p>	<p>- Step 1: The teacher asks some random groups to share their mind map with their classmates. The purpose of this final activity is to open whole class debates, fostering students' interaction by means of sharing ideas. Students can obtain new ideas from their classmates' collaborations and they learn to modify and improve their work taking into account other people's contributions.</p>	<p>T-Ss C</p>	<p>5'</p>

Materials Needed

- A worksheet with different fragments of the novel *Twilight*.
- A slide with possible structures for a written piece and a slide with the correct structure for writing a novel or story.
- A slide with different elements those are useful for boosting students' writing.
- A worksheet with key information for the final group project: instructions, explanation of different stages, writing template, template of the cover for the final book, template of the index for the final book.
- An example of a mind map that works as model for students.

These materials are included at the end of this lesson plan template.

Other Resources

- ICTs: Word, GoogleDrive, Canva, Padlet.

Homework

- If students have not finished their mind map, they are expected to finish it as homework for the next lesson. Students are expected to use ICTs (GoogleDrive) to work cooperatively from home.

CHRONOLOGICAL ORDER IN A NOVEL

You are going to read several fragments from the novel *Twilight*. These fragments are disorganised, be careful! In pairs, you have to read them carefully and put them in chronological order. You also have to link each fragment with its purpose in the novel. If you have any doubts, you can revise your worksheets from previous lessons and ask your teacher whatever you want!

"Mom." I hesitated, wondering how best to be diplomatic about this. "I want to live in Forks. I'm already settled in at school, and I have a couple of girlfriends" -she glanced toward Edward again when I reminded her of friends, so I tried another direction- "and Charlie needs me. He's just all alone up there, and he can't cook at all."

"I think that boy is in love with you," she accused, keeping her voice low.

"I think so, too," I confided.

"And how do you feel about him?" She only poorly concealed the raging curiosity in her voice.

I sighed, looking away. As much as I love my mom, this was not a conversation I wanted to have with her. "I'm pretty crazy about him".

About three things I was absolutely positive. First, Edward was a vampire. Second, there was part of him -and I didn't know how potent that part might be -that thirsted for my blood. And third, I was unconditionally and irrevocably in love with him.

Facing my pallid reflection in the mirror, I was forced to admit that I was lying to myself. It wasn't just physically that I'd never fit in. And if I couldn't find a niche in a school with three thousand people, what were my chances here? I didn't relate well to people my age.

1 My mother drove me to the airport with the windows rolled down. It was seventy-five degrees in Phoenix, the sky a perfect, cloudless blue- I was wearing my favorite shirt -sleeveless, white eyelet lace; I was wearing it as a farewell gesture. My carry-on item was a parka. In the Olympic Peninsula of northwest Washington State, a small town called Forks exists under a near-constant cover of clouds.

Turning point in the story.

Introduces the main character.

Introduces the setting.

Final decision of the main character. Explains character's evolution from the beginning.

Main character's final confession.

What do you think about these novel structures?



OPTION A

A writing area for Option A, consisting of 15 horizontal lines. The lines are grouped into three sections by blue brackets on the left side: the first section has 5 lines, the second has 5 lines, and the third has 5 lines. There are also blue brackets on the right side of the second and third sections.

OPTION B

A writing area for Option B, consisting of 15 horizontal lines. The lines are grouped into three sections by blue brackets on the left side: the first section has 5 lines, the second has 5 lines, and the third has 5 lines. There are also blue brackets on the right side of the second and third sections.

What is the difference between both? Which one is better? Can you guess the correct structure for a written novel or story?

The correct structure is the following...



CORRECT STRUCTURE

[

]

[

]

[

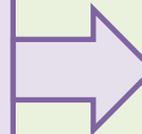
]

EXPOSITION



Introduction of characters and setting.

BODY:
RISING ACTION
CLIMAX
FALLING ACTION



Main conflict and turning point.
Development of actions around this conflict.
Movement towards the denouement.

DENOUEMENT



Resolution of the conflict.

Hey, I really wanted you to see this.

Boost our writing



ADJECTIVES

ADVERBS

OTHER
GRAMMATICAL
ISSUES:

MODAL VERBS

PASSIVES

PHRASAL VERBS

CONDITIONALS

CONNECTORS

USEFUL TIPS:

GENERATE IDEAS

WRITE, WRITE, WRITE!

INITIAL DRAFT

GET YOUR WRITING
CHECKED: PEER AND
TEACHER'S FEEDBACK

MAKE NECESSARY
CHANGES

KEEP ADDING PHRASES TO
YOUR VOCABULARY

PROOFREAD YOUR
WRITING

TAKE CARE WHEN YOU'RE
WRITING

COLLABORATE WITH
YOUR TEAM!





Remember *Twilight*, the novel we have read in class. It's your time to become literary writers!

In the next three lessons, we are going to work in a group final project: write a two-hundred word novel. You have to work in groups of four, so be creative and share your ideas with your team members.

Stages of our project:

1 **First lesson:** your main goal is this lesson is to write a complete draft of your novel. Your teacher is going to organize the class in groups of four and each member of the group will have a specific role.

- Choose the literary genre you want (romance, comedy, drama, suspense) and create different characters and situations.
- **Requirement: something related to your personal identity** (love, friendship, personal thoughts and values, family... CHOOSE A TOPIC AND MAKE UP A STORY). **WRITE ABOUT SOMETHING INTERESTING FOR YOU!!!**
- Use the novel *Twilight* and the different worksheets we have worked with in previous lessons as source of inspiration. **Don't forget grammar and vocabulary!**
- Use ICTs to solve difficulties, look for ideas and write your literary piece.
- Use the writing template that you have below (complete it in Word; you can personalise the colour of your page!)
- **Be creative!** Try to share as much ideas as possible with your classmates! Have fun and be thoughtful of your group mates' suggestions.



Remember: this is a group work and your final piece should be a collaborative and creative writing!



If you don't finish your draft in class, you have to finish it at home. Don't forget to use ICTs to work at home!



2 **Second lesson:** in this lesson, each group will exchange its draft with another group to obtain peer feedback. Take advantage of your classmates' suggestions!!! Afterwards, each group will receive its improved draft. You will continue writing with this draft till the end of the class, when you are expected to have a final version of your mini novel. If you don't finish it, work from home with ICTs!



3 **Third session:** it's time for a literary competition! We are going to play readers theatre. Each group will read and perform its novel in front of the class. One team member will read the story aloud, paying attention to a good pronunciation and intonation, while the others perform the story. At the end, we are going to choose the best novel. Be creative and ready to win!



WHO WILL GET THE NOBEL LITERATURE PRIZE?



REMEMBER!
YOUR TEACHER
IS IN CLASS TO
HELP YOU!!

4

TEACHER'S WORK:
COLLECT THE NOVELS AND CREATE THE CLASS NOVEL COLLECTION (TEMPLATE BELOW - CANVA); UPLOAD IT TO PADLET AND SHARE!





Remember to use the mind map with your ideas!!!

SOME IDEAS...

A story about a rich and selfish teenager who turns 18 next month. She decides to move to another city where she falls in love with a poor boy who works hard to help his family. She has to decide whether to return to her safe and comfortable life or to stay in this new place with her lover.

A story about a group of friends who have been together for 18 years. They are very different but they complement each other. When they go to university, their paths are separated. Fortunately, they meet again after several years and they found an internationally well-known social network.

A story about a magic school in which groups of friends are made to protect themselves from any kind of threat. Honesty, courage and loyalty are necessary values to be a respectable magician! Love relationship can occur, but also disloyalties, failures...

A story about two friends who start a trip to an exotic place. What seems to be a wonderful trip turns into a nightmare when they are kidnaped by a family of vampires!

DON'T FORGET.... ADJECTIVES!

- | | |
|-----------------|------------|
| Friendly | Suspicious |
| Self-sufficient | Confident |
| Accountable | Humble |
| Needy | Pale |

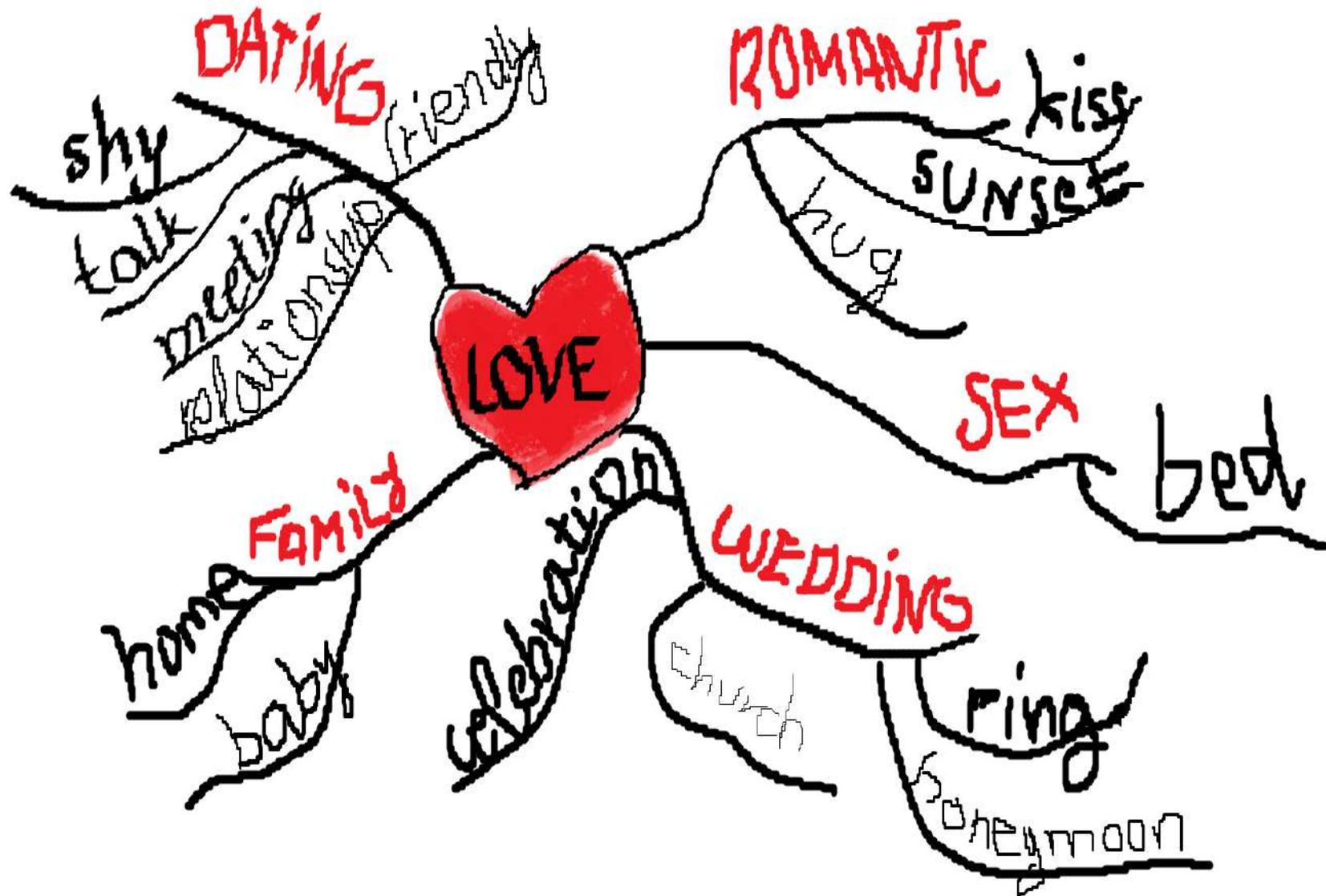
DON'T FORGET.... ADVERBS!

- | | | |
|--------------|------------|----------|
| Quietly | Eventually | Rudely |
| Slowly | Seriously | Politely |
| Mysteriously | Elegantly | |
| Truthfully | | |

DON'T FORGET.... CONNECTORS!

- | | | |
|-----------|----------------------|----------------|
| Therefore | In addition | In contrast |
| However | For example | Besides |
| To sum up | First, Second, Third | In other words |
| Moreover | Furthermore | Nevertheless |

GENERATING IDEAS WITH A MIND MAP



BEST SELLER NOVEL
COLLECTION

FOURTH
LITERARY
WORLD

*A WONDERFUL
COLLECTION OF SHORT
NOVELS*

4TH ESO

contents

01

T I T L E O F T H E
F I R S T N O V E L

02

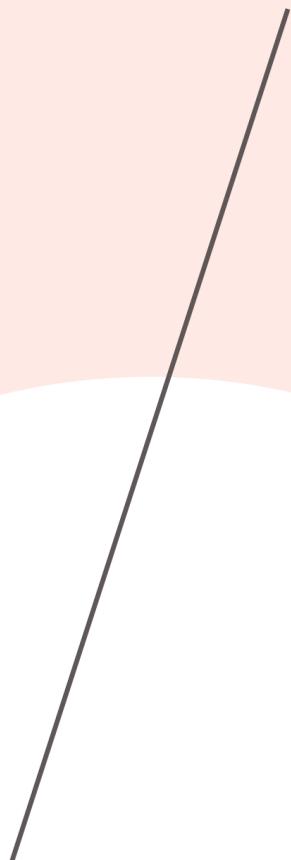
T I T L E O F T H E
S E C O N D N O V E L

03

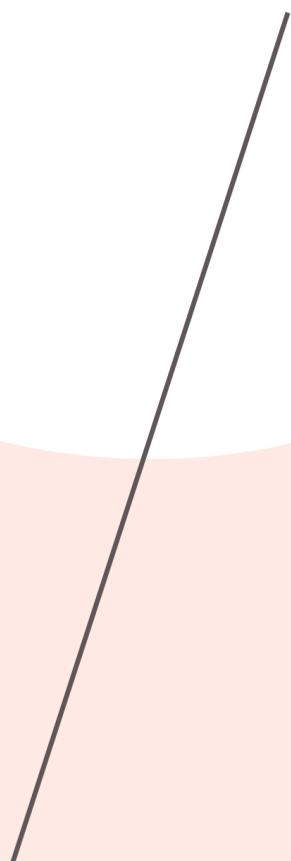
T I T L E O F T H E
T H I R D N O V E L

ADD THE TITLES OF ALL NOVELS

01



T I T L E O F T H E
F I R S T N O V E L



01

LESSON PLAN 5: THE TWO-HUNDRED WORD NOVEL (PART 1)

Level: B2 (upper intermediate) / 4th E.S.O.

Time & Duration: 60'

Main aims / Expected learning outcomes:

- To write a rough draft of a short narration (mini-novel) using the template provided.
- To share ideas in groups.

Stage	Stage aim	Description of the activity	Interaction	Timing
Pre-task 1: organisation of the groups.	Set the context of the whole lesson and organise groups for the writing project.	- Step 1: The teacher organises students in groups of four. These groups are formed taken into account students' level: one student with a low level, one with a high level and two with intermediate level so as to help each other out. The teacher mixes students with different levels to avoid conflicts and frustration. The teacher gives each student a card with his/her role in the group and the tasks related to this role.	T-Ss	5'

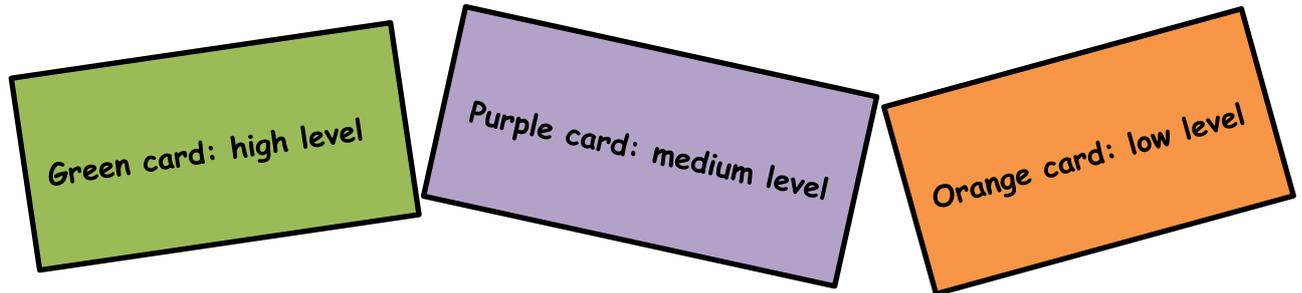
<p>Pre-task 2: explanation of the group project. Show templates.</p>	<p>Continue setting the context of the whole lesson. Explain the project in detail, showing students the instructions to follow and the writing template they have to use.</p>	<p>- Step 1: The teacher explains for second time and in detail the instructions for the group project. S/he asks students to take the final group project worksheet that s/he has given them in the previous lesson. The teacher explains the different stages for the development of the project in detail, asking students if they have any questions after each explanation. The teacher makes sure that all students understand their roles and their tasks as well as the instructions to succeed. S/he also shows students the writing template and the model for the cover and index of the final novel collection.</p> <p><u>[The instructions are the same that those in template for lesson 4.] The teacher will show students a worksheet with instructions, the template for the mini-novel and specific scaffolding to help them. The teacher will give a copy of this worksheet to each student.</u></p> <p>- Step 2: The teacher asks students if they have any doubts. Afterwards, s/he encourages students to work cooperatively, sharing their ideas and knowledge: <i>Ok! It's your time to write! Please, be creative and respect everybody's ideas. Remember that this is a collaborative work, so everybody has to do their part. If you have any doubt, ask my all your questions. Ready, steady and go!</i></p>	<p>T-Ss</p>	<p>10'</p>
<p>Main task: writing a rough draft. Speaking.</p>	<p>Make students write a rough draft with their ideas. Students share their ideas and work</p>	<p>- Step 1: Students are expected to write the first draft for their novel. They are going to use the mind map created in lesson 4 to generate ideas. Students have to use the writing template provided by the teacher as well as to use the ICTs to look for information and as main source of inspiration. They also have to look for the pictures to decorate their writing. Students can ask the teacher any doubt so as to receive a personalised feedback; the teacher guides and monitors students</p>	<p>T-Ss SS-SS</p>	<p>45'</p>

	cooperatively to develop the final project.	throughout the whole lesson. This activity has been adapted from the book <i>Language through Literature</i> .		
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Materials Needed
<ul style="list-style-type: none"> - Role cards. - Students' mind map (lesson 4). - A worksheet with key information for the final group project: instructions, explanation of different stages, writing template, template of the cover for the final book, template of the index for the final book (the same worksheet as in lesson 4). <p>These materials are included at the end of this lesson plan template.</p>
Other Resources
<ul style="list-style-type: none"> - ICTs: Word, Google, GoogleDrive, Canva, Padlet.
Homework
<ul style="list-style-type: none"> - If students have not finished their rough draft at the end of the class, they are expected to finish it as homework for the next lesson. Students are expected to use ICTs (GoogleDrive) to work cooperatively from home.
Notes on the lesson
<ul style="list-style-type: none"> - The teacher will provide a <u>personalised feedback</u> to each group during the whole lesson (helping them generate ideas, solving grammatical and lexical doubts...).

ROLE CARDS

This is an example of the role cards that indicate each student role and task during the development of the group project. These groups are formed taken into account students' level: one student with a low level, one with a high level and two with intermediate level so as to help each other out. The teacher mixes students with different levels to avoid conflicts and frustration. The colour of the cards represents the student's level: orange is for a low level, purple is a high level and green is high level. The teacher uses this colour code to organise the groups, but students will not know any information related to this code.



Side A of the card

Coach	Writer
Recorder	Facilitator

Side B of the card

<p>As <u>coach</u>, your <u>tasks</u> are:</p> <ul style="list-style-type: none">- Summarize ideas- Check for understanding- Make sure that everybody does their job- Encourage the team! Make everybody feel part of the group!	<p>As <u>writer</u>, your <u>tasks</u> are:</p> <ul style="list-style-type: none">- Write your team's ideas- Look for photos or pictures to decorate your draft- Write the final version in Word
<p>As <u>recorder</u>, your <u>tasks</u> are:</p> <ul style="list-style-type: none">- Compile group members' ideas- Keep a record of work progress- Control the work's layout (use clear structure, follow the template)	<p>As <u>facilitator</u>, your <u>tasks</u> are:</p> <ul style="list-style-type: none">- Lead the discussion- Make sure that everyone's voice is heard- Keep turns and work times- Solve possible conflicts

LESSON PLAN 6: THE TWO-HUNDRED WORD NOVEL (PART 2)

Level: B2 (upper intermediate) / 4th E.S.O.

Time & Duration: 60'

Main aims / Expected learning outcomes:

- To write a final version of a short novel using the template provided.
- To share ideas in groups.

Stage	Stage aim	Description of the activity	Interaction	Timing
Main task 1: exchange groups' drafts.	Provide peer feedback to each group.	<p>- Step 1: Each group of students exchanges their rough draft with another group. The main goal of this activity is to share opinions within groups so that students get fresh ideas about their topic as well as grammatical and lexical corrections or contributions. The teacher gives students a peer assessment questionnaire to help them in the process. Students get to know the advantages of peer feedback. Students can ask the teacher any doubt so as to receive a personalised feedback; the teacher guides and monitors students throughout the whole activity.</p>	<p>T-Ss SS-SS</p>	15'

Materials Needed

- Role cards.
- Students' mind map (lesson 4).
- Students' first draft (written in lesson 5) with peer annotations.
- A worksheet with key information for the final group project: instructions, explanation of different stages, writing template, template of the cover for the final book, template of the index for the final book (**the same worksheet as in lessons 4 and 5**).
- A questionnaire for peer assessment.

These materials are included at the end of this lesson plan template.

Other Resources

- ICTs: Word, Google, GoogleDrive, Canva, Padlet.

Homework

- If students have not finished their final lesson at the end of the class, they are expected to finish it as homework for the next lesson. Students are expected to use ICTs (GoogleDrive) to work cooperatively from home.

Notes on the lesson

- The teacher will provide a **personalised feedback** to each group during the whole lesson (helping them generate ideas, solving grammatical and lexical doubts...).

PEER ASSESSMENT AND PEER FEEDBACK QUESTIONNAIRE:



1. Is your classmates' draft well organized? Yes / No

Help your classmates! Give suggestions!

2. Have you classmates used appropriate and correct English? Yes / No

Help your classmates! Give suggestions!

3. Is the content of your classmates' draft engaging? Yes / No

Help your classmates! Give suggestions!

LESSON PLAN 7: READERS THEATRE COMPETITION

Level: B2 (upper intermediate) / 4th E.S.O.

Time & Duration: 60'

Main aims / Expected learning outcomes:

- To read aloud a mini novel.
- To perform dramatically a mini novel.

Stage	Stage aim	Description of the activity	Interaction	Timing
Pre task 1: introduce the session.	Set the context of the whole lesson.	<p>- Step 1: The teacher shows students a slide to introduce the lesson: this is a competition and there will be only a winner team. Each team has 10 minutes to show its mini novel: one student will read the introduction while the others perform the actions. Students will take turns to do this: one student reads the introductions and the other perform it; another student reads part of the body and the rest perform it; a different student reads other part of the body and the rest perform it; the remaining student will read the denouement and the other will perform it. The teacher explains the “acting out rules” so that students have clear what they must and cannot do during their reading aloud and performance.</p>	T-Ss	5'

<p>Main task: reading and performing the mini novel. Speaking. Listening.</p>	<p>Read the mini novel and perform it. Use appropriate pronunciation and intonation. Listening to all the novels.</p>	<p>- Step 1: Each group shows its novel with a limit time of 10 minutes. The student who reads has to pay attention to pronunciation and intonation while the students who perform the actions know story events and even make up their own lines as they are performing. Thus, all students speak in English during the lesson. The rest of the class listens to the novels and understands key actions and events and, at the same time, they learn more vocabulary and reinforce their grammatical knowledge.</p> <p>The teacher is expected to help students with appropriate pronunciation and intonation, correcting only remarkable mistakes and providing a personalised feedback.</p> <p><i>*This activity has been taken from the article <i>Teaching English as a Foreign Language through Literature</i>.</i></p>	<p>T-Ss SS-SS</p>	<p>45'</p>
<p>Post task 1: discuss: what's the best novel?</p>	<p>Final discussion about the different novels. Competition: choose the best novel.</p>	<p>- Step 1: The teacher thanks all groups for their wonderful collaborations. It's time for voting! The teacher shows students a slide with the most important voting rules. The teacher uses Kahoot! So that students can vote individually and finally, the whole class will choose the winner novel and thus, the winner group. The teacher gives each student the worksheets to evaluate the unit and the teaching process. Each students fills each questionnaire so that the teacher can gather class feedback and opinions.</p>	<p>T-Ss C</p>	<p>10'</p>

Materials Needed

- A slide to introduce the lesson: acting out rules.
- Students' mini novels.
- A slide to explain the voting rules.
- Kahoot!: Who's the future Nobel Prize in Literature?
- Questionnaires about the teaching process and the learning unit (these materials are included in the following appendix with the different evaluation instruments).

These materials are included at the end of this lesson plan template.

Other Resources

- ICTs: Word, Google, GoogleDrive, Canva, Padlet, Powe Point Presentations.

Notes on the lesson

- The teacher will provide a **personalised feedback** to each group during the whole lesson.

READERS THEATRE COMPETITION



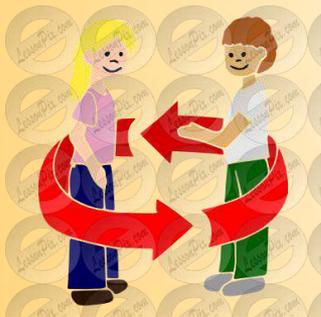
ACTING OUT RULES



- This is a competition!
- Each group has to present its novel!



- Student 1: reads aloud → intonation & pronunciation
- Students 2,3,4 → perform the actions

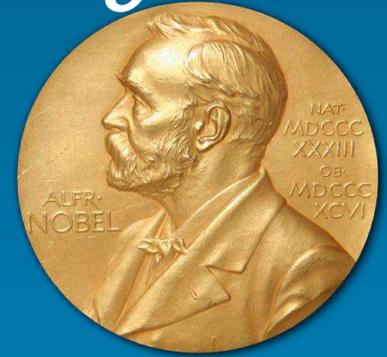


TAKE TURNS! NOT
FIXED READERS AND
PERFORMERS!!!

Be brave! Make up your
lines while performing
and make your audience
laught!!!

- Class: listens and pays attention

Who's the future Nobel Prize in Literature?



VOTING RULES

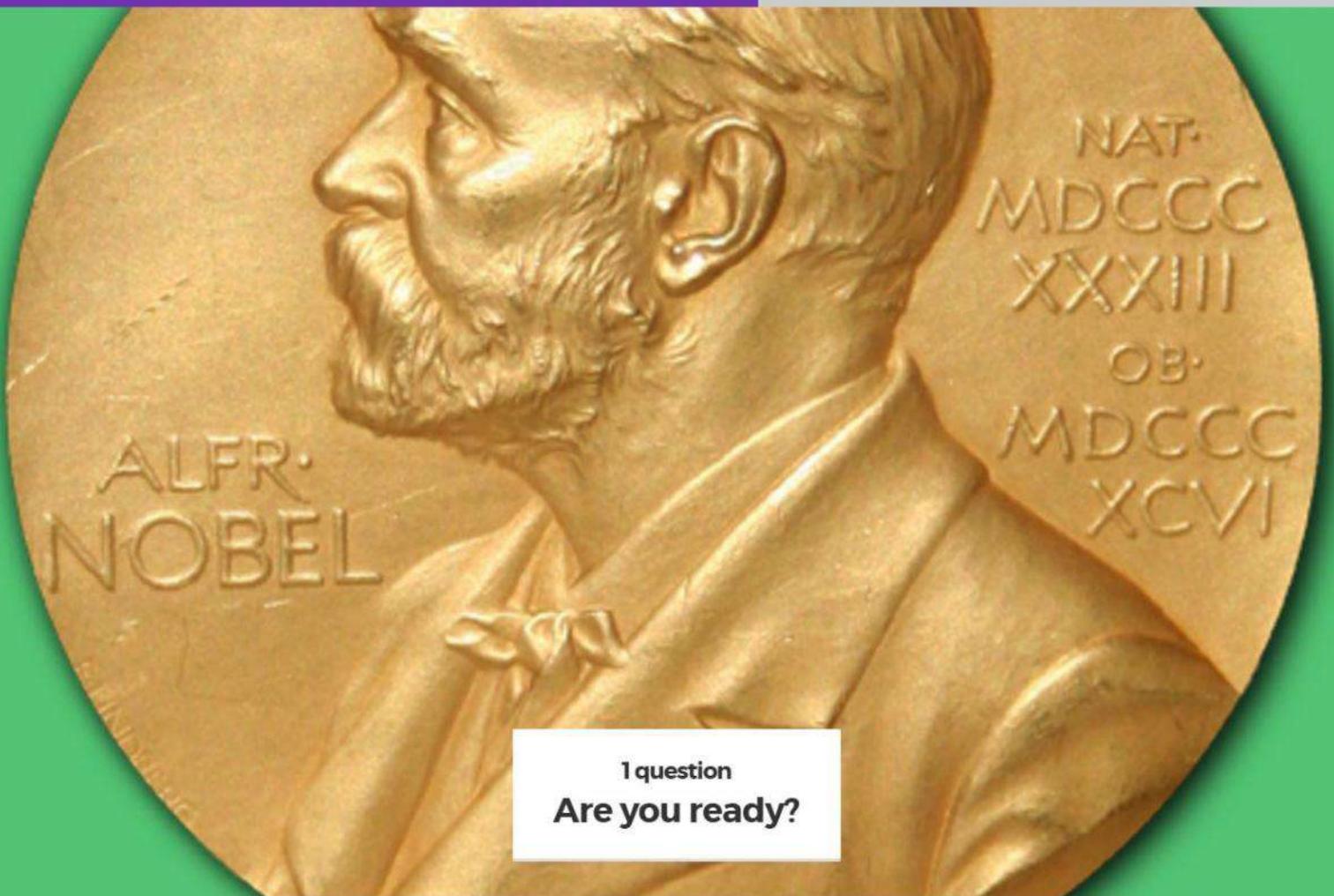


- INDIVIDUAL
- YOU CANNOT VOTE YOUR GROUP'S NOVEL!
- KAHOOT!



CLASS DISCUSSION

Who's the future Nobel Prize in Literature?



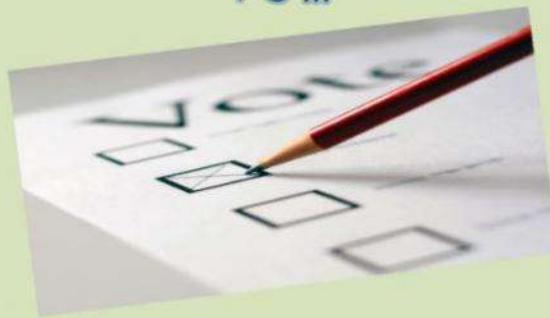
1 question
Are you ready?

What's your favourite novel?

Skip

8

AND THE NOBEL GOES
TO...



0
Answers

▲ Novel 1

◆ Novel 2

● Novel 3

■ Novel 4

Appendix 3. Assessment instruments.

GRADING CRITERIA OF THE LEARNING UNIT:

In Class		Total Percentage
Oral Participation	20%	100%
Attitude	5%	
Homework	5%	
Realization of daily activities	20%	
Group creative and collaborative writing project	50%	

This grading criteria corresponds to in-class work. The contents of this learning unit will be also part of the final exam of the subject.

GRADING CRITERIA OF THE GROUP CREATIVE AND COLLABORATIVE WRITING PROJECT:

Criteria	Percentage
Content originality	20%
Organisation	20%
Use of English	20%
Behaviour, cooperation and collaboration *During the realization of the project, the teacher will evaluate through observation students' behaviour and s/he will make sure that all students participate and collaborate. To evaluate this, the teacher will also take into account each students' group self-evaluation.	20%
Presentation	20%

RUBRIC FOR ASSESSING THE GROUP CREATIVE AND COLLABORATIVE WRITING PROJECT

GROUP:

Criteria	Weight	4 – Very good	3 - Good	2 - Acceptable	1- Poor
Content	20%	Interesting topic and ideas. Topic and ideas are clear with specific and developed details. Appropriate support images with the text.	Topic and ideas generally clear with some specific details, but minor lapses may be present. Good support images with the text.	Topic and ideas are vague and specific details may be confusing. The support images are not completely coherent with the text.	Topic and ideas are confusing and specific details are incomplete. The support images are incoherent with the text.
Organisation	20%	The final product is extremely well organized with an exposition, a body and a denouement.	The final product is well organized with an exposition, a body and a denouement.	The final product presents somewhat organized ideas but there is no clear distinction between the exposition, the body and the denouement.	The final product lacks origination; it is confusing and sometimes difficult to follow.
Use of English	20%	The final product shows a perfect use of the grammatical structures and vocabulary learnt during the learning unit.	The final product shows an acceptable use of the grammatical structures and vocabulary learnt during the learning unit.	The final product presents some mistakes related to the grammatical structures and vocabulary learnt during the learning unit.	The final product shows an incorrect use of the grammatical structures and vocabulary learnt during the learning unit.

Behaviour, cooperation and collaboration	20%	Group members perform roles effectively and all members contribute with many ideas and suggestions.	Group members perform roles effectively and all members contribute with some ideas and suggestions.	Some group members are not adhered to their roles and they do not contribute with ideas and suggestions.	Group members make no efforts to perform their roles and there is no intention to contribute and share ideas and suggestions.
Presentation	20%	Group member take turns to read and perform. Their pronunciation, intonation and performance are excellent.	Group members take turns to read and perform. Their pronunciation, intonation and performance are good.	Only some group members take turns to read and perform. Their pronunciation, intonation and performance need improvement.	Group member do not take turns to read and perform. Their pronunciation, intonation and performance are bad.

Project Score _____ + **Bonus*** _____ = **Final Score** _____

***Students may receive any extra bonus if they have respected every deadline and every template provided. The quality of their project will also be taken into account. The teacher's observation will be the evaluation tool to add this extra bonus.**

GROUP SELF-EVALUATION:

This questionnaire will be used to assess the quality of group work. Each student of the group will answer the same questions: 1 (poor), 2 (adequate), 3 (good), 4 (excellent). In questions answered with names of the partners, write the names or names down.

Question	1	2	3	4
1. How was the group work?				
2. How do you think was your performance?				
3. Write the name of the most hard-working students. Grade them.				
4. Write the name of the less hard-working students. Grade them.				
5. Do you think your final product as group is successful?				

Now, answer the following questions.

We all share our ideas and opinions.

Yes / No

We all have a voice and respect each other.

Yes / No

We encourage each other and we all cooperate in all tasks to finish the project.

Yes / No

We finished our project on time and we did a good job!

Yes / No

EVALUATING THE UNIT...



1. The activities were interesting and varied.

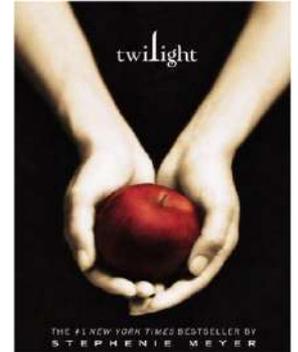
excellent very good average poor

2. The topic of the lesson was interesting and meaningful.

excellent very good average poor

3. The chosen novel was useful and the chosen fragments were appropriated.

excellent very good average poor



4. The materials were useful, helpful, insightful and varied.

excellent very good average poor

5. The unit fostered cooperative learning.

excellent very good average poor

6. The incorporation of ICTs was effective.

excellent very good average poor



7. The unit helped me to improve my reading, speaking, writing and/or listening skills.

excellent very good average poor

8. The creative and collaborative writing project was interesting and useful.

excellent very good average poor

9. The unit helped me to improve my communicative competence.

excellent very good average poor



EVALUATING THE TEACHER...

1. The teacher's explanations were clear and organized.

excellent very good average poor

2. The teacher has been open to dialogue and negotiation.

excellent very good average poor

3. The teacher has helped us to do the different activities and the final project.

excellent very good average poor

4. The teacher's work throughout the unit seems to me...

excellent very good average poor

