

UNIVERSIDAD DE SALAMANCA

**Máster Universitario en Profesor de Educación
Secundaria Obligatoria y Bachillerato, Formación
Profesional y Enseñanza de Idiomas**



Master's Thesis

TEACHING PROGRAMME FOR 4º E.S.O: Inglés

Rebeca Garbín Álvarez

Supervisor: María Eugenia Díaz Sánchez

2020-2021

UNIVERSIDAD DE SALAMANCA

Máster Universitario en Profesor de Educación
Secundaria Obligatoria y Bachillerato, Formación
Profesional y Enseñanza de Idiomas



Master's Thesis

TEACHING PROGRAMME FOR 4° E.S.O: Inglés

by REBECA GARBÍN ÁLVAREZ

Rebeca

Supervised by María Eugenia Díaz Sánchez

V° B°

[Signature]

Table of Contents

1. INTRODUCTION	1
2. METHODOLOGICAL PRINCIPLES.....	2
2.1 Communicative Language Teaching	2
2.2 Discourse-based Approach	6
2.3 Task Based Learning	9
2.4 Content-based Instruction.....	13
2.4.1 Gamification	17
2.5 The role of the student and the teacher.....	19
2.6 Contents and context of the program.....	23
2.7 Assessment	28
2.7.1 Alternative assessment.....	29
2.7.2 Formative and continuous assessment	30
3. TEACHING UNIT.....	36
3.1 Introduction	36
3.2 Aims and contribution of the unit to the teaching programme.....	37
3.3 Contents of the unit.....	38
3.4 Methodology.....	43
3.5 Resources.....	45
3.6 Assessment	46
3.7 Sessions	48
3.7.1 Lesson Plan N°1	53
3.7.2 Lesson Plan N°2	61
4. CONCLUSION	66
5. WORKS CITED.....	68
5.1 Methodological references	68
5.2 Official documents	72
5.3 Teaching Unit References	73
6. APPENDIX	75

1. INTRODUCTION

During the last decades, globalization has brought decisive changes to the economic, social, political and technological fields, but also to the global linguistic reality. At the moment, and despite the COVID-19 pandemic, communication and cultural exchanges between different countries have become natural and dynamic practices, being one of the main characteristics of the 21st century. Although English is not the only dominant language in the world, its impact on television, social media, art, videogames and music has made it grow into a nearly omnipresent language. Progressively, learning English has become a synonym of progress and advancement. Thus, mastering this language means having access to a broader range of academic and professional opportunities and, to achieve this, learning English is imperative.

According to these premises, I have developed a proposal for a Teaching Programme and a Teaching Unit for non-native speakers of English in the present master's thesis, which is based upon the standards and objectives stated in the Common European Framework of Reference for Languages and the Spanish legislation. The first part of this thesis comprises the methodological principles of the Communicative Approach, the Discourse-based Approach, the Task Based Learning approach and the Content-based Instruction, that will set the foundations of the lesson plans encompassed in the second part of this essay.

Besides, the roles of the teacher and the student of a second language in secondary education will be examined in order to create activities that suit the needs of both participants of the teaching-learning process. Even though the learners used to have a passive role in the past, the figure of the protagonist of the lesson has been exchanged between teachers and students. The Teaching Programme, which will consist of 9 units, will revolve around this student-centered perspective: this brings topics that are relevant for the students into the picture. Hence, the methods and principles of assessment will be treated as part of the second language acquisition process and not as an end product of the students.

The previously mentioned proposals will be materialized in a Teaching Unit for 4° E.S.O in the last section of this thesis, in which two lesson plans will be outlined in depth. Accordingly, the temporalization, objectives, methods of assessment and activities of this unit are meant to offer the students opportunities to cultivate their critical thinking and their autonomous learning skills as well as their social, linguistic and communicative competences.

2. METHODOLOGICAL PRINCIPLES

The worldwide need of an effective communication in English has caused a huge demand for a good quality language teaching materials and resources and, as a consequence, the demand for an effective teaching approach is as strong as ever (Richards, 2006, p. 1). Approaches provide theories about the nature of language learning, a description of how language is used and a model of language competence. In order to teach a language effectively, it is necessary to analyze what approach we, as teachers, should to follow in our classes that can be more beneficial for the students. Before developing the teaching unit of this essay, the approaches and methodologies that will be adopted in class will be thoroughly explored in the following pages.

2.1 Communicative Language Teaching

According to the *ORDEN EDU/363/2015, de 4 de mayo, por la que se establece el currículo y se regula la implantación, evaluación y desarrollo de la educación secundaria obligatoria en la Comunidad de Castilla y León*, the competence that should be developed by secondary education students in the first foreign language subject is linguistic communication. The law claims that learners do not have to know the language from a theoretical perspective, but approach it through a communicative point of view, which requires them to understand and

communicate in the foreign language in real situations, both in spoken and written forms (p. 32232).

In addition to the Spanish legislation, the methodological principles of the Communicative Approach can also be found in the Common European Framework of Reference for Languages (CEFR). This framework focuses on what students can actually do with the language and gives special importance to the development of communicative competences so that European citizens can establish effective relationships among cultures and achieve a greater mobility (2001). Moreover, it also promotes lifelong learning, as it involves a series of processes in which the learner develops mentally, physically, emotionally and socially and, therefore, as a whole mature person (Jarvis, 2006, p. 134). Hence, I will follow the Communicative Approach as a guide to prepare and organize the objectives of the lessons of this Teaching Programme, not only because it is stated in the law, but also because it has infinite advantages for the students.

However, the Communicative Approach has not always been the main approach to English teaching. During the first half of the 20th century, language teaching focused on individual sentences as a basic unit of language analysis. The language was learned in a decontextualized way and, as a consequence, the sentences studied by the learners were not meaningful (Olshtain and Celce-Murcia, 2005, p. 708). Language learning was considered as a process of habit formation in which the students practiced through controlled opportunities for production so that errors were avoided (Richards, 2006, p. 4). The main goal was to provide the students with strategies to recognize and produce linguistically correct sentences, what prevented them from establishing meaningful connections between them (Olshtain and Celce-Murcia, 2005, p. 708).

The communicative language teaching approach was developed in the 1970's and it progressively became famous, introducing the communicative competence as a new dimension of the language learning process (Olshtain and Celce-Murcia, 2005, p. 707). This competence implied that the students needed to know how to (Richards, 2006, p. 3):

- Use language for diverse purposes.
- Vary their use of language according to the context and the participants.
- Understand and produce different types of texts.
- Maintain communication even when there are limitations in English language knowledge.

This new dimension made learners and teachers aware of the fact that focusing on communicative features of language was crucial for acquiring a foreign language (Olshtain and Celce-Murcia, 2005, p. 707). This changed the perspective of English teaching. Today, the concept of CLT works as an umbrella term that describes learning processes which aim to improve the learners' ability to communicate (Harmer, 2007, p. 70). According to Richards (2006), this approach refers to "a set of generally agreed upon principles that can be applied in distinct ways, depending on the teaching context, the age of the learners, their level, their learning goals and so on" (Richards, 2006, p. 22). In this regard, the everyday classroom activities can become quite different when the communicative language teaching principles are adopted in distinct educational and social contexts (Hall, 2011, p. 93).

The principal objective of language teaching is to enable the learner to communicate using the target language, and the most effective way to do so is by offering the student opportunities to practice relevant communication (Olshtain and Celce-Murcia, 2005, p. 707). Although simulated speech events are a classroom artifact, they are a crucial feature of the English classroom, as they represent real life situations that can take place in a natural interaction (p.

708). With this approach, learners participate in cooperative activities which involve talking and listening to their peers and working in groups, so they are expected to adopt a greater degree of responsibility in their learning process and acquire the second language through trial and error (Richards, 2006, 5; Scrivener, 2005, p. 298).

Two crucial aspects of the Communicative Approach that should be taken into account in students' interactions are fluency and accuracy. Fluency refers to the natural use of a language which takes place when speakers get involved in meaningful interaction and are able to maintain a conversation even if they have limited knowledge of the language (Richards, 2006, p.14). In contrast, accuracy focuses on creating grammatically correct sentences by practicing with small and decontextualized samples of language in situations that do not require meaningful communication (p. 14). Developing students' fluency promotes reflection about the natural use of the language and focuses on achieving meaningful communication that may not be predictable and that requires the usage of communicative strategies (p. 14). Nonetheless, this does not mean that accuracy is unimportant in English language teaching; both aspects of the language must be taken into account when teaching the language. Thus, teachers should provide the students with activities that combine accuracy and fluency in a balanced way so that they complement each other (Richards, 2006, p. 15).

If we wish to become competent English teachers, we cannot limit ourselves to be grammarians or educators (Olshtain and Celce-Murcia, 2005, p. 709). Even though the grammatical competence is crucial in language learning, it is not the only competence that must be mastered to use the language to communicate successfully (Richards, 2006, p. 3). When the Communicative Approach is adopted, grammar stops being the central topic of the class. The end product of this approach is not grammar but effective communication, which means that grammar is taken as part of the communicative process (House, 2011, p. 14). For this reason, instead of focusing on isolated sentences, lessons should be based on specific themes that

bolster communication so that they provide a context in which more attention is paid to the delivery of meaningful messages rather to perfect grammar use (p. 14). If the students have a real desire to share information about a topic, they will have the key to enhance their communicative abilities (Harmer, 2007, p. 70). By attracting the students' attention to themes that focus on their everyday experience, other areas of the curriculum or aspects related to popular culture, they will activate their thinking skills in order to use language to create their own meaningful texts (House, 2011, p. 14-15). In this way, rather than being a model of perfect speech and writing, teachers adopt the role of creators and organizers of content and communicative activities, as well as the role of facilitators of knowledge of the English language (Richards, 2006, 5; Littlewood, 2013, p. 4).

The range of models and teaching materials compatible with integrated language teaching is unlimited as long as language instruction enables learners to obtain the curricular objectives and engages them in meaningful communication (Richards & Rodgers 2001, p. 165). In this sense, the Communicative Approach is extremely flexible and it can be easily combined with other methodologies. The methods and approaches that are going to be put in practice together with the Communicative Approach will be scrutinized in the following sections.

2.2 Discourse-based Approach

In regard with the previously mentioned importance of meaningful communication in second language acquisition, Celce-Murcia's proposal provides a broader and richer description of the subcompetences that build the communicative competence (2007):

1. Sociocultural competence, which addresses the speakers' knowledge about the social and cultural context of communication (p. 46).
2. Discourse competence, which refers to the speakers' ability to arrange utterances to achieve a unified spoken message (p. 46).

3. Linguistic competence, which includes phonological, lexical, morphological and syntactic knowledge (p. 47).
4. Formulaic competence, which comprises the fixed and prefabricated pieces of language that speakers use in everyday interactions (p. 47).
5. Interactional competence, which encompasses the speakers' ability to execute common speech acts and knowledge on how should they be performed (p. 48).
6. Strategic competence, which consists of the cognitive, metacognitive and memory-related strategies that the students need to apply to improve their second language learning (p. 50).

This description goes a step further than the study of the language at a local level, being part of the so-called Discourse-based Approach. Discourse analysis can be defined as the “examination of language use by members of a speech community” through the study of language function and form through spoken and written interaction (Demo, 2001, p. 1). From this definition, I would like to pay special attention to the concepts of “speech community” and “interaction”.

According to Olshtain and Celce-Murcia (2005), a group of people that shares a considerable body of knowledge, a common physical environment, common interests and goals, a group culture and specific codes of behavior can be called a discourse community (p. 711). Then, the English classroom is a discourse community in which a group of people share common commitments and obligations:

- The language classroom has one public goal, which is to promote learners' acquisition of the foreign language (p. 711).
- There is a specific way of communication between members. The teacher normally communicates knowledge, instructions and guidance for the students, and they respond by completing assignments, educational projects and group tasks (p. 712).

- It has specific participatory systems that provide feedback on students' activities depending on their approximation to the target language (p. 713).
- School language, language learning and particular classrooms have their own lexis or stock of words and sentences (p. 713).

When the classroom creates its own context in which both teacher and students develop cross-cultural discourse practices in order to improve their performance and linguistic competences, it clearly works as a discourse community (Olshtain and Celce-Murcia, 2005, p. 713). Within the communicative perspective, discourse analysis provides students with opportunities to process language in suitable contexts for interaction through speaker/hearer and reader/writer exchanges (p. 707).

From a Communicative Approach perspective, language is a tool that we need to talk with someone about something (House 2011, p. 14) or, in other words, to interact and communicate with others. The discourse perspective claims that, for effective interaction to take place, students need to share prior information related to their background and cultural knowledge as well as to their life experience. This refers to the fact that learners need to have previous information in common so that they can produce and elaborate meaningful linguistic output about it, and the extent to which participants share this knowledge directly affects the degree of effective interaction (Olshtain and Celce-Murcia 2005, p. 710). Nevertheless, this does not mean that students are only able to share knowledge about topics that they already know, as they can also talk about topics that they have just learned. Therefore, if we provide the students with the same information in the class context, they will be able to both learn new information and interact with each other sharing their own thoughts and opinions about it.

Besides, Discourse-based Approach does not only view language as social interaction, but it also takes sociocultural factors, topic development and cohesion between sentences and

genres into account during the teaching process (Olshtain and Celce-Murcia, 2005, p. 707). By exposing students to natural language use in real environments, they gain greater appreciation and understanding of sociolinguistic factors and discourse patterns of specific genres (Demo, 2001, p. 2). Moreover, given the restricted time available for learners to be in contact with English, teachers should maximize the students' opportunities for interacting and being exposed to different speech events, discourse types and communicative functions of the language. If teachers provide students with tasks that promote spoken and written interactions, students will be able to produce a rich variety of speech patterns (p. 2). These oral and written interactions include natural language use and engage students in activities that improve their linguistic competence as well as their receptive and productive skills.

2.3 Task Based Learning

According to Jane Willis (1996), a task is a "goal-oriented activity in which learners use language to achieve a real outcome" (p. 2). Different tasks can be created following the same topic, but all of them should have a goal to be achieved or an identifiable outcome that can be shared between students. One of the most important aspects of the task is that students must use language to exchange meanings for a real purpose using whatever language forms they want, so the main focus of this activity is on meaning itself (p. 3).

Even though several authors have argued that TBL does not take grammar into account, it is inaccurate to affirm that grammar has no place in this approach (Ellis 2009, p. 231). It is true that content about the language such as grammar and vocabulary should not be ignored: if students spend all of the time talking in class they will "tend to gain fluency at the expense of accuracy" (Skehan, 1996, p. 17). For this reason, TBL incorporates both focused and unfocused tasks. In focused tasks, it is necessary to define the linguistic content or, in other words, the grammar that is going to be taught. The ideal model of TBL, and the one that is going to be

followed in this essay, is a hybrid model with room for both focused and unfocused tasks (Ellis 2009, p. 232).

A task is “output-prompting” when it engages the students in productive activities like writing and speaking, and it is “input-providing” when it involves them in receptive activities like reading and listening. As a result, this approach can offer opportunities for putting in practice the four skills within the same lesson (Ellis 2009, p. 224). When learners are beginners, it is interesting to engage them in interactions that encourage them to use their limited resources or, in other words, their strategic competence, as one of the main objectives of TBL is to create contexts in which students can experience the development of their communicative abilities (p. 229-230).

The procedure of this approach consists of:

- A pre-task. In this initial phase, the teacher explains the theme of the class and the objective of the task to the students, without introducing new structures. The pre-task is meant to offer the students exposure to the language so that they recognize new grammar and vocabulary and they activate their previous knowledge (Willis 1996, p. 4-5).
- A task cycle, which is divided into three processes.
 - o Task: it is carried out by students in groups and they have the opportunity to use the language they have already acquired to communicate with each other (Willis 1996, p. 5). The fact that they use the language to interact with each other is actually beneficial, as it encourages them to develop their ability to use their linguistic resources strategically, even if they are limited (Ellis 2009, p. 229).
Meanwhile the students work on the task, the teacher walks around the class monitoring and helping the learners to express what they want to say in the target language without correcting mistakes. Success is determined by the completion

of the task, what will motivate the students and build up their confidence when talking in English (Willis 1996, p. 5).

- Planning: it prepares students for the last step of the task cycle. They have to plan and rehearse what they want to say to the whole class about the work they have done. When we ask our students to talk in public, they will need to plan beforehand what they want to say in order to think carefully the words that they want to use to express their ideas. The teacher walks around helping and advising the students, emphasizing the importance of clarity, accuracy and organization of the message so that the rest of the class can understand them correctly (Willis 1996, p. 4-5)
- Report: the students report what they have done to the rest of the class so that everyone can compare findings and ideas. Through this activity, students have the opportunity to increase their exposure to spoken and written language (Willis 1996, p. 5).
- Post-task listening. Although it is not necessary, sometimes we will need to include other sources of fluent speakers doing the same task in order to expose the students to topic-related material and increase their experience of the target language in use (Willis 1996, p. 6).

- Focus on form

This term refers to a type of teaching in which the learners focus their attention on form in the context of communicative tasks (Ellis 2009, p. 232). This process has two substages:

- Analysis: The teacher gives the students language-focused or “consciousness-raising activities” based on similar texts they have been previously working on (Willis 1996, p. 6). Students focus on form in contextualized communicative

activities, and it is one of the main ways for working, not only on grammar, but also pronunciation and vocabulary within this approach (Ellis 2009, p. 233). During this part of the lesson, the teacher will start the activity with the students and then they will continue completing it. The teacher will walk around to help the students and offer them the chance to ask individual questions, and finally he will review the activities with the whole class. This activity will help the students develop awareness about syntax and lexis, notice and explore new features of the language (Willis 1996, p. 6).

- Practice: As a final step, the teacher will conduct practice activities about the previously studied linguistic forms using examples of the texts they have been working with during the lesson. This activity will help the learners recognize and systematize what they have previously observed (Willis 1996, p. 6-7).

The Task Based Learning approach is useful because it provides the students with exposure to a rich but comprehensible input of real language, opportunities for real use of language, motivation and focus on language form (Willis 1996, p. 8). It also promotes communicative fluency without neglecting accuracy and, despite of being student-centered, it allows the teacher to offer input and guidance to the students (Ellis 2009, p. 242). In this approach, the teacher has the role of a facilitator and manager of the tasks and skilled communicator who is able to direct the students' attention to specific elements of the language (p. 236).

One of the most interesting characteristics of the Task Based approach is its flexibility, as there is not a specific way of addressing it. The task process does not necessarily have to be carried out during one lesson, but it also can be modified depending on the needs and backgrounds of the students (Willis 1996, p. 7). Moreover, the organization of the students is also flexible. If students work in groups they will be putting together a variety of levels where

the weaker ones can learn from the experienced ones and gain confidence from the support of their group (Willis 1996, p. 7). Therefore, group work is essential because it allows students to engage in interactions with the target language and the language that they produce progressively becomes part of the individual student mental resources (Little 2007, p. 25).

2.4 Content-based Instruction

In his 1980's publications, Bernard Mohan explored the idea of basing language teaching on content, which was the first appearance of what we know today as Content-based Instruction (Bula, 2014, p. 72). Crandall and Tucker (1989) defined the Content-based language instruction as “an integrated approach to language instruction drawing topics, texts, and tasks from content or subject matter classes, but focusing on the cognitive, academic language skills required to participate effectively in Content Instruction (p. 1). Similarly, Richards (2015) has described this second language teaching approach as a way of organizing the teaching practice around the content that students will acquire instead of following a fixed linguistic syllabus (p. 81). According to these definitions, the selection of topics that will be addressed in the language learning process is pivotal for the successful acquisition of the foreign language.

Content-based Instruction originated in Canada and the USA due to the massive arrival of non-English-speaking migrants to the primary, secondary and university education of these countries. Nonetheless, during the last decades, many other countries have started to embrace this type of instruction as an innovative approach inside the communicative language teaching (Banegas, 2012, p. 116; Swain & Johnson, 1997, p. 1). This type of instruction has become a well-known approach in ESL and EFL classes, as it improves learners' motivation by providing them with interesting themes instead of simply addressing the grammatical points of the language (Bula, 2014, p. 81), but also because it has a variety of advantages:

1. Students acquire the language more successfully when they learn information through it (Richards, 2015, p. 82).
2. Instructional decisions are based on content instead of on language criteria (Brinton, 2013, p. 5).
3. It is an approach that integrates the four skills (p. 5).
4. It involves students in meaningful use of language so that they consider it as a tool with a real purpose (p. 5).
5. Content of the courses can be relevant for students' lives or academic goals (p. 5).
6. It provides students with authentic texts and genuine discourse from the real world which improves their critical thinking skills (p. 5).
7. It encourages students to work in groups and cooperate to achieve a final common goal, what offers them the opportunity to demonstrate their knowledge of the foreign language (Crandall & Tucker, 1989, p. 10).
8. A wide variety of materials can be used in the classroom. Apart from textbooks and novels, this type of instruction provides the students with other types of texts that can be found in graphs, maps, tables, diagrams or timelines (p. 11).
9. It allows students to cooperate in hands-on learning activities that encourage them to interact with each other and place language learning in meaningful frames. In this sense, games, role plays and simulations are particularly appropriate (p. 12).
10. Writing can be used as means of learning and of helping students demonstrate what they have learned. Asking students to elaborate pieces of writing allow to put in practice their sequencing and language skills (p. 12).

This method aims to make the learners adopt diverse roles, including that of interpreter, explorer, participant and source of content, as well as to develop their autonomous learning skills (Richards, 2015, p. 84). Apart from this, its main goal is to help them acquire the language

at a proficient level by exploring themes and topics that combine both linguistic and cultural information.

Nevertheless, there is not an individual form of Content-based Instruction. In the words of Brinton (2013), there are three identified prototypes of Content-based Learning with different degrees of emphasis on content and language:

1. Theme based instruction. The themes of each unit contextualize the new language that will be studied and provides a departure point for productive and receptive skills. In this case, the themes provide a rich linguistic input and create necessary learning conditions by extending over a period of time. This type of content should be of relevance or interest to the learner in order to provide the organizing principle of the course (p. 4).
2. Sheltered instruction. This type of instruction consists of separating the students whose language of instruction is a second language from their first language peers, for the purpose of content area instruction. The students' exposure to the rich academic language in the sheltered class provides them with the suitable conditions for second language acquisition (Brinton, 2013, p. 4).
3. Adjunct instruction. It consists of one or more content area course which is paired with a language course and whose instructors negotiate their syllabus according to their instructional objectives and their students' linguistic needs. Students acquire a second language through the systematic linguistic guidance provided in the language course and through their exposure to academically challenging language of the course (p. 4). A lot of coordination is needed from the instructors that participate in these courses, as their objective is to help students understand the subject matter and to improve their linguistic skills (Bula, 2014, p. 75)

According to the previous distinction, and although the three options seem to be effective teaching methods, the prototype that best suits the characteristics of the teaching unit developed in this thesis is the theme based instruction.

Before finishing this section, it is interesting to scrutinize the reasons why Content-based Instruction has been selected for this Teaching Programme instead of content and language integrated learning. CLIL is the EU official adaptation of CBI, and they are similar in the sense that they consider that language has a functional role, as it serves as a medium to learn specific topics, but also as a mean for communication (Coyle, Hood, & Marsh, 2010, p. 37). In addition, both approaches offer multiple models that can be seen as a continuum that moves from a focus on foreign language learning to a curricular instruction through a second language (Banegas, 2012, p. 117). Nevertheless, although both have been treated as umbrella terms during the last decades and they share some essential features, these concepts do have differential traits. According to Brown and Bradford (2016), the main distinction between both approaches is that Content-based Instruction uses the subject matter as a vehicle to language learning, being this one its final aim, meanwhile CLIL lessons aim to foster the learning of a subject matter that is part of the curriculum (p. 330-331). Thus, the approach that better suits the teaching program of this thesis is Content-based Instruction.

To conclude, Content-based Instruction can be a challenging and rewarding approach if it is successfully carried out. This approach goes a step beyond the grammatical competence and promotes real acquisition of the language, including its cultural, linguistic and social elements. It is part of the communicative language teaching approach as it involves the exchange of information through communication between students, which is also compatible with the task-based approach (Bula, 2014, p. 73-81). Accordingly, it can be assumed that Content-based Instruction can also be put in practice within the framework of the Discourse-based Analysis

and, therefore, this type of instruction seems to be compatible with the methodological principles of this thesis.

2.4.1 Gamification

In the 21st century, technology use has become necessary to fortify the teaching and learning experience in the second language classroom since the majority of students are digital natives (Figuerola, 2015, p. 42). Besides, students' interest to learn and explore the world might be weakened by grades, compulsory attendance and curriculum content. Consequently, educators need to introduce diverse methods that enhance their motivation in the class, but also create an environment of competition, collaboration, challenge and fun (Iaromenko, 2017, p. 126). In the previous section it has been mentioned that, in the words of Crandall and Tucker, (1989), games can be particularly appropriate to foster students' cooperation and boost their motivation (p. 12). Hence, I consider it convenient to explore the benefits of gamification in order to justify its use within the following Teaching Unit in the next paragraphs.

Werbach and Hunter (2012) assert that gamification involves “the use of game elements and game-design techniques in non-game contexts (p. 26). When they are used properly, game-based mechanics have the power to inform, solve problems, promote learning and engage and motivate the students (Kapp, 2012, p. 10). Gamification is based on the success of the game industry, social media and decades of psychological research. Moreover, it is a highly flexible strategy that provides teachers with a wide range of opportunities to incorporate game elements in activities that are not games, since any task, process or content can be gamified (Figuerola, 2015, p. 38; Werbach & Hunter, 2012, p. 27)

The main objectives of gamification are to elaborate a more attractive learning experience and to increase the participation of the students by including game elements and techniques in the teaching process, what gives them a sense of engagement and empowerment

as they achieve goals and complete tasks (Figuroa, 2015, p. 38-43). In addition, this strategy allows the learners to consider educational goals as challenges to be accomplished in order to win points and move from one stage to another, which are also part of the learning outcome (p. 43). When students play games, they pay special attention to the meaning of their messages instead of the correctness of the linguistic structures they use, reducing their anxiety and fear of being negatively judged by others, which are the main factors that prevent learners from acquiring the second language (Iaremenko, 2017, p. 126). In this regard, the design and visual aspects of the game have a decisive impact on the students' perception of the games, as it arouses their interest and motivates them to participate in activities that they would not otherwise do (Aguilera, Fúquene, & Rios, 2014, p. 128). However, when it comes to elaborating games, teachers should adapt activities and experiences to the students' competences in order to avoid creating tasks that are overwhelming or boring in which the demands of the game are way higher or far below the students' knowledge and abilities (p. 131).

Bearing in mind that the gamification trend has not stopped growing during the last decades and it does not seem that it is going to slow down, teachers are in the position of seizing the opportunity to build interactive experiences for students. Still, game elements should be brought carefully and intelligently into the teaching process (Kapp, 2012, p. 18-22). In light of the previously mentioned aspects about gamification, I consider it convenient to put gamification strategies into practice in some sections of my Teaching Unit as a source of dynamism. Nevertheless, rather than being used in an isolated way, I deem that these procedures work more effectively if they are combined with other teaching methodologies. For this reason, they should be prudently used in the class as a way to create a wholesome environment in which the students feel motivated for participating and make use of the English language as means to improve their linguistic skills.

2.5 The role of the student and the teacher

Having explored the methodological principles that conform the theoretical basis of the Teaching Unit, attention should be paid to the roles of the teacher and the learners in the L2 classroom, as they are the main participants of the teaching-learning process. Accordingly, I will explore the roles of each of them adopt in the following section..

The role of the student

Before taking teaching decisions about what should be taught, the teachers should take into account the age of their students, since their needs, cognitive skills and competences change depending of their maturational stage (Harmer, 2007, p. 81). In this case, teaching English language in secondary education implies being in direct contact with teenagers on every day basis.

A commonly held belief is that adolescents are poor language learners because, in the words of Stanley Hall, they are in a moment of behavioral and emotional upheaval (as cited in Arnett, 2006, p. 186; Harmer, 2007, p. 83). At this growth stage, the social aspects of the students' lives generally become especially important for them. The importance given to friends increases to the point that some individuals' wellbeing sometimes depend upon their peers (as cited in Arnett, 2006, p. 189). In addition, it is widely believed that teenage students lack willingness to study a second language. Even though there are some students who actually desire to become bilingual, they are a minority, as most of the secondary education learners only study the language because it is part of the curriculum (Gardner, 2001, p. 3). These premises seem to suggest that teenagers do not pay special attention to their education and that they are not motivated enough to learn a second language.

Although the above mentioned facts are traits of teenage students, the last affirmation is a commonly held myth. In terms of biological development, the fibers that connect brain cells

grow at higher speeds at puberty, what means that their cognitive processes develop and improve in a significative way during this period of life (as cited in Arnett, 2006, p. 190). The truth is that teenagers actually have a great ability for abstract thought and they become highly committed when they are engaged in a particular activity (Harmer. 2007, p. 83). Even though they are constantly searching for their own identity and they need to feel valued, satisfied with themselves and approved by their peers, the majority of them are aware of the need and importance of learning a second language (p. 83). Moreover, they are also aware of their duties as students: they know that they have to acquire language content and skills, improve their fluency and develop a certain level of willingness to use the foreign language in order to pass the course (Gardner, 2001, p. 4). Taking this into account, teenage students have more than enough potential to successfully acquire a second language and they understand that they are responsible of fulfilling their obligations as students. Nevertheless, learners will be more likely to develop their linguistic knowledge if teachers provide them with the ideal circumstances. This refers to the fact that students will feel more comfortable in class if teachers do not put them in embarrassing situations in front of their classmates, what will make them perceive the class as a relaxed and safe environment in which they can freely participate without the fear of being judged by others. As a result, this will also boost their willingness to cooperate and share their thoughts with the teacher and their peers, becoming increasingly engaged with the subject.

From my standpoint, and relying on my internship experience during the last months of this Master, I consider that, although challenging, teaching English to secondary education student can be fascinating and extremely rewarding. As teachers of young students who start having their own critical thoughts about their surroundings, we do not only have the opportunity to teach a second language, but we can also transmit moral values and help the future generations of citizens to understand the importance of thinking outside the box.

The role of the teacher

In the language learning context, the teacher has a wide range of duties and responsibilities. To help the students acquire the linguistic requirements of the curriculum, they need to have enough knowledge about the subject matter and about teaching methodologies, but also specific personality traits that will make the teaching process effective and successful (Gardner, 2001, p. 4). In relation to this, Scrivener makes an interesting distinction between three types of teacher (2005):

1. The explainer. This refers to those teachers who dedicate most of the class to explain theoretical contents and transmit information to the students. This practice, when done with wit and enthusiasm, can be highly interesting and formative. These teachers usually have a wide knowledge about their subject but lack knowledge about methodological aspects (p. 25).
2. The involver. These teachers also have a deep knowledge of the information they have to transmit in class, but they are also familiar with teaching methodologies. This allows them to organize and apply effective teaching techniques in the classroom in order to help the students understand the subject matter. In this case, the teacher constantly looks for interesting activities in order to get the students involved in the explanation (p. 25).
3. The enabler. Similarly, this type of teacher knows both about the subject and the methodology, but he is also aware of what his students are thinking and feeling in the class. His attitude towards the subject actively encourages the students' learning processes, and his main objective is to create the ideal conditions that allow them to acquire the knowledge that he wants to transmit (p. 25).

According to the previously explained methodological aspects it would be ideal to adopt a role that is similar to the “enabler”. In this sense, the Stephen Krashen's Affective Filter Hypothesis is of special interest. In his hypothesis, Krashen (2013) affirms that students with lower levels of anxiety who feel motivated and confident about their learning abilities are more

likely to effectively acquire a second language and, therefore, have a lower affective filter. In contrast, anxious and demotivated learners with a higher affective filter find further difficulties for understanding input, depriving them from acquiring a second language (p. 4). Accordingly, it is crucial that teachers offer the students tasks that they know they are able to do instead of humiliating them in front of their peers (Harmer, 2007, p. 84). In this regard, Malikow (2006) carried out a research whose principal aim was to analyze how students would describe the characteristics of exceptionally effective teachers (p. 2). Results suggest that good teachers should be patient, flexible, non-judgmental, available and have a good sense of humor, but they also should be encouraging, dedicated, organized, engaging and professional (p. 7). In other words, the fact that a good teacher should be close and warm with his students does not in any way mean that he should not be demanding and challenging. Although they can be interested in their students, it is important that they maintain a safe distance with them so that they do not take for granted that they do not have to make an effort to study the subject.

Taking into account above mentioned types of teacher, the figure of the enabler is directly linked with a student-centered perception of the teaching and learning processes. The students should be prevented from adopting traditional passive roles in which the teacher is the main element of the class. In consonance with the CERF (2001), the autonomous role of the students is crucial for an effective learning process to take place. Learner autonomy can be defined as “the product of an interactive process in which the teacher gradually enlarges the scope of her learners’ autonomy by gradually allowing them more control of the process and content of their learning” (Little, 2007, p. 26). In line with this, Little (2007) asserts that both learner autonomy and language learning are two sides of the same coin (p. 26). Consequently, it can be assumed that any teaching activity should be elaborated considering the students as the central element of the teaching practice.

Nonetheless, this does not diminish the importance of the teacher's figure. Although language teachers should bolster students' autonomy, learners cannot develop their knowledge out of nothing. Teachers are the ones who have to create procedures that are interpretative, participatory and exploratory in order to enhance the learners' unconscious and involuntary creation of knowledge (Little, 2007, p. 20). Harmer (2007) affirms that it is the teacher who must engage the students with material that calls their attention and is relevant for them, boost their self-esteem and encourage them to participate in class by sharing their own experiences (p. 84). Although they are not the center of the learning process, teachers are experts of the language and teaching methodologies who act as mediators between students and knowledge. Thus, they are and they will be indispensable in any second language teaching process.

2.6 Contents and context of the program

The teaching programme developed in this essay will focus on a group of 26 students of 4th E.S.O, whose age is around 15 and 16. Along the school year, 9 teaching units will be taught in class, and each of them will tackle different current topics that the students are expected to find interesting and on which communication can be easily established. These units include the four blocks that refer to written and oral comprehension as well as oral and written production, as it appears in the *Real Decreto 1105/2014, de 26 de diciembre, por el que se establece el currículo básico de la Educación Secundaria Obligatoria y del Bachillerato* and the *ORDEN EDU/363/2015, de 4 de mayo*. Taking this into account, the contents will be divided as follows:

First semester

Unit 1. "Earth without art is just 'eh'"

This will be the first unit of the next academic year, and its main topic will explore how different artists portray environmental issues that threaten our planet. In order to do so, the

artwork of Banksy and Kerby Rosanes, two talented but controversial artists, will serve as means to introduce vocabulary related with art and the environment. The video “Who is Banksy, actually?” and an article titled “Kerby Rosanes Opens up his Fantastical Sketchbooks” will provide real examples of discourse which will allow the students to enhance their receptive skills. In terms of productive skills, the students will have to write a complaint letter about one environmental issue caused by a company or factory, and orally explain the meaning of a polemical piece of art of their choice. In their productions, the grammatical structures of present simple and present continuous will have to be put in practice, as well as the $\alpha:/$, $/\æ/$, $/\Lambda/$, $/\ə/$, $/e/$ and $/3:/$ sounds.

Unit 2. “Do it for the gram”

This unit will revolve around the theme of social media and its impact on our daily lives, and it is expected that teenagers are already familiar with the topic and with part of the vocabulary that will be introduced in the unit. The experience of Caspar Lee, a famous South African *Youtuber*, will provide the students with oral input that will allow them to have a closer look to the *YouTuber* profession and its implications. In addition, an article about the Black Mirror episode *Nosevide* (Season 3, episode 1), which is set in a dystopic world where people can rate each other using their mobile phones and directly affect others’ socioeconomic status, will serve as a reading comprehension practice for the students. Within this topic, the present perfect simple, present perfect continuous and zero conditional form will be tackled, as well as the phonological aspects related to the pronunciation of $/\ə/$ in weak forms. In terms of productive skills, the students will have to write a for and against essay about the advantages and disadvantages of specific apps of their choice, and record a DIY tutorial in which they explain how to do an specific activity.

Unit 3. “Time travelers”

This unit will be developed in depth in the following section of this master's thesis, and it will be the last one being taught during the first semester. The main topic of the unit will be time travelling, what will bring vocabulary related with cultural and historical events of the last decades of the 20th century into view. The grammatical points that will be addressed in the unit are past simple and past perfect tenses, as well as second conditional sentences. To develop their receptive skills, the students will be provided with texts about cultural events such the 60's Hippie Trail, 70's rock bands and revolutionary 90's inventions, and videos about iconic 80's trends and 70's music. In order to strengthen their productive abilities, they will be asked to write a report about a specific invention from the 90's and record an advertisement for a time travel agency in which they have to attract the "clients" attention into a specific decade. Throughout the whole unit, the students are expected to acquire the correct pronunciation of /d/ /t/ /id/ sounds in past tenses.

Before Christmas holidays, the students will have to complete a test about H.G Wells's *The Time Machine*, which they will be asked to read at the very beginning of the school year.

Second semester

Unit 4. "Black lives matter"

The fight against racism will be the focus of this unit and vocabulary related with tolerance, justice and social movements will be of great importance. In terms of receptive skills, the students will watch clips from the Netflix's series *When They See us*, which is based on the events of the 1989 Central Park jogger case, and read a newspaper article about the 2020's movement Black Lives Matter, which originated as a global reaction against the murder of George Floyd. For cultivating their written and oral production, students will have to write a Twitter thread about a real situation of racial discrimination and elaborate an individual presentation in which they explain a specific anti-racist movement in depth. Along this unit, the

students will have to learn how to use the past continuous and III conditional sentences and become aware of the differences between /j/ and /dʒ/ sounds.

Unit 5. “To infinity and beyond!”

The National Aeronautics and Space Administration (NASA) will be the protagonist of this unit, what will serve as a framework for exploring the grammatical structures of the passive voice and introducing vocabulary related with space investigation and technology. In this case, the students will watch official videos of the NASA’s *Youtube* account as a main source of oral input. In line with this, they will read different Instagram publications from some of the official NASA’s accounts so that they can create their own post based on a recent space investigation both as a reading and writing practice. For assessing their speaking skills, the students will work in teams and record the group discussion stage in the online *Among Us* game. In this stage of the game, they have to describe where they had been and what they had seen during the game in order to recognize and expel the impostor. From a phonetic perspective, this unit will focus on the pronunciations of /θ/ and /ð/.

Unit 6. “United for equality”

Feminism will be the protagonist of this unit, what will allow the students to learn vocabulary related with equality between men and women. To help students develop their listening skills, they will watch the official response of Alexandria Ocasio-Cortez, an American politician elected to the US Congress in 2019, after being insulted by a republican colleague. Also, some poems of Carol Ann Duffy’s *The Worlds’ Wife*, will be read, interpreted and orally discussed in class by the students. Once they have done this, the students will have to write their own poems in as a writing practice. Lastly, they will have to research the biography of a famous female historical figure and explain it to the rest of the students with an oral presentation, paying special attention on what should be learned from her. For doing so, the

learners will have to effectively use the modal verbs (*can, should, must, may, might*) and carefully pronounce the /i:/, /ɪ/, /u:/, /ʊ/, /ɔ:/ and /ɒ/ sounds.

Before Easter holidays, the students will have to complete a test about Harper Lee's *To Kill a Mockingbird*, which they will be asked to read after Christmas.

Third semester

Unit 7. "Take off!"

The third semester will start with the unit *Take off!*. Travelling around the world will be the main topic of this unit, in which future tenses (*will* and *be going to*) and future continuous will be addressed. The 360° documentary "Ancient city of Petra, Jordan" will serve as an interactive listening activity in which the students can see different angles and elements of the images by moving around their electronic devices. For the reading activity, they will have to read a text from the *Nomadic Matt* travel blog and answer a series of questions about it. For developing their productive skills, they will have to elaborate a *TripAdvisor* review of a hotel of their choice. In terms of oral production, the students will have to plan a trip to one of the strangest places on Earth and orally present it in groups, being aware of the correct pronunciation of initial /s/, which can be found in words like /spɛɪn/.

Unit 8. "Lights, camera, action!"

In this unit, the cinema will provide the context in which vocabulary related with diverse movie genres and the grammatical structures of reported speech, including reported questions, requests and commands, will be explained to the students. In this case, a text about the profession of voice dubbers of series and movies will serve as a reading practice. The students will later have to work in groups to dub a clip from a Spanish movie or series into English as an oral practice, in which special attention will be put in distinctively pronouncing /s/, /z/ and /ʃ/ sounds. Additionally, students will have to carefully listen to the information of a video about

the “behind the scenes” of *Atypical*, a Netflix’s show about the life of a young boy who has autism spectrum disorder. Afterwards, they will have to select a clip from a movie or series of their choice and rewrite the situation from the perspective from a character who is not the protagonist.

Unit 9. “Make some noise”

The last unit of the school year will be based on current singers and music concerts, what will provide the main context for teaching students the defining and non-defining relative clauses and the pronunciation of /v/ and /b/ sounds. An extract from the Zane Lowe ‘Fine Line’ interview with Harry Styles and a review of the Dua Lipa’s Studio 2054 live online concert from the newspaper *The Guardian* will serve as listening and reading training for the students. Additionally, the students will work in groups and design their own music festival. For doing so, they will have to create a poster in which they will write a detailed description of the organization of the festival, including when and where would it take place and what artists would participate in it. As a final project, the whole class will take part of a simulated *American music awards*. For participating, they will work in groups and explain why their favorite singer deserves an award in order to convince their classmates to vote him.

Before the end of the school year, the learners will have to take a test about George Orwell’s *Animal Farm*, which they will be asked to read after Easter holidays.

2.7 Assessment

Assessment is a crucial element in the second language acquisition process, not only because it is required by the Spanish educational system, but also because it has become a complex and beneficial process for the students during the last decades. Atta-Alla (2013) describes assessment as a systematic process that allows teachers to collect useful information from the students so that they can make inferences about their knowledge and understanding

abilities and take effective teaching decisions (p. 2). For carrying out this task, teachers need to take into account what they are assessing, but also, when, how and why they are doing it within their specific context and who is going to be the subject of the assessment (Brown, 2005, p. 81-82). Therefore, the assessment strategies that teachers adopt determines how they teach. In this section, I will scrutinize the advantages of alternative, formative and continuous assessment and disclose in which ways it they will be applied for assessing my students along the whole academic year, taking into consideration the competences described by the *ORDEN/ECD/65/2015* (comunicación lingüística., competencia matemática y competencias básicas en ciencia y tecnología, competencia digital, aprender a aprender, competencias sociales y cívicas, sentido de la iniciativa y espíritu emprendedor y conciencia y expresiones culturales).

2.7.1 Alternative assessment

Taking into account the weaknesses of traditional tests which mainly rely upon memorization, learners will be assessed using alternative assessment throughout the whole academic year. Alternative assessment is based upon the idea that, instead of being the ultimate objective of the classroom, it is an authentic practice that links the content of the curriculum with the teaching and learning processes (Ata-Alla, 2013, p. 2). It is a flexible process which is formed by diverse procedures and techniques that can evaluate what students are able to recall and produce and that can be introduced in daily instruction (Huerta, 1995, p. 340). This technique is more effective than traditional assessment methods because students and teachers can take advantage of it in the following ways:

1. It allows students to apply their knowledge, express their own thoughts, develop personally, build their self-confidence, have fun with learning, overcome nervousness of test taking, reflect about what they have learned and acquire potentials for success and improvement (Ata-Alla, 2013, p. 5).

2. It promotes collaborative learning as well as self and peer assessment (Ribeiro & Flores, 2016, p. 13).
3. It evaluates actual performance on real-life tasks (Huerta, 1995, p. 340)
4. It compiles data from individual students so that teachers can perceive the learners' development through different productions, including their strengths and weaknesses (Huerta, 1995, p. 342). In this way, teachers can diagnose teaching problems, determine pace of teaching and make students aware of what they already know and what they still have to improve (Ata-Alla, 2013, p. 4).
5. It lets teachers elaborate different strategies that accommodate to the different language levels, learning styles, cultural backgrounds and intelligences of the students, fitting a diversity of learning approaches (Atta-Alla, 2013, p. 5).
6. It gathers different information from students' progress, achievements, performances, work and challenges so that teachers can take informed decisions and fairly reflect their results through scoring practices (Ata-Alla, 2013, p. 5).

According to the previously mentioned traits, it can be said that alternative assessment consists on a series of reliable and valid procedures that overcome the problems of traditional assessment and increase the objectivity of the evaluation process (Huerta, 1995, p. 342). It is a type of assessment that will do nothing but benefit the students' acquisition of the second language by analyzing their oral and written comprehension and production in a variety of ways. Hence, it does not only evaluate what students are learning, but what they can do with their knowledge.

2.7.2 Formative and continuous assessment

Using alternative assessment as the main evaluation technique does not imply that it has to be used in an isolated way. Actually, if it works together with other methods such as

formative and continuous assessment, they construct a more complex, effective and efficient evaluation technique.

The CEFRL (2001) defines formative assessment as “an ongoing process of gathering information on the extent of learning, on strengths and weaknesses, which the teacher can feed back into their course planning and the actual feedback they give learners” (p. 186). A research carried out by Ribeiro and Flores (2016) showed that students consider that the monitoring of learning and knowledge construction as positive aspects of this technique, as formative assessment fairly represents their improvement within the subject and enables the learners to develop their linguistic performance and enhances their critical thinking (p. 19). With this type of assessment, teachers can give the students feedback about their learning process and provide them with advice on how to maintain and improve their progress in order to promote a self-directed learning (Scott, Harvey, Saenz, Hayes, 2005, p. 12). Similarly, continuous assessment allows the teacher to gather several pieces of work from the students throughout the course so that the final grade reflects a whole semester and/or year (CEFRL, 2001, p. 185). In addition, it promotes a better quality of learning which provides the students with individual feedback on the different linguistic skills (Ribeiro & Flores, 2016, p. 15).

Taking into consideration the previously explored characteristics, it can be observed that they all put special emphasis on the idea of offering the students feedback of their work.

Feedback

According to the above mentioned idea that assessment should be integral to learning, feedback must be a pivotal element of the process (Brown, 2005, p. 84), as it can determine the improvement of students' linguistic performances.

For feedback to be effective, it must draw students' attention to rhetorical features, content, organization and linguistic errors, and foster the interaction between teachers and

students (González & Álvarez, 2020, p. 123). However, teachers should help the students perceive feedback as a useful reflection about their work rather than just a mark. In the words of Gibbs & Simpson (2004), grades are more likely to be seen as an indicator of the students' worth as a person that tells them where they stand in relation to their classmates (p. 11). This can have a negative impact on the students, as sometimes they will pay more attention to their score than to the strengths and weaknesses of their linguistic performance. In this regard, teachers should not only explain the students their mistakes, but also point out those aspects that have been correctly performed, what will make the assessment meaningful, fair, supportive and challenging for the individual (Brown, 2005, p. 84). The main role of feedback is to make students aware of the gap between their performance and the objective that they are supposed to achieve and provide them with techniques that allow them to improve their work (Gibbs & Simpson, 2004, p. 11-12). By informing them of what they have done correctly and what they can improve, they will acquire a positive perception of feedback as a source of valuable information which can be used in their future productions.

Methods of assessment

Before specifying the tasks that the students will have to complete so that the teacher can collect valuable information about their linguistic performance, it is paramount to take into account the idea of generation effect. The generation effect is an experimental finding which demonstrates that, when individuals are asked to generate a piece of information, it is almost always better remembered than if it is only read (Slamecka & Graf, 1978, p. 601). This means that, when students actively generate their own linguistic output, they retrieve new information better and pay more attention to the task in which they are engaged than when they memorize it by passive observation (Slamecka & Graf, 1978, p. 567; Rosner, 2012, p. 1). This finding does also affect the second language acquisition process. According to Kornell & Terrace (2004), when studying a foreign language, generation requires more, effort, attention and active

information processing. The more effort students put into producing their own output, the better they will store it in their long-term memory (p. 684). For doing so, teachers should put the students in situations in which they have to produce their own output in the second language. If learners do not have enough learning opportunities, they will be unable to transfer the contents they have acquired during explicit instruction (González & Álvarez, 2020, p. 129).

Students in a second language classroom are unlikely to engage in generative learning on their own and, for this reason, they need to be guided by a teacher who provides them with activities that promote generative learning (Bertsch, Pesta, Wiscott, & McDaniel, 2007, p. 207). Accordingly, the methods of assessment that will be applied in the Teaching Programme are:

1. Test. The testing effect proves that when students retrieve information when taking tests during their learning process, their long-term memory is increased (Kornell & Terrace, 2007, p. 682). Research has proved that knowledge is actively constructed on the basis of context and available retrieval cues and, when those cues are activated through testing, long-term learning is enhanced (Karpicke, 2012, p. 158). Due to the advantages of the testing effect and its direct correlation with the generation effect, carrying out a final test about one reading book at the end of each semester will help the students internalize its information.
2. Piece of writing. In order to cultivate the students' writing skills, it is imperative to expose them to circumstances in which they have to create their own pieces of writing. Calkins (1986) and Graves (1983) describe writing workshop as an interactive approach in which the students become aware of the importance of rehearsal, drafting, editing and revising their own written productions (as cited in Jasmine & Weiner, 2007, p. 131). A research by Jasmine and Weiner (2007) shows that this type of workshops help the students build up their independence as writers, construct a positive writing atmosphere and increase their enjoyment of writing (p. 138). This can be achieved by implementing

workshops into the teaching units, as they are a student-centered technique that gets them involved in writing about diverse topics and provides teachers with detailed evidence of the learners' linguistic knowledge.

3. Portfolio. Portfolios are interactive assessment tools that put together a valuable collection of student work which serves as authentic and accurate evidence of their efforts and achievements over a period of time (Huang, 2012, p. 15). Research shows that most students perceive them as helpful for their learning experience, as they bolster students' autonomy, develop their language skills, raise their cross-cultural competence, increase their confidence and motivation and foster a collaborative learning environment (p. 16-19). Portfolios are flexible tools which allow students to evolve as users of the language and demonstrate their abilities through their work and effort. Thus, it is an assessment device that can be combined and complemented with other evaluation strategies in order to provide the teacher with a global and accurate perception of the students' progress.
4. Final project and oral presentation. English teachers can involve students in projects to assess their demonstration of linguistic skills and knowledge. If those projects are explained in oral presentations, their oral fluency and ability to organize ideas can be assessed (Ata-Alla, 2013, p. 10). Their main objective is to get students engaged in cooperative work in order to investigate about a specific topic so that they can create their own linguistic output and share with their classmates.

Along the three semesters, the students will study three units and read one book. Therefore, the percentages that conform the evaluation of each semester are:

1. 75 % for the three units (25% each).
2. 25% for the final test about the reading book.

Assessment tools

The principal assessment tools that will be used to evaluate the units of this Teaching Programme are:

1. **Observation:** The attitudes, behavior and participation of the students can be assessed through observation strategies. Observation allows teachers to pay specific attention to each student of the class and take notes about them. For example, if one student actively participates in the class and makes an obvious effort to achieve the goals of the subject, he or she should be rewarded for it. On the contrary, if one student does not enjoy participating and finds it difficult to spontaneously talk in front of the teacher and their classmates, but he actually cooperates in group works and successfully completes all the tasks, not having this 10% will not have a decisive impact on his final mark.
2. **Checklists:** Checklists are an evaluation tool for monitoring the students' progress, evaluating their outcomes and selecting learning goals (Little, 2007, p. 26). They allow teachers and students to collect and organize data through various items so that the strengths and weaknesses of their linguistic performances can be quantitatively and qualitatively analyzed (Zohrabi, 2012, p. 90-94). With them, instructors can keep track of the students' learning progress by checking the presence or absence of different aspects of their attitudes, knowledge and skills (Ata-Alla, 2013, p. 8). Using a checklist for assessing the students' portfolio will allow the teacher to check how many activities they have included out of those explored during class in order to give them a specific score. In this way, they can rethink and modify specific problematic aspects of the lessons and students can become aware of what they know and what they still need to improve.
3. **Rubrics:** According to Panadero and Alonso (2013), rubrics are assessment tools that contain evaluation criteria and the standards for achieving distinct scores that facilitate

students' self-assessment and improve the teachers' grading accuracy (p. 177-178). If teachers use them to assess students written or spoken activities, they will be able to justify learners' marks according to their linguistic performance, and students will track the progress of their learning (Wang, 2016, 1; Atta-Alla, 2013, p. 6-11).

For effective assessment to take place, assessment criteria needs to be shared with the students beforehand, what will help them have a clear understanding of the learning objectives and allow them to plan their work efficiently (Panadero & Alonso, 2013, p. 178-183). Accordingly, the final group project and the piece of writing will be assessed through a rubric which will be given in advance to the students so that they can effectively arrange their work. With this strategy, teachers will give the students a fair and specific score that will fit their linguistic production.

3. TEACHING UNIT

3.1 Introduction

This section of this Master's Thesis introduces Unit number 3 of the Teaching Programme. Its title is *Time Travelers* and it focuses on the historic and cultural events that took place during the last decades of the 20th century. It consists of six lessons of 55 minutes, and each of them concentrate on some features that characterized the decades of the 60's, 70's, 80's and 90's respectively. Among these features, there are topics related to music, inventions, historical events, popular culture and videogames. These themes set the foundations of the different tasks and activities of the unit and contribute to the development of the students' linguistic competences established in the Spanish curriculum.

The main reason for choosing this topic is to provide the students with a wider perspective of popular culture of the last decades of the past century and broaden their cultural knowledge about the lifestyle of some Anglophone countries. The idea of developing this teaching unit was originally inspired by the *Netflix* show *Dark*, whose plot revolves around the disappearance of a boy in a small town who accidentally travels back in time.

This unit has been created for a group of 25 students of 4th E.S.O, whose age is around 15 and 17 years old. According to the Common European Framework of Reference, the students' current level is B1.1. Nevertheless, it should not be ignored that each student develops the four linguistic skills at different speeds, what, far from being a problem, enriches the classroom with a variety of learning scenarios. As a result, there are students who may present difficulties with the language proper of A2 level, while others may have access to other educational resources, having a higher level of English. The activities provided in this teaching unit are expected to suit the needs of all the students but, if this was not the case, they would be adapted for the learners according to their situation.

The main objective of this unit is to improve the students' English knowledge by giving them the opportunity to be exposed and participate in meaningful linguistic exchanges. The contents, objectives, methodology, assessment and lesson plans of the unit have also been included in this section of the thesis.

3.2 Aims and contribution of the unit to the teaching programme

1. To use correctly and accurately the grammatical structures of the past simple and past perfect.
2. To understand and effectively put in practice the II conditional forms.

3. To develop a more complete perspective of the historical and cultural events of the last decades of the 20th century.
4. To become familiar with the vocabulary related to different cultural aspects of the last decades, including videogames, music, historic events and inventions.
5. To investigate and select online information using technology in order to create a final project.
6. To cooperate in groups in order to present a final group project.
7. To interiorize the structure of a report and apply it to their written performance.
8. To develop their reading and listening comprehension skills.
9. To participate in communicative exchanges in the foreign language.
10. To correctly pronounce the phonemes /d/ /t/ /id/ sounds in past tenses.

3.3 Contents of the unit

Taking into account the indications of the *Real Decreto 1105/2014 de 26 de diciembre por el que se establece el currículo básico de la Educación Secundaria Obligatoria y de Bachillerato*, the contents of this unit are the following:

Block 1. Comprehension of oral texts (listening)

1. Comprehension strategies
 - a. Formulation of hypotheses about context and content of the texts.
 - b. Identification between different types of oral texts.
 - c. Deduction of meaning of specific words from its context.
 - d. Understanding general and specific information.
 - e. Activation of previous knowledge about the topic.
2. Communicative functions

- a. Management of social relations in different fields.
 - b. Narration and description of past and present events.
 - c. Expression of interest, agreement and disagreement.
 - d. Expression of knowledge, certainty, confirmation, doubt, curiosity, disbelief and conjecture.
 - e. Exchange of opinions, indications, beliefs and points of view.
 - f. Descriptions of objects, places, activities, physical and abstract qualities.
3. Syntactic-discursive contents
- a. Past tenses: past simple and past perfect.
 - b. Time expressions (prepositions and adverbs of location, position, distance, motion, direction, origin and arrangement).
4. Vocabulary
- a. Vocabulary related to the last decades' cultural movements and music
5. Phonology and phonetics
- a. /d/ /t/ /id/ sounds in past tenses.
 - b. Patterns of intonation.
6. Sociocultural and sociolinguistic aspects
- a. Speakers' attitudes and register.
 - b. Familiarization with cultural movements during the last decades of the 20th century.

Block 2. Production of oral texts (speaking)

1. Production strategies
 - a. Planning.

- i. Use of communicative skills to clearly and successfully perform the activities.
 - ii. Locate and make correct use of linguistic resources.
 - b. Execution
 - i. Express the message in a coherent, cohesive and clear way.
 - ii. Put in practice previous knowledge to perform specific tasks.
 - iii. Adaptation of the text to the channel, context and receiver.
 - iv. Application of an appropriate register to the message.
2. Communicative functions
 - a. Narration and description of past, present and future events.
 - b. Management of social relations.
 - c. Discourse arrangement.
 - d. Expression of interest, agreement and disagreement.
 - e. Expression of knowledge, certainty, confirmation, doubt, curiosity, disbelief and conjecture.
 - f. Exchange of opinions, indications, beliefs and points of view.
3. Syntactic-discursive contents
 - a. II Conditional sentences.
 - b. Past tenses: past simple and past perfect.
 - c. Time expressions (prepositions and adverbs of location, position, distance, motion, direction, origin and arrangement).
4. Vocabulary
 - a. Vocabulary related to the last decades' videogames, cultural movements and historical events, music and inventions.
5. Phonology and phonetics.

- a. /d/ /t/ /id/ sounds in past tenses.
 - b. Correct pronunciation of vocabulary.
6. Sociocultural and sociolinguistic aspects
- a. Familiarization with cultural movements during the last decades of the 20th century.

Block 3. Comprehension of written texts (reading)

1. Comprehension strategies
 - a. Formulation of hypotheses about context and content of the texts.
 - b. Application of previous information to the given tasks.
 - c. Identification of different written texts.
2. Communicative functions
 - a. Narration and description of past, present and future events.
 - b. Management of social relations.
 - c. Discourse organization.
 - d. Expression of interest, agreement and disagreement.
 - e. Expression of knowledge, certainty, confirmation, doubt, curiosity, disbelief and conjecture.
 - f. Exchange of opinions, indications, beliefs and points of view.
 - g. Descriptions of objects, places, activities, physical and abstract qualities.
3. Syntactic-discursive contents
 - a. II Conditional sentences.
 - b. Past tenses: past simple and past perfect.
 - c. Time expressions (prepositions and adverbs of location, position, distance, motion, direction, origin and arrangement).

4. Vocabulary
 - a. Vocabulary related to the last decades' videogames, cultural movements and historical events, music and inventions.
5. Phonology and phonetics
 - a. /d/ /t/ /id/ sounds in past tenses.
6. Sociocultural and sociolinguistic aspects
 - a. Familiarization with cultural movements during the last decades of the 20th century.
 - b. Writers' attitudes and register.

Block 4. Production of written texts (writing)

1. Production strategies
 - a. Planning
 - i. Locate and correctly use thematic resources.
 - ii. Effective, clear and accurate organization of ideas.
 - b. Execution
 - i. Coherent, cohesive and clear message delivery according to the type of text
 - ii. Application of new and previous knowledge to complete the activities
 - iii. Adaptation of the text to the channel, context and receiver.
 - iv. Application of an appropriate register to the message.
2. Communicative functions
 - a. Narration and description of past, present and future events.
 - b. Management of social relations in personal, academic and public contexts.
 - c. Discourse organization.

- d. Expression of interest, agreement and disagreement.
 - e. Expression of knowledge, certainty, confirmation, doubt, curiosity, disbelief and conjecture.
 - f. Exchange of opinions, indications, beliefs and points of view.
3. Syntactic-discursive contents
 - a. II Conditional sentences
 - b. Past tenses: past simple and past perfect.
 - c. Time expressions (prepositions and adverbs of location, position, distance, motion, direction, origin and arrangement).
 4. Vocabulary
 - a. Vocabulary related to the last decades' cultural movements and historical events, music and inventions.
 5. Phonology and phonetics
 - a. /d/ /t/ /id/ sounds in past tenses
 6. Sociocultural and sociolinguistic aspects
 - a. Familiarization with cultural movements during the last decades of the 20th century.
 7. Orthography
 - a. Correct and accurate application of orthographic rules and conventions.

3.4 Methodology

The methodology which has been previously explained in the section “Methodological Principles” of this thesis has also been applied to this Teaching Unit. Bearing in mind that the main objective of language teaching is helping the students successfully develop their

communicative competence, the sessions of this Unit have been based on the Communicative Approach and the Discourse-based Approach because:

1. They offer the students opportunities to communicate meaningfully using the foreign language.
2. They allow students to develop their fluency and accuracy in a balanced way.
3. They develops learners' autonomy and their ability to cooperate and work in groups.
4. They expose the students to different discourse genres such us interviews, TV shows, documentaries, music, newspapers' articles and reviews.
5. They familiarize the students with sociocultural aspects of the last decades of the 20th century.

These methodologies have been combined with the Task Based Learning approach as a consequence of its varied advantages:

1. It involves working with both productive and receptive skills.
2. It provides the lessons with a structure, which helps the teacher organize and manage class time in an effective way.
3. It is a very flexible approach which allows the students to work in both an individual and cooperative way.
4. It fosters the learners' collaboration and cooperation through group activities.
5. It involves activities in which accuracy and fluency are put in practice.
6. Its different stages allow students to use the language they already know and the new language they have learned.

Besides, the activities and tasks of this Teaching Unit have been unified thanks to the Theme-based Language Instruction model of Content-based Instruction. In this case, the unit is

based on the topic of time traveling, as it explores the different cultural and historical events that characterized the last four decades of the 20th century. Following a specific narrative thread allows teachers to elaborate creative and original lessons that let the students achieve the educational objectives and, at the same time, enjoy the subject matter. This theme has been selected because it can provide a wide variety of sub-topics and contexts that the students are expected to find appealing and motivating.

3.5 Resources

In order to expose students to situations in which they can use the English language from a communicative point of view and achieve the previously mentioned objectives, it is the teacher's duty to boost their learning abilities by providing them with original and carefully-selected materials. If teachers combine a variety of resources in their class, they will enrich the learning sessions with diverse tasks and activities that will complement each other.

Using visual materials will call the students' attention and boost their willingness to actively participate in the tasks of each session. Moreover, it is crucial that the resources used in class fit the topic of the unit, creating an attractive context of each session and illustrating the sociocultural references of each activity. Similarly, current technology and apps should be introduced in the classroom in order to adapt the teaching strategies to the modern world. Employing internet and electronic devices in the class will let students develop their digital skills and enhance their motivation. Likewise, incorporating games to the teaching practice will make the learning process an enjoyable, lively and non-threatening activity in which the students will feel comfortable participating.

Materials that have been selected for this teaching unit:

1. Physical resources: photocopies and handouts with different types of activities, texts and instructions, original games, blackboard/whiteboard, laptop or computer, overhead projector, speakers, mobile devices and tablets.
2. Digital resources: *Power Point* presentations (to offer a visual description of contents and instructions), *Genially* (for creating presentations, cards and documents), *Youtube* (to practice listening skills: songs, interviews and documentaries), *Arcade Game Generator!* (to create quizzes and revise content), online *Wheel of Names* (for choosing different topics for a writing), *Netflix* (to provide the students with a context of the teaching unit through the TV series *Dark*), *Spotify* (to provide the students with a platform in which they can investigate information about one of the topics of this teaching unit) and Internet connection.

3.6 Assessment

As it has been previously explained, an alternative assessment, in combination with formative and continuous assessments, will be applied to evaluate this teaching unit as a consequence of their flexibility and their multiple advantages. With these types of assessment, the teacher needs to put in practice varied techniques to evaluate different aspects of the language learning process. By collecting diverse data from the students' linguistic performance, the teacher will build a wider and more complex perspective of their English knowledge, what will allow her to provide them with objective and fair marks. In this way, the students' final mark will not represent their knowledge in one exam, but the evolution of their linguistic performance through the whole academic year.

Hence, taking into account that the *Ley Orgánica 8/2013* states that assessment criteria should represent the students' degree of competence acquisition and their achievement of learning objectives (p. 97868), the assessment of this teaching unit will evaluate the course of

the 6 sessions and it will show the students their strengths and weaknesses through the following strategies:

- The final group project will represent 30% of the final mark. Recording a video will allow the teacher to assess the use of grammar and vocabulary, fluency, accuracy, content and creativity of the students, as well as their ability to cooperate in groups and investigate information to create their own project. This part of the assessment will focus on oral productive skills, and it will be assessed with a rubric (appendix 6.7.2).
- 30% of the mark will correspond to the individual writing activity from the 90's lesson. It will evaluate the students' writing skills through a rubric (appendix 6.7.1).
- 30% of the mark will correspond to an individual portfolio in which the students will have to put together every single activity completed during the unit, including questions from reading and listening tasks as well as grammar and vocabulary activities. This will offer a complete overview of the students' receptive skills and it will be evaluated through a checklist (appendix 6.7.3).
- Behavior and participation will also be taken into account, representing the **10%** of the final mark. Eagerness to participate and motivation are crucial elements for learning a foreign language and, therefore, value should be given to these aspects of behavior. They will be assessed through observation techniques (appendix 6.7.4).

The combination of these scores will represent the 25% of the final mark of the semester. After the students finish this unit, they will take the reading test about the book that corresponds to this semester.

3.7 Sessions

The unit number 3 of this Teaching Program, *Time Travelers*, has been created for students with a B1.1 level. This unit is divided in 6 lessons which will be developed in 7 sessions of 55 minutes and organized in the following way:

Session one: “Time Travelers”

The first session is an introduction to the unit. During the first 10 minutes of the class, and as a pre-task activity, the students will watch a clip from the Netflix’s show *Dark*, in which the main protagonist travels back in time to 1986 and meets his parents when they were teenagers (season 1, chapter 2, 39:00 – 41:49.) After this, the teacher will ask the students if they know the show, and what do they think it is happening in the video as a warm-up activity (appendix 6.1.1)

Moving on to the task stage, the teacher will write the following question on the blackboard: “If you could travel in time, where would you go? Why?” The teacher will tell the students to work in groups of five members and think about an answer for this question. With this activity, the students will be unconsciously becoming familiar with the II conditional structures. At this stage, the teacher will walk around the class helping the students and solving their doubts. Afterwards, the students will have to prepare a brief presentation so that they can share their work with their classmates (appendix 6.1.2)

During the last part of the class, the students will work on the focus on form stage and they will be given a text and a few real mini-interviews about time travelling. Then, they will have to complete two activities:

- Analysis. The students will be asked to identify and underline the conditional structures in a text (appendix 6.1.3).
- Practice. The students will be given several sentences of a texts in which the II conditional structure is included. They have to put them in the correct order so that the text can make sense and the grammatical tenses correctly fit with each other (appendix 6.1.4). Afterwards, they will be asked to guess in groups which is the grammatical rule and structure of II conditional sentences.

Session two: “The 60’s. The Hippie Trail”

The second session focuses on developing the reading skills of the students through an article about the 60’s Hippie Trail and an escape room related to this topic. This session is explained in depth in the following pages.

Session three: “The 70’s. Long Live Rock and Roll”

The third session deals with a review of grammatical structures of the past through the topic of music during the 70’s. This session is explained in depth in the following pages.

Session four: “The 80s’s. Game Over!”

During the first minutes of the session, the teacher will show the students a slide from a Power Point presentation and ask them if they know anything about the 80’s. This warm-up activity will last around 10 minutes. Afterwards, she will explain that the students are going to participate in a quiz contest called *Arcade Game Room*, and she will show them the instructions on the screen (appendix 6.4.1). In this contest, which will last around 45 minutes, the students

will have to work in groups and solve questions about three different topics playing 80's arcade games.

First quiz: the students will watch a *YouTube* video in which some of the actors of the well-known Netflix's show *Stranger Things* talk about some cultural elements of the 80's. In this interview, students need to pay attention to the register of the dialogue and some colloquial expressions (such as *it's a look* and *rad or bad*). Then, they will have to solve vocabulary questions related with the information from the video, which includes words like *walkman*, *acid wash denim*, *crimped hair*, *leg warmers* or *fishnet gloves*. Each group will have to answer a question and, if their answer is correct, they will have the chance to play *Pacman* and obtain points (appendix 6.4.2). If their answer is wrong, the next group will have the opportunity to answer that question. The teacher will write down the score of each group so she can estimate who will be the winner.

Second quiz: the students will watch a clip from a documentary about daily life and popular culture in the 80's (2:45 – 4:20 and 5:30 - 7:00). This video includes information related to aspects of Americans' leisure time, in which TV channels like *MTV*, *CNN* and *Nickelodeon* were of great importance, as well as iconic films like *E.T*, *Ghostbusters*, *Karate Kid*, *Gremlins*, *Friday the 13th* and *Nightmare on Elm Street*. They also introduce interesting expressions such as *yearned for entertainment*, *go to the movies* and vocabulary like *videocassette rentals*, *VCR*, or *cable television*. The students will have to answer questions about the video and try to remember as much information as they can to solve them. The mechanism of this mini-contest is very similar to the first one, but with a small difference: this time the students will play the 80's game *Asteroids* (appendix 6.4.3).

Third quiz: the students will have to answer questions about pronunciation of /d/ /t/ /id/ sounds in past tenses. This quiz will be taken as an opportunity to explain the differences between the pronunciations of those three sounds. Afterwards, the students will be shown a series of regular verbs in the past tenses (like *worked*, *traveled*, *lied*) and they will have to decide if their final pronunciation is /d/ /t/ or /id/. This time, they will play the 80's videogame, *Space Invaders* (appendix 6.4.4).

When they finish, the teacher will write down the score of each of the groups on the blackboard and announce the winners.

Session five: "90's Kids"

To begin the session, the teacher will ask the students what they know about the 90's (5 minutes). Afterwards, they will be given a handout with an article about the most important inventions of the 90's, and it will also be shown on the screen. Once they finish reading it, they will have to answer a series of reading comprehension questions, what will take around 15 minutes (appendix 6.5.1).

After doing this, the teacher will carry out a writing workshop. She will show the students an online random wheel with more than 20 inventions from the 90's. Each student will be randomly assigned one invention so that they can write a report about it. Then, they will be given a handout with the necessary instructions on how to elaborate a report and its structure (appendix 6.5.2). The learners will have 40 minutes to investigate about the topic using their electronic devices and complete a 150 word piece of writing. While doing so, the teacher will move around the class helping the students and solving their doubts. If they could not finish it in class, they would be given the opportunity to finish the task at home and send it to the teacher through the virtual platform of the school.

Session six: “The Time Machine”

For this session, the teacher will explain that the whole class is a time travel agency called “The Time Machine”. The group of 25 students will be divided into 5 different groups and each of them will be assigned one of the following decades: 60’s, 70’s, 80’s, 90’s and 2000’s. The students will have to record an advertisement about the decade which has been assigned to them, with a maximum duration of 5 minutes. The objective is that the students create a video in which they appear talking and explaining the advantages of time travelling to each of these decades, taking into account the characteristics of each period and the topics that had been previously discussed in class (appendix 6.6.1). Each group should include the logo of the time travel agency and advertise their decade in an interesting, appealing, fun and creative way including the following information:

1. Main historical events of the period
2. Popular culture and leisure time during the period
3. Music of the period
4. Why is it better than the rest of the decades?

The students would be given these instructions during the first session of the unit so that they have enough time to prepare it and send it to the teacher in advance. During the last session, the five videos will be seen in class and, after watching them, the teacher will offer some feedback to each group. The rest of the students will have to assess their classmates’ groups using a rubric. At the very end of the class, the students will vote for the advertisement that they liked the most and the team with the higher score will receive a prize.

3.7.1 Lesson Plan N°1

The second lesson plan corresponds to lesson number three, which is called “The 60’s: The Hippie Trail”.

Materials

For this lesson the teacher will need the following materials: blackboard, handouts with an article about the Hippie Trail and a graphic organizer, internet connection, overhead projector, screen, computer, tablets or electronic devices and original material for the escape room (cards with different challenges, pushpins and a map of the world made up of cork).

Aims of the lesson

Main aim	To develop the reading comprehension of the students through a text about a well-known cultural movement from the 60’s.
Subsidiary aim	To introduce new vocabulary related to cultural events from the 60’s through an original topic.
Personal aim	To motivate my students to actively intervene in class by offering them interesting topics and to create a fun, relaxed and friendly environment in which they can freely participate.

Assumptions

Students will find the hippie trail an interesting topic. If they find the reading engaging, they will actively participate in solving a series of questions about it. Also, students will feel motivated about participating in an escape room with a specific objective, as they will perceive it as a game in which they have to make use of their knowledge and wit.

Anticipated language problems

The students might find some difficulties for understanding parts of the text, specific vocabulary or some challenges of the escape room.

Possible solutions

I should provide my students with brief and simple instructions so that they can effectively participate in the escape room and successfully perform every task. Also, I should try to make all the students participate during the class and group them taking into account their characteristics.

Session Number 1

Time	Stage	Procedure	Aims of the stage
15 minutes	Warm up activity: Brainstorming and graphic organizer	The teacher will write down “the 60’s” on the blackboard. Then, she will ask the students what do they know about the 60’s and she will give them a handout with a graphic organizer. The students will orally discuss what they know about this decade and complete this graphic organizer with their ideas (appendix 6.2.1).	The aim of this activity is to activate the students’ previous knowledge about the topic so that both the teacher and the students become aware of how much do they already know about it.
20 minutes	Reading comprehension	The teacher will give the students an article about 60’s Hippie Trail that will be also shown on the screen. Then, they will be asked to read it aloud and, when they finish, they will have to answer a series of questions in groups (appendix 6.2.2).	The objective of this stage is to develop the students’ reading comprehension and provide them with a context in which new vocabulary is included.

25 minutes	Vocabulary Bingo	As a final activity, each student will receive one card of a vocabulary Bingo, which will contain words that appear in the text that has been previously read. The teacher will read the definitions of the different words of the Bingo, and the students will have to guess to which word it is referring to in a collaborative way. In this way, they will be able to check if the words described are included in their cards (appendix 6.2.3).	To put the vocabulary knowledge into practice in a dynamic and fun way.
------------	---------------------	---	---

Session Number 2

Time	Stage	Procedure	Aims of the stage
5 minutes	Warm-up activity and instructions	The teacher will ask the students what they remember about text that they read the previous day in class. Afterwards, she will tell them that they are all going to participate in an escape room and she will explain them the instructions that must be followed.	The aim of this activity is to remind the students about the topic they saw the last day in class in order to contextualize the following activity.

50 minutes	Escape room	<p>The teacher will explain that the students will have to decipher a series of riddles and complete a series of tasks so that they can discover the Hippie Trail route. The class will be divided into five different groups and each of them will receive a world map. The material of this world map is cork, which will allow the students to pin different pushpins on each of the countries of the trail. There will be five challenges:</p> <ol style="list-style-type: none"> 1. Challenge 1. The students will receive six cards with encrypted messages. These cards are <i>Snotes</i>, and each of them includes cultural traits from six different countries (England, France, Italy, Germany, Greece and Turkey), which are the places from where the Hippie Trail started. In order to decipher them, the students will have to look at those cards from different perspectives so that they can read the words they contain. When they find those words, they will have to guess the countries they are referring to. For example, if they decipher words like <i>tea</i>, <i>Shakespeare</i> or <i>mind the gap</i>, they will guess that the country they belong to is England. Once they have found those countries, the teacher will give them six pushpins so that they can locate them in their map. 	<p>The objective of this stage is to develop the students' reading comprehension, motivate them to reach a final goal and make them aware of the value of teamwork.</p>
---------------	-------------	--	---

- | | | | |
|--|--|--|--|
| | | <ol style="list-style-type: none">2. Challenge 2. In this case, phonetic symbols will be used as a way to write “encrypted” words. The students will find a riddle and different Asian country names written in phonetic symbols. They will have to decipher the names of three different countries that rhyme between each other (Iran, Pakistan, Afghanistan), and that were part of the Hippie Trail. Once they have discovered those names, the teacher will give them three pushpins with the name of these countries so that they can include them in their map.3. Challenge 3. The students will be given a copy from an old passport from a traveler who went on the hippie trail. The destination has been erased from the passport, but the letters that conform the word “NEPAL” are hidden within this copy. The students will have to examine it carefully until they find these letters and put them in the correct order. Once they have finished, the teacher will give them one pushpin with the name of that country.4. Challenge 4. For this challenge, the students will receive a text from an article which talks about cultural aspects of India without mentioning the name of the country. This text has been written mixing both upper and lower case letters, but | |
|--|--|--|--|

only the letters “I”, “N”, “D” and “A” are written in capital letters through the whole text. If they are put in the correct order, they form the word “INDIA”. The students will have to carefully read and guess which the hidden country of this text is. When they finish, the teacher will give them a pushpin with the word “India”.

5. Final challenge. The students will have to decipher a message in which the *francmason* code has been used. To do so, they will be given an alphabet with the different letters of the code. When they solve it, they will discover that the last country in the escape room is Thailand, and they will receive their corresponding pushpin.

All of these challenges can be found in the appendix 6.2.4.

Teacher's evaluation of the lesson

What went well?	The students seemed to find the topic interesting and enjoyed participating in the escape room.
What went wrong?	The students did not understand some aspects of the text and they wanted to look up for online information in order to complete the tasks of the escape room. Also, sometimes it was difficult to organize every activity so that the five groups did not complete the same challenges simultaneously.
What shall I do differently?	I should explain more clearly the different challenges of the escape room. In addition, I should distribute more clues around the class so that the groups of students can follow their own rhythm when solving riddles and challenges without affecting their classmates.
What should I concentrate on?	To make sure that all students understand the instructions so that they can participate in class, enjoy the activities and feel comfortable working in groups.

3.7.2 Lesson Plan N°2

The second lesson plan corresponds to lesson number three, which is called “The 70’s: Long Live Rock and Roll”.

Materials

For this lesson the teacher will need the following materials: Computer or electronic devices, speakers, internet connection, overhead projector, handouts with the song *Rasputin*, by Boney M, 5 sets of 18 cards (own material) and *Spotify* accounts.

Aims of the lesson

Main aim	To review the past tenses and to put them into practice correctly.
Subsidiary aim	To incorporate vocabulary related to music through the topic of 70’s music. To learn about the 70’s music and its impact on the culture of that decade. To investigate information using digital resources.
Personal aim	To raise my students’ interest about the topic of the lesson and make them feel comfortable and confident using English language in front of the teacher and their classmates.

Assumptions

Students might be familiar with both the topic and the grammatical aspects of the session, as they will know some of the rock bands of the 70’s and the past tenses. For this reason, they are not expected to find many difficulties when completing the activities.

Anticipated language problems

Some students may have problems for understanding specific vocabulary used in the activities of the last part of the lesson. Also, they might need help for investigating information during the group task or for choosing the adequate words to explain their research to their classmates. In addition, they may also be reluctant to participate in class due to shyness or tiredness.

Possible solutions

To provide the students with simple and clear instructions and create a relaxed and non-threatening environment so that they feel comfortable speaking in front of their classmates. Also, the past tenses and specific vocabulary should be revised and explained in advance.

Time	Stage	Procedure	Aims of the stage
5 minutes	Pre-task stage: Warm-up activity.	To begin this session, the students will be shown one slide of a Power Point Presentation. Afterwards, they will be asked if they know about any event that took place in the 70's and if they are familiar with any rock band of that decade. This warm up activity will activate the students' previous knowledge about the topic and engage them in a group conversation (appendix 6.3.1).	To introduce the new topic to the students and activate their previous knowledge about the 70' music.
25 minutes	Task and report.	The students will be asked to work in groups of five members. Afterwards, they are will be told that they have to create a Spotify playlist with 70's music and include 20 songs from iconic bands of that decade. In order to do so, they will need to use their electronic devices to look for information within the <i>Spotify</i> platform. Meanwhile the five groups complete the task, the teacher will walk around the classroom helping the students and solving their doubts. Once they have finished the playlist, they will have to send the link to the teacher and explain to the rest of the class who were the bands that they have incorporated to their playlist and why did they	To draw the students' attention to tasks that combine both the topic of the unit and the grammatical point that is going to be addressed during the session.

		include them (appendix 6.3.2). Then, the teacher will show each playlist on the screen so that the rest of the students can see their classmates' work.	
25 minutes	Focus on form: analysis and practice.	<p>After the presentations, the students will move on to the focus on form stage. This activity is divided in two sections: “analysis” and “practice”, and its main purpose is to allow students review the past simple and past perfect tenses.</p> <ol style="list-style-type: none"> 1. Analysis. The students will work in the same groups as they did in the previous task and the teacher will give them two sets of nine cards each. One of them contains names of famous 70's rock and roll bands and the other one contains a set of paragraphs which describe them. Using their computers or electronic devices, the students will have to identify which descriptions fit with each of the rock and roll bands. In addition, they will have to identify and underline the past simple and past perfect tenses that they find in those texts (appendix 6.3.3) 2. Practice. Students will be given a handout with the lyrics of the 1979 song <i>Rasputin</i> by Boney M. The verbal tenses of the past have been removed from the lyrics and the students' duty is to identify them and complete the song (appendix 6.3.4). 	To review the past tenses and put them into practice in different activities.

Teacher's evaluation of the lesson

What went well?	The students became interested in the activity as they are familiarized with <i>Spotify</i> and they already know how to use it. Also, some of them found the music topic interesting and appealing so they felt comfortable participating and commenting the different activities.
What went wrong?	Some students did not find interesting talking about music from the past decades, as they consider that it is old-fashioned and boring and they would rather talk about something different.
What shall I do differently?	I should try to find current music styles and famous singers so that the students feel more attracted to the topic. If I bring topics on which they already have an opinion they will be more likely to participate during the lesson.
What should I concentrate on?	I should focus on providing the students with interesting topics which fit with both the grammatical points of each unit and the students' interests. In addition, I should make sure that every student gets a chance to participate in class and the tasks are clear and easy to understand.

4. CONCLUSION

In this Master's Thesis I have developed a Teaching proposal to be applied in 4º E.S.O in Castilla y León during the 2021-2022 academic year. This proposal has been based on the principles of the Common European Framework of Reference for Languages, as well as on the contents of the Spanish legislation. Subsequently, as it can be found in these documents, the Communicative Approach has supplied the main objectives of the Teaching Programme of this thesis. Besides, due to its flexibility for being combined with other approaches and methodologies, the Discourse-Based Approach, Task Based Learning and Content-Based Learning Instruction have also had a decisive role in the elaboration of tasks and activities. These methodological principles, along with the shift between teacher and students' roles in second language teaching in secondary education, have taken the form of a Teaching Unit in the second section of this paper, which comprises a series of lessons that could be carried out in a real classroom.

The main goal of this proposal has been to construct a relaxed, pleasant and non-threatening environment in which the students can find plentiful opportunities to communicate in English and become the protagonists of the learning process. Accordingly, I have aimed to provide the learners with suitable conditions that allow them to freely participate in class, as I believe that boosting their motivation and enhancing their willingness to use English are pivotal factors for successfully acquiring a second language.

To conclude, I consider essential to keep in mind that being a teacher does not mean possessing absolute knowledge about a subject. As educators, it is our duty to keep updating our knowledge, to grow as professionals and to improve our ability to adapt to the diverse students' needs and to the distinct teaching circumstances that may arise. At the end, being a

good teacher also means being a researcher, a creator, a mediator and, above all, an eternal student of the English language.

5. WORKS CITED

5.1 Methodological references

- Aguilera Castillo, A., Fúquene, C., & Rios, W. (2014). Aprende jugando: el uso de técnicas de gamificación en entornos de aprendizaje. *IM-Pertinente*, 2(1), 125-143.
- Arnett, J.J. (2006). G. Stanley Hall's Adolescence: Brilliance and Nonsense. *History of Psychology*. 9(3), 186–197.
- Atta-Alla, M. N. (2013). A suggested framework for using alternative assessments in English as a second or foreign language settings. *International Journal of English Language Education*, 1(1), 1-16.
- Banegas, D. L. (2012). Integrating content and language in English language teaching in secondary education: Models, benefits, and challenges. *Studies in Second Language Learning and Teaching*, 2(1), 111-136.
- Bertsch, S., Pesta, B. J., Wiscott, R., & McDaniel, M. A. (2007). The generation effect: A meta-analytic review. *Memory and Cognition* 35(2), 201-210.
- Brinton, D. M. (2013). Content-Based Instruction in English for Specific Purposes. *The Encyclopedia of Applied Linguistics*. Blackwell Publishing.
- Brown, H., & Bradford, A. (2016). EMI, CLIL, & CBI: Differing approaches and goals. In P. Clements, A. Krause, & H. Brown (Eds.), *Transformation in Language Education*, 328-334.
- Brown, S. (2005). Assessment for Learning. *Learning and Teaching in Higher Education* (1), 81-89.
- Bula Villalobos, O. (2013). Content-based instruction: A relevant approach of language teaching. *Innovaciones Educativas*, 15(20), 71-83.

- Celce-Murcia, M. (2007). Rethinking the role of communicative competence in language teaching. In E. A. Soler, & P. S. Jordà (Eds.). *Intercultural Language Use and Language Learning*, 41-57.
- Coyle, D., Hood, P., & Marsh, D. (2010). *CLIL Content and Language Integrated Learning*. Cambridge: Cambridge University Press.
- Crandall, J. & Tucker, R. (1989). Content-Based Instruction in Second and Foreign Languages. *Regional Seminar of Language and Teaching Methodology*. Center for Applied Linguistics.
- Demo, D. A. (2001). Discourse Analysis for Language Teachers. *Center for Applied Linguistics*.
- Ellis, R. (2009). Task-based language teaching: sorting out the misunderstandings. *International Journal of Applied Linguistics*, 19(3), 221-246.
- Figuerola Flores, J. F. (2015). Using Gamification to Enhance Second Language Learning. *Digital Education Review*, (27), 32-54.
- Gardner, R.C. (2001). Language Learning Motivation: The Student, the Teacher and the Researcher. *Texas Papers in Foreign Language Education*, 6(1), 1-18.
- Gibbs, G. & Simpson, C. (2005) Conditions Under Which Assessment Supports Students' Learning. *Learning and Teaching in Higher Education* (1), 3-31.
- Hall, G. (2011). *Exploring English Language Teaching: Language in Action*. Abingdon, Oxon: Routledge.
- Harmer, J. (2007). *The Changing World of English. The Practice of English Language Teaching*, Pearson Longman.

- House, S. (2011). *Didáctica del inglés: Classroom Practice*. Ed. GRAÓ.
- Huang, J. (2012). The Implementation of Portfolio Assessment in Integrated English Course. , *English Language and Literature Studies*; 2(4), 15-21.
- Huerta Macias, A. (1995). Alternative Assessment: Responses to Commonly Asked Questions. *TESOL Journal*, 5(1), 338-343.
- Iarremenko, N. V. (2017). Enhancing English Language Learners' Motivation through Online Games. *Information Technologies and Learning Tools*, 59(3), 126-133.
- Jarvis, P. (2008). Lifelong learning: A social ambiguity. *Routledge international handbook of lifelong learning*, 9–18. Oxford: Routledge.
- Jasmine, J., & Weiner, W. (2007). The Effects of Writing Workshop on Abilities of First Grade Students to Become Confident and Independent Writers. *Childhood Education Journal*. 35(2), 131-139.
- Kapp, K. M. (2012). *The gamification of learning and instruction: game-based methods and strategies for training and education*. John Wiley & Sons.
- Karpicke, J.D. (2012). Retrieval-Based Learning: Active Retrieval Promotes Meaningful Learning. *Current Directions in Psychological Science*, 21(157).
- Kornell, N. & Terrace, H.S. (2007). The Generation Effect in monkeys. *Psychological Science*, 18(8), 682–685.
- Krashen, S. (2013). *Second Language Acquisition: Theory, Applications and Some Conjectures*. Cambridge University Press.
- Little, D. (2007). Language Learner Autonomy: Some Fundamental Considerations Revisited. *Innovation in Language Learning and Teaching*. 1(1), 14-29.

- Littlewood, W. (2007) [1981]. *Communicative Language Teaching*. Cambridge: Cambridge UP.
- Malikow, M. (2006). Effective teacher study. *National Forum of Teacher Education Journal*, 16(3), 1-9.
- Olshtain, E., & Celce-Murcia, M. (2005). Discourse Analysis and Language Teaching. In Tannen, D., Hamilton, H.E., Schrifflin, D. (Eds), *The Handbook of Discourse Analysis*, (pp.707 - 724). Wiley Blackwell.
- Panadero Calderón, E., & Alonso Tapia, J. (2013). Revisión sobre autoevaluación educativa: evidencia empírica de su implementación a través de la autocalificación sin criterios de evaluación, rúbricas y guiones. *Revista de Investigación en Educación*, (11), 172-197.
- Ribeiro Pereira, D., & Flores, M. A. (2016). Conceptions and Practices of Assessment in Higher Education: A Study of Portuguese University Teachers. *Revista Iberoamericana de Evaluación Educativa*, 9(1), 9-29. Universidad de do Minho.
- Richards, J. C. (2006). *Communicative Language Teaching Today*. Cambridge University Press.
- Richards, J. C. (2015). *Key issues in language teaching* (1st ed.). Cambridge: Cambridge University Press.
- Richards, J., & Rodgers, T. (2001). *Approaches and methods in language teaching*. Cambridge: Cambridge University Press.
- Rosner, Z. A. (2012). *The Generation Effect and Memory*. University of California.
- Scott, L., Harvey, J., Saenz, O., & Hayes, N. (2005). *Enhancing Student Learning through Assessment and Feedback Assessment handbook*, 1-45.

- Scrivener, J. (2011). *Learning teaching: The essential guide to English language teaching* (3rd ed.). Macmillan Education.
- Skehan, P. (1996). Second language acquisition research and task-based instruction. *Challenge and Change in Language Teaching*, 13-23. Heinemann.
- Slamecka, N. J. & Graf, P. (1978). The Generation Effect: Delineation of a Phenomenon. *Journal of Experimental Psychology: Human Learning and Memory*, 4 (6), 592-604.
- Swain, M., & Johnson, R. (1997). Immersion education: A category within bilingual education. In R. Johnson & M. Swain (Eds.), *Immersion education: International perspectives*, 1-16. Cambridge University Press.
- Wang, W. (2016). Using rubrics in student self-assessment: student perceptions in the English as a foreign language writing context. *Assessment & Evaluation in Higher Education*, 1-13.
- Werbach, K., & Hunter, D. (2012). *For the Win: How Game Thinking Can Revolutionize Your Business*. Philadelphia, PA: Wharton Digital Press.
- Willis, J. (1996). A flexible framework for task-based learning: An overview of a task based framework for language teaching. 1-8. Harlow: Longman.
- Zohrabi, M. (2012). An Assessment of Strengths and Weaknesses of Iranian First Year High School English Coursebook Using Evaluation Checklist. *English Language and Literature Studies*, 89-99.

5.2 Official documents

- Council of Europe. Council for Cultural Co-operation. Education Committee. Modern Languages Division. (2001). *Common European Framework of Reference for Languages: Learning, Teaching, Assessment*. Cambridge University Press.

Ley Orgánica 8/2013, de 9 de diciembre, para la mejora de la calidad educativa.

Orden ECD/65/2015, de 21 de enero, por la que se describen las relaciones entre las competencias, los contenidos y los criterios de evaluación de la educación primaria, la educación secundaria obligatoria y el bachillerato.

ORDEN EDU/362/2015, de 4 de mayo, por la que se establece el currículo y se regula la implantación, evaluación y desarrollo de la educación secundaria obligatoria en la Comunidad de Castilla y León.

Real Decreto 1105/2014, de 26 de diciembre, por el que se establece el currículo básico de la Educación Secundaria Obligatoria y del Bachillerato.

5.3 Teaching Unit References

Blum, J. (2021). *15 Song from the 1970's you'll recognize from the first few notes.*

LOUDWIRE. Retrieved from: <https://loudwire.com/1970s-songs-recognize-first-few-notes/>

Bo Odar, B. (Executive Producer). (2017) *Dark* [TV series]. Netflix

Ireland, B. & Sharif, G. (2021). *The hippy trail: a pan-Asian journey through history.*

HistoryExtra. Retrieved from: <https://www.historyextra.com/period/20th-century/what-is-hippy-trail-asia/>

Leadem, R. (2021). *10 inventions that prove the best things were born in the 90s.* Entrepreneur.

Retrieved from: <https://www.entrepreneur.com/article/371385>

Rothman, D. (2021). *Exploring the boundaries of time travel.* CBS NEWS. Retrieved from:

<https://www.wbtv.com/2021/05/31/exploring-boundaries-time-travel/>

Top 100 artists of the 70's. (n.d). TOP40. Retrieved from: [https://top40weekly.com/top-100-](https://top40weekly.com/top-100-artists-of-the-70s/)

[artists-of-the-70s/](https://top40weekly.com/top-100-artists-of-the-70s/)

Top 30 American classic rock bands of the 70's. (2020). UCR (Classic Rock and Culture).

Retrieved from: <https://ultimateclassicrock.com/70s-american-rock-bands/>

What Time Would You Travel To?. (2020). Wonderpolis. Retrieved from

<https://www.wonderopolis.org/wonder/what-time-would-you-travel-to>

Williams, A. (n.d). *The greatest rock bands/artists of the 70's.* Ranker. Retrieved from:

https://www.ranker.com/list/greatest-rock-bands-and-artists-of-the-70_s/cptron

YouTube. (2021). Retrieved from <https://www.youtube.com/>

6. APPENDIX

6.1 Lesson 1.

○ 6.1.1. Pre-task.

QUESTIONS

01 Do you know this Netflix's show?

02 What is happening in this clip?

03 Where did the main character go?

04 Who did the main character meet?

IF YOU COULD TRAVEL IN TIME, WHERE WOULD YOU GO?

Work in groups of 5. Then think where would you go if you were time travelers and why (what events would you like to watch, which people would you like to meet, what places would you like to visit...). When you finish, you will have to present your ideas to the rest of the class

6.1.2 Task and Report.

○ 6.1.3. Analysis

EXPLORING THE BOUNDARIES OF TIME TRAVEL

It can be fun to think about what problems might be presented by time travel. Some scientists and philosophers are quick to point out that traveling backwards in time to the past creates the potential for paradoxes.

A paradox is a situation which appears absurd or self-contradictory. For example, let's say that you travel back in time to the day your parents met. Some people believe your very presence in the past could alter events.

EXPLORING THE BOUNDARIES OF TIME TRAVEL

What if your presence in the past did alter events? What if your showing up on the day your parents met caused a ripple in time that led to them not meeting? If they never met, you were never born. If you were never born, how could you ever exist to travel back in time to cause the problem you just caused?

If that doesn't twist your brain in knots, we're not sure what will! As confusing as it sounds, we hope that any scientist who ever manages to make time travel possible works out these paradoxes in advance!

Text retrieved from: <https://www.wonderopolis.org/wonder/what-time-would-you-travel-to>

- 6.1.4. Practice

<p>NUMBER:</p> <p>"Time travel to the future is real," Greene said, in this alternate future. "If you wanted see what the Earth</p>	<p>NUMBER:</p> <p>would be like in a million years from now, ...</p>	<p>NUMBER:</p> <p>... Albert Einstein would tell you how to go about doing it: Get in a rocket ship, travel out for six months near the speed of light, turn around and come back.</p>
<p>NUMBER:</p> <p>"And if you went fast enough</p>	<p>NUMBER:</p> <p>...you would come back one year older, according to your own clock.</p>	<p>NUMBER:</p> <p>But Earth would have aged a thousand or a million or a billion or a trillion years, all depending on how quickly you went. When you step out of the ship, it would be the future. You would have leapfrogged, traveled into the future."</p>

Text retrieved from: <https://www.wbtv.com/2021/05/31/exploring-boundaries-time-travel/>. Activities designed by me using *Slidesgo*.

6.2 Lesson 2.

- 6.2.1: Graphic organizer



- 6.2.2: Reading and questions.

THE HIPPIY TRAIL: A PAN-ASIAN JOURNEY THROUGH HISTORY

BRIAN IREL AND SHARIF GEMIE - JANUARY, 2021

Beginning in the 1950s, young people from Europe and the US travelled east in search of physical and psychological new horizons.

Between the mid-1950s and late 1970s, many thousands of travellers followed the 'hippy trail'. For some, it was a 'happening' - an expression of 1960s counterculture -. For others, it was just a great adventure: a chance to travel cheaply and encounter unfamiliar cultures. Young people from Europe and the US headed east, usually overland, turning their backs on tourist itineraries, passenger jets and package tours to engage with other cultures on their own terms. They took their own cars and vans, or used local public transport. A minority set out on foot, picking up rides along the way.



The name 'hippy trail' is somewhat misleading. Till the second half of the 1960s many of those who took part did not self-identify as 'hippies'. Yet the name began to replace other terms, such as 'the road to Kathmandu'. The route from London to the Nepalese capital was the most celebrated, though many travellers stopped in India or continued to southeast Asia.

What distinguished the trail from earlier journeys was the nature and intentions of its participants. As Rory MacLean notes in Magic Bus, his 2006 history of the phenomenon, they comprised "the first movement of people in history travelling to be colonised rather than to colonise".





The 'hippy trail' attracted people who would usually never call themselves hippies. In fact, the route - and other similar journeys to destinations such as Marrakesh - was followed by people from all walks of life. Some were celebrities: Graham Nash evoked his experiences in the song 'Marrakesh Express', for instance, while Led Zeppelin's Jimmy Page and Robert Plant and members of The Rolling Stones visited north Africa. But most were ordinary people.

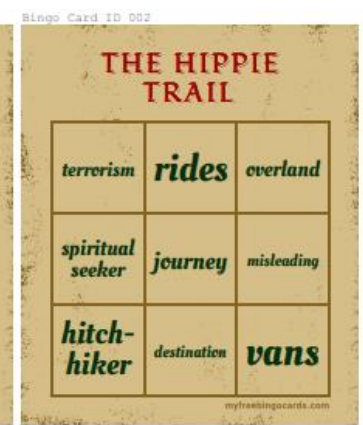
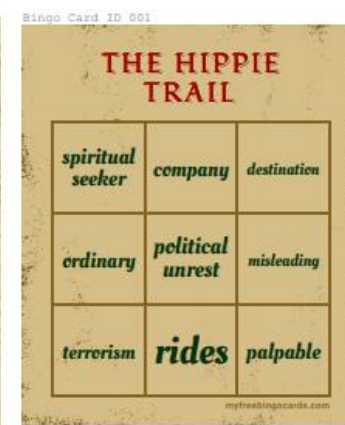
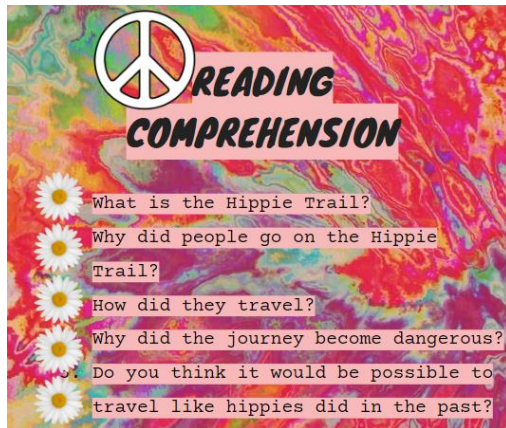
They had a variety of motivations, but what these travellers, hitch-hikers and spiritual seekers found was a sense of togetherness - "a vast, unconscious international community". One, Michael Hall, stopped at a beach in Thailand, met some young people and felt "a sense of international comradeship, which was strangely reassuring". Another, an American travelling to Singapore, encountered what she called "international youth culture, 1970. On the deck the young travellers from the US, Canada, Australia, South Africa and... the UK lounged, grooved, rapped and laughed as never before. This was the life".

The trail opened up routes to the east, later exploited by more commercially minded companies. It contributed to a deepening western fascination with eastern religion, specifically to the development of western Buddhism, reflected in trends in popular music, particularly when the Beatles embraced Indian styles. The travellers represented a post-colonial generation that was largely able to put aside the distorting lens of the imperial legacy to look afresh at the east, often displaying a refreshing openness towards other cultures.



Political unrest, war and terrorism in the late 1970s and early 80s made the overland journey to India a dangerous, daunting undertaking, effectively closing the trail. When the route was blocked in 1979 by the Soviet invasion of Afghanistan and the Iranian Revolution, travellers found other routes and other destinations. But the trail's continued influence - on both travel from the west and the lands through which its participants passed - is still palpable today.

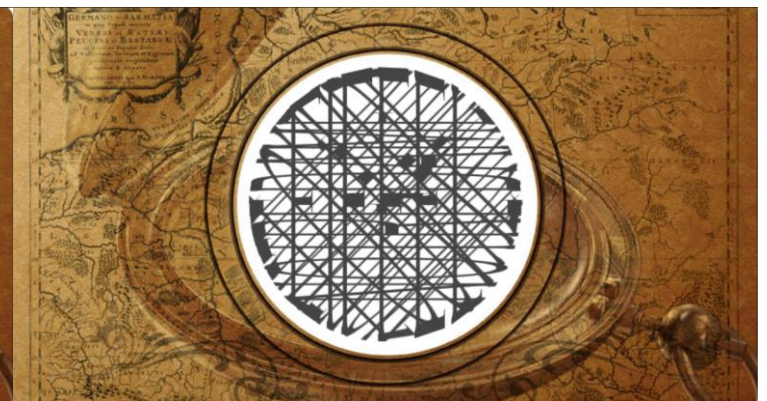
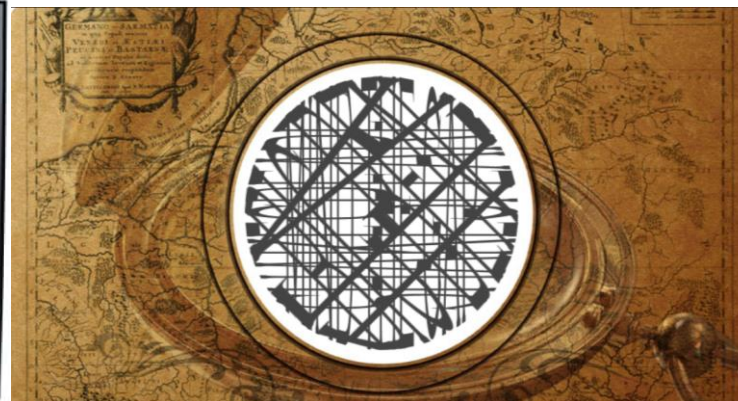
- 6.2.3: Vocabulary Bingo.

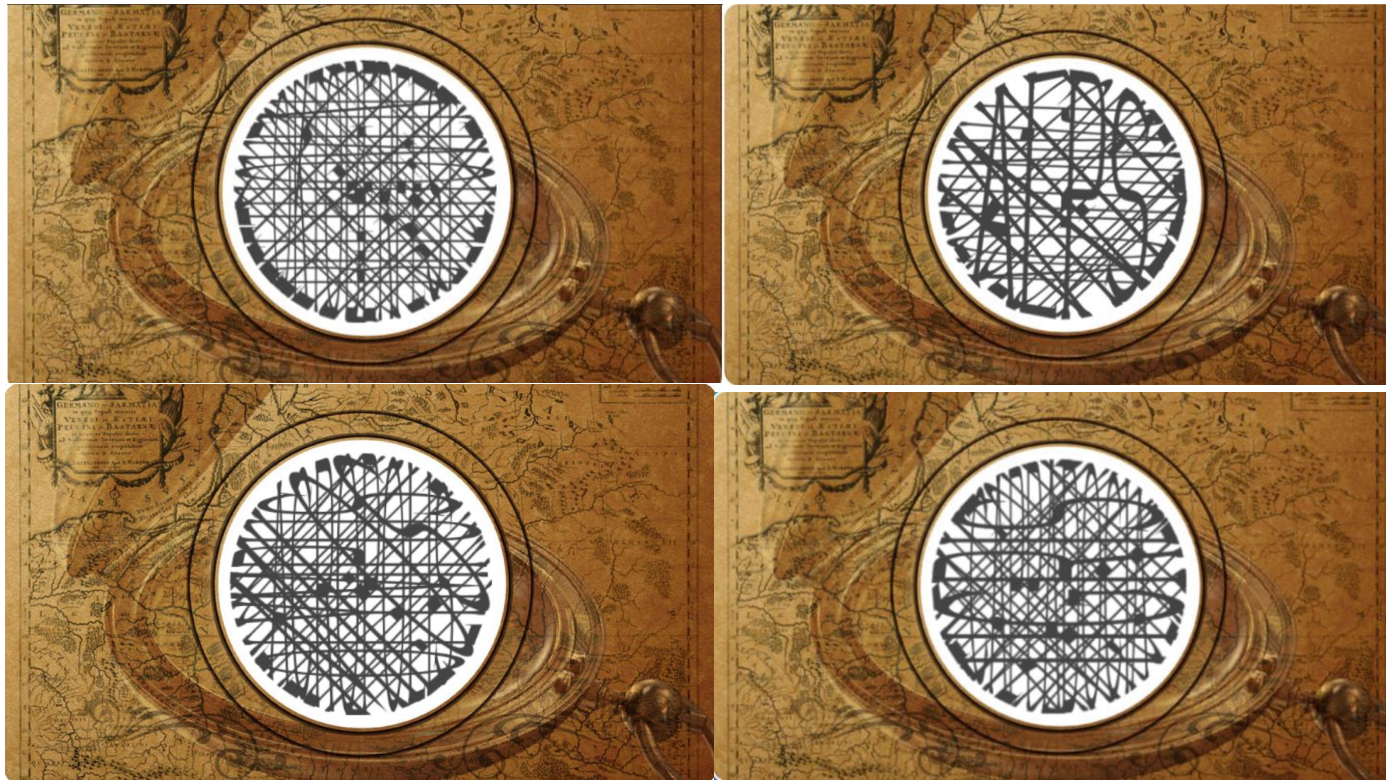


Text retrieved from: <https://www.historyextra.com/period/20th-century/what-is-hippy-trail-asia/> Text and questions originally designed by me with

Genially. Original Bingo cards designed with: <https://myfreebingocards.com/bingo-card-generator/preview/ytdvhrd>

o 6.2.4. Escape Room





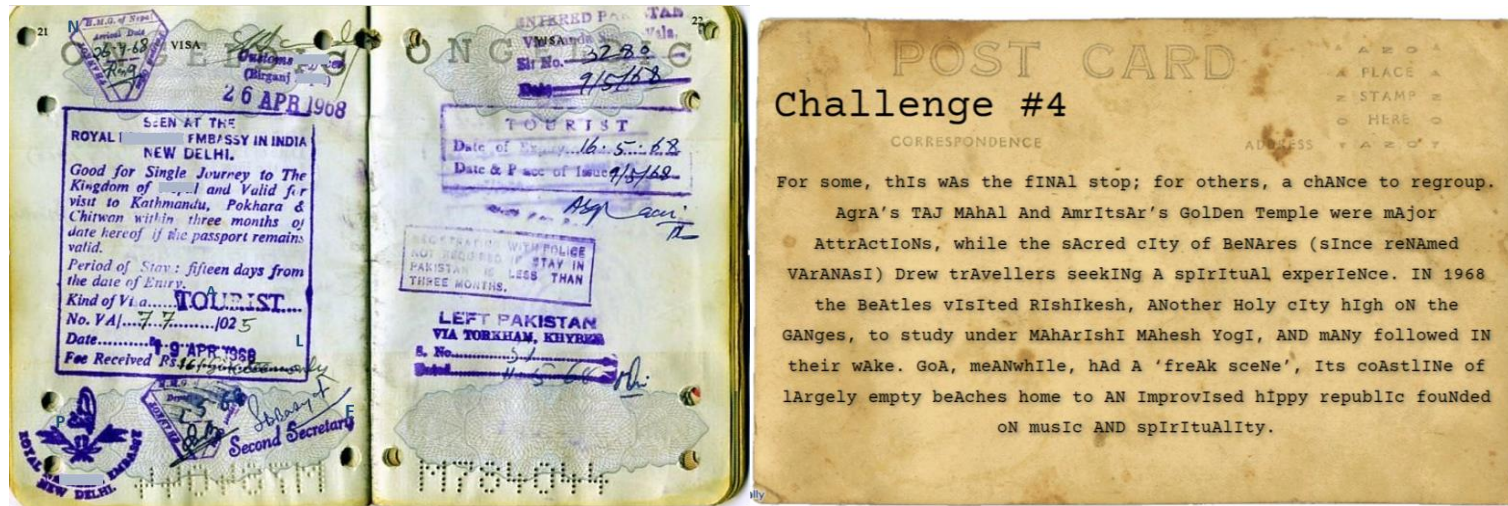
Encrypted messages created with: <https://snotes.com/>

The three of us have asian names,
and whoever pronounced them in a row,
a good poet became.

Challenge #2

i'ra:n 'ʃaɪnə ɪndə'nɪzɪə 'fɪlɪ'pi:nz
æf'gæni'stæn i'ra:k 'ɪndiə sri'la:ŋkə
'pækɪs,tæn dʒə'pæn kə'riə 'sɔ:di ə'reɪbɪə
'kæzəkstæn 'leɪbənən, kə'ta: əu'mɑ:n,
jɔ'nɑ:ɪtɪd 'ærəb 'emɪrɪt mə'leɪzə

Designed with Genially.



Passport retrieved from: <http://www.hansroodenburg.nl/trail/europe.htm> and text retrieved from <https://www.historyextra.com/period/20th-century/what-is-hippy-trail-asia/>. Designed with Genially.

THE LAST STEP OF YOUR JOURNEY IS BANGKOK, THAILAND

50 / 200

>	Π	0		£	∟	V	>		V
>	0	7		£	£		<	£	<
∟		∟	£	<	∟	0	0	<	
∟	V		∟	∟	0	7	∟	£	∟
,		>	Π	∟	∟	£	∟	0	∟

A	B	C	J	K	L
D	E	F	M	N	O
G	H	I	P	Q	R
S T X U V			W X Y Z		

Created with the App *PigPen*.

6.3 Lesson 3.






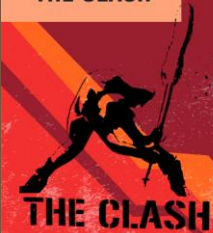
○ 6.3.1 Brainstorming



6.3.2. Task. Creating a Spotify playlist.

○ 6.3.3. Focus on form and reading comprehension. Analysis.

<p>RAMONES</p> <p>RAMONES</p>	<p>_____ were an American punk rock band from New York. The band formed in 1974 and signed with Sire Records. In 1976 they had released their self-titled debut album, which has since become their most iconic record. During 1970-1979 _____ released four studio albums. Only their 1977 album "Rocket to Russia" made it into the top 50 on the Billboard 200. _____ released 11 singles during the seventies, with 3 making the Billboard Hot 100. "Rockaway Beach" was _____'s most successful Top 40 single peaking at number 66.</p>	<p>THE DOORS</p> <p>doors</p>	<p>For the _____, the '70s will always be defined by the death of Jim Morrison. On July 3, 1971, the singer was found lifeless in a bathtub at his Paris apartment. The official cause of death was heart failure, though it is commonly assumed that the singer died of a heroin overdose. Morrison's antics had increased in the years prior to his death. During what would be his final performance with the _____, the rocker infamously had a breakdown, smashed the stage with a microphone stand and refused to continue performing. Despite all of this, the _____ had managed to begin the decade with some great material.</p>	<p>LED ZEPPELIN</p> <p>LED-ZEPPELIN</p>	<p>_____ were an English rock band formed in London in 1968. The group consisted of vocalist Robert Plant, guitarist Jimmy Page, bassist/keyboardist John Paul Jones and drummer John Bonham. Along with Black Sabbath and Deep Purple, the band's heavy, guitar-driven sound has led them to be cited as one of the originators of heavy metal. Their style drew from a wide variety of influences, including blues, psychedelia and folk music. After changing their name from the New Yardbirds, _____ signed a deal with Atlantic Records that afforded them considerable artistic freedom.</p>
---	--	---	---	---	--

<p>AC/DC</p> 	<p>_____ 'Highway to Hell' was the last album the band would record in the '70s and also the last with iconic singer Bon Scott. If their career had ended here, it would've been an admirable run. Of course, "Highway to Hell" was perhaps the biggest statement from the group yet, but let's not forget about the other nine tracks here. "Girls Got Rhythm," "Touch Too Much," "Shot Down in Flames" and "Beating Around the Bush" and "Night Prowler" paraded their tough guy image. The album was the first to crack the Top 100 on the U.S. 'Billboard' charts.</p>	<p>QUEEN</p> 	<p>_____ was a 4-piece 70s rock band formed in London in 1970. Founding members included Freddie Mercury (lead vocals, piano), Brian May (lead guitar), Roger Taylor (drums) and John Deacon (bass). Freddie Mercury was widely regarded as one of the greatest male vocalists in history. His electrifying stage performance made Queen one of the best bands to see live during the 70s and 80s. Sadly, Freddie past away in 1991 after losing his battle with AIDS.</p>	<p>PINK FLOYD</p> 	<p>_____ started out as a 5-piece British rock band formed in London, 1965. By 1970, _____ were a 4-piece due to lead singer and guitarist, Syd Barrett left in 1968 due to mental health issues. Between 1970 and 1979, _____ had released a total of 9 studio albums including their acclaimed The Dark Side of the Moon which sold 15 million units in the United States alone and made it to number 1 in the US Billboard 200 album charts. In total, 3 albums went to number 1 on the US Billboard 200 during this time. Just one song, Another Brick in the Wall (Part II) made it to number 1 in the US Top 40 during the 1970s. The band was inducted into the Rock and Roll Hall of Fame in 1996.</p>
<p>EAGLES</p> 	<p>_____ formed at the start of the '70s as Linda Ronstadt's backing group; by the end of the decade they were one of the biggest bands in the world. Their 1972 self-titled debut album had become a country-rock milestone. But it's their 1976 masterwork, 'Hotel California,' that immediately sealed their legacy. The country influences are still there, but so are searing guitar solos by Joe Walsh and a look at the Los Angeles music scene's dark underbelly by a band that lived it. Their 'Greatest Hits' package, also from 1976, remains an all-time bestseller and an excellent primer on the pre-'Hotel California' years.</p>	<p>DAVID BOWIE</p> 	<p>_____ was a hugely influential English singer/songwriter. _____ released 11 albums from 1970 - 1979, all of which made it into the US Billboard 200. Although none made it to number 1 in the US, his 1976 album "Station to Station" did make it to number 3. His first number 1 hit single on the Billboard Hot 100 was "Fame" in 1975. _____ won six Grammy Awards and in 1996, he had participated into the Rock and Roll Hall of Fame. _____ died of liver cancer on 10 January 2016, just two days after his 69th Birthday and the release of his final album "Blackstar."</p>	<p>THE CLASH</p> 	<p>They were pioneers in the British punk rock movement. The longest-standing band members were Joe Strummer as the lead vocalist and rhythm guitarist, Mick Jones as lead vocalist and guitarist, Nicky Headon on the drums and Paul Simonon as bassist. In 1977 _____ signed with record company CBS and released their self-titled debut album "_____." Between 1977-1979 The Clash had released 3 albums with "London Calling" being their most successful album in the U.S. reaching number 27 in the Billboard 200. They released 11 singles between 1977-1979, none of which made it into the Billboard Hot 100.</p>

Activity created and designed by me using Slidesgo. Texts retrieved from:

- <https://ultimateclassicrock.com/70s-american-rock-bands/>
- <https://loudwire.com/1970s-songs-recognize-first-few-notes/>
- https://www.ranker.com/list/greatest-rock-bands-and-artists-of-the-70_s/cptron
- <https://top40weekly.com/top-100-artists-of-the-70s/>

o 6.3.4: Focus on form. Listening and practice.

**Boney M. -
Rasputin**

https://www.youtube.com/watch?v=NI_Eo2QzqU4



There _____ a certain man in Russia long ago
 He _____ big and strong, in his eyes a flaming glow
 Most people _____ at him with terror and with fear
 But to Moscow chicks he _____ such a lovely dear
 He _____ preach the bible like a preacher
 Full of ecstasy and fire
 But he also _____ the kind of teacher
 Women would desire

CHORUS: Ra-Ra-Rasputin
 Lover of the russian queen
 There _____ a cat that really _____
 Ra-Ra-Rasputin
 Russia's greatest love machine
 It _____ a shame how he carried on

He _____ the Russian land and never mind the czar
 But the Kasachok he _____ really wunderbar
 In all affairs of state he _____ the man to please
 For the queen he _____ no wheeler dealer
 Though _____ the things he'd done
 She _____ he was a holy healer
 Who _____ her son

CHORUS

But when his drinking and lusting and his hunger
 For power _____ to more and more people
 The demands to do something about this outrageous
 Man _____ louder and louder

This man's just got to go! _____ his
 enemies
 But the ladies _____: Don't you try to
 do it, please
 No doubt this rasputin _____ lots of
 hidden charms
 Though he _____ a brute they just fell
 into his arms
 Then one night some men of higher
 standing
 _____ a trap, they're not to blame
 Come to visit us! They _____
 And he really _____
 Ra-Ra-Rasputin

Lover of the russian queen
 They _____ some poison into his wine
 Ra-Ra-Rasputin
 Russia's greatest love machine
 He _____ it all and said: I am fine
 Ra-Ra-Rasputin
 Lover of the russian queen
 They _____, they _____ his head
 Ra-Ra-Rasputin
 Russia's greatest love machine
 And so they _____ him till he was dead

Video retrieved from: https://www.youtube.com/watch?v=NI_Eo2QzqU4

6.4 Lesson 4.

- 6.4.1. Warm up and instructions.

**THE 80'S:
GAME OVER**

ARCADE GAMES ROOM

Work in groups of 5.

You will have to solve some questions through three arcade games related with:

1. Cultural elements from the 80's
2. Leisure time in the 80's
3. How do you pronounce...?

STEPS

STEP 1
CULTURAL ELEMENTS
https://www.classtools.net/arcade/202105_SDWj69

STEP 2
LEISURE TIME
https://www.classtools.net/arcade/202105_BAEF4C

STEP 3
HOW DO YOU PRONOUNCE
https://www.classtools.net/space/202105_gGcSDZ

STEP 4
AND THE WINNER IS ...

- 6.4.2. Interview and quiz.

Stranger Things Cast Reviews 80s Fads | Teen Vogue

https://www.youtube.com/watch?v=Y_5Bhp_J93Q

TO GAIN AN EXTRA LIFE, YOU MUST ANSWER *THREE MORE* QUESTIONS CORRECTLY!

Question

What is object number five?

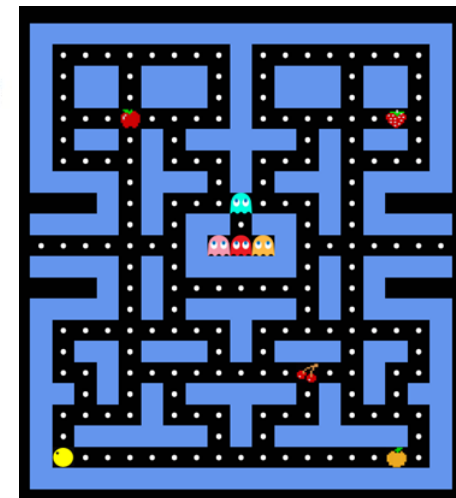


Actors

A walkman

Star Trek

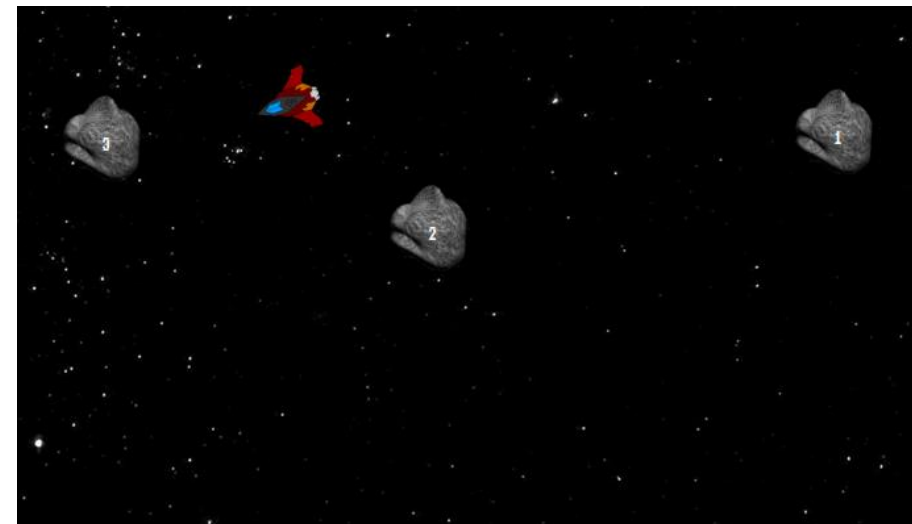
A transformer



Video retrieved from. https://www.youtube.com/watch?v=Y_SBhp_j93Q

Online game link: https://www.classtools.net/arcade/202105_SDWj69

- 6.4.3. Documentary and quiz.



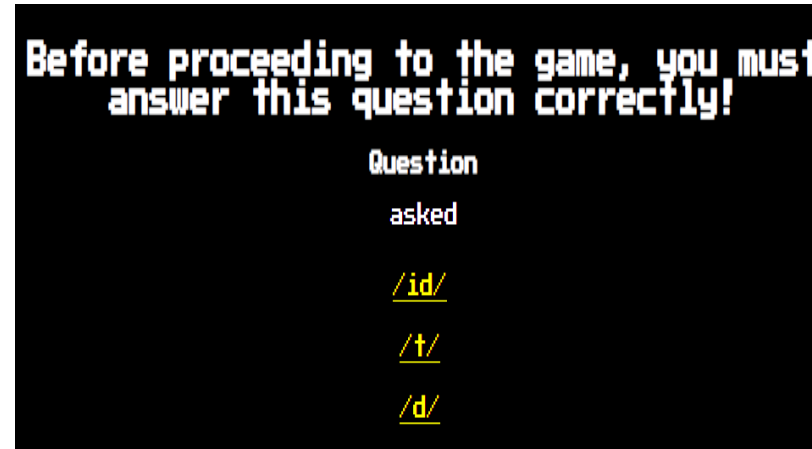
Who were two famous actors of 80's films?

- [1]Harrison Abner and Eddie Murphy | [2]Harrison Oliver and Eddie Murphy | [3]Harrison Carl and Eddie Murphy | [4]Harrison Ford and Eddie Murphy |

Video retrieved from https://www.youtube.com/watch?v=cEbEYi3_LwM

Online game link: https://www.classtools.net/arcade/202105_bAEF4C

- 6.4.4. Pronunciation quiz.



Online game link: https://www.classtools.net/space/202105_gGcSDZ

Activities and questionnaires originally designed by me using <https://www.classtools.net/arcade/> and *Slidesgo*.

6.5 Lesson 5.

- 6.5.1. Reading comprehension and questions.

10 Inventions that prove that the best things were born in the 90s

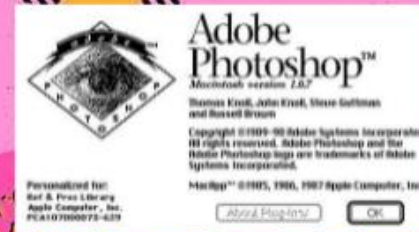


Rose Leadem

From Google.com to Nintendo 64, there's a lot to attribute to the decade in which we millennials grew up. From Google.com to Nintendo 64, there's a lot to attribute to the decade in which we millennials grew up..

Things started to look like the world we live in today in the 1990s : People used cell phones and had computers in their homes.

People were exposed to fancy new digital products that were advertised by many of the devices we use today. In 1996, the world said goodbye to VHS and embraced a new technology for watching videos: DVDs. With the advent of Google in 1998, people gained the ability to search just about anything online. And a person no longer had to pick up the phone and call a friend to break the news, they could instead send a quick text message. From Nokia's first mobile phone to Google.com, a lot of great things came in the 90s. Take a look at these 10 inventions you probably didn't know were invented in the decade we grew up millennials.



Fascinated by technology and art, brothers Thomas and John Knoll noticed the lack of photo editing features on computers and decided to code some of their own. After years of development in the late 1980s, the Knoll brothers sought out investors and eventually came to the attention of Adobe. With investment from Adobe and the help of its staff, Photoshop 1.0 was released in February 1990.

In 1991, Linus Torvalds was in his second year at the University of Helsinki when he began developing the industry-changing open source Linux operating system. He originally set out to build a new operating system for his Intel PC, but Torvalds ended up creating one of the largest platforms for internet companies like Google, Amazon, Facebook, and Twitter.



In 1992 Neil Papworth, a former developer at Sema Group Telecoms, successfully sent the first text message to Richard Jarvis, a director at Vodafone. At the time, cell phones didn't have keyboards, so Papworth typed his "Merry Christmas" message on a PC. The Nokia 1011 (next image) was the first mobile phone to support SMS text messages.

Although mobile phones appeared on the market in the 1980s, it was not until 1994 that Nokia launched its first cell phone, the Nokia 1011. The device changed the way cell phones were viewed, being the first mass-produced GSM phone. Before the Nokia 1011, mobile phones were bigger and more cumbersome, which made them difficult to transport.





On December 3, 1994, Sony released the first PlayStation in Japan. The PlayStation, which sold for 37,000 yen (about \$ 387), skyrocketed in popularity and was considered Sony's most important product since the Walkman. It was released in the US in September 1995 and was an instant hit.

On June 23, 1996, the Nintendo 64 was released in Japan, becoming the first home console to feature an analog stick as the primary controller. In September of that year, the N64 made its way to the US. The console was a breakthrough in the gaming industry, allowing users to aim with precision and control like never before.



After coming up with the idea of creating a stuffed animal that would laugh when someone tickled it, inventor Ron Dubren teamed up with engineer Greg Hyman to create a stuffed animal with laughing technology. Although that toy was never successful, Dubren's idea lived on. In 1996, the Tyco toy company asked to use Dubren's technology to create a doll with the character of Elmo from Sesame Street. Tickle Me Elmo (or Elmo Cosquillas as it was known in Spanish), became one of the most popular children's toys and was named the most desired toy of the 1996 Christmas shopping season. It now lives on the list of "Los 100 Greatest Toys of All Time" from TIME magazine.



The replacement for VHS, DVD (short for "digital video disc") was developed in 1995 and released in 1996. In addition, the world's first DVD player, the Toshiba SD-3000, instantly became popular. No single company or person can be credited for the invention of DVD - several tech companies created variations and each came to an agreement on one format, thus avoiding a repeat of VHS and Betamax competition.

The Tamagotchi, the original virtual pet, is a childhood staple of the 1990s. Released in 1996 by Bandai, more than 40 million units were sold worldwide. In a way, the portable handheld device taught children to be responsible, from playing with the pet to picking up their virtual waste.



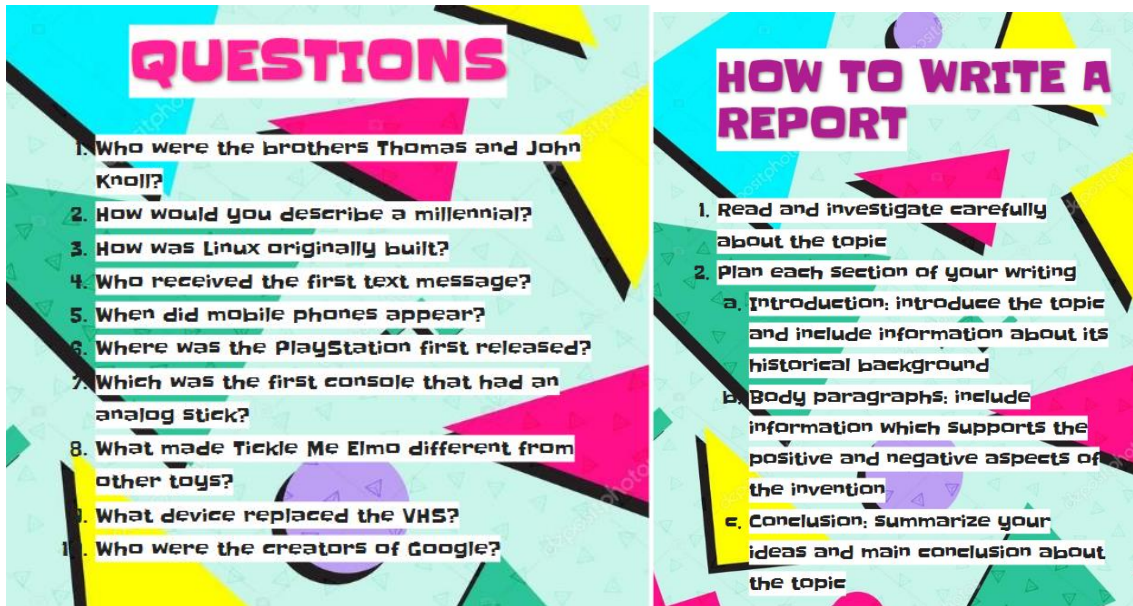
Google co-founders Larry Page and Sergey Brin met in 1995 at Stanford University. In 1996, the two were writing a program for a search engine called Backrub, and after the success of this platform, Brin and Page registered the domain name Google.com in 1997. They continued to develop what would become the largest search engine of the world of all time in the garage of her friend Susan Wojcicki (current director of YouTube). Google was officially incorporated as a company in September 1998.



Originally designed with *Genially*.

Text retrieved from: <https://www.entrepreneur.com/article/371385>

6.5.2. Writing workshop



Originally designed with *Genially*.

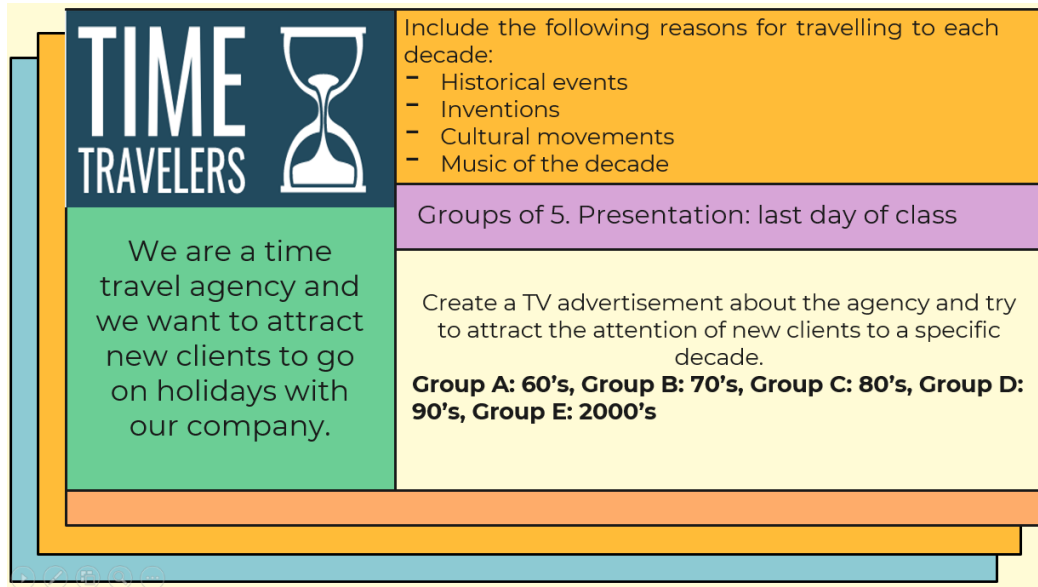



Wheel created with: <https://wheelofnames.com/es/>

¹ Topics: World Wide Web, DVDs, Text Messaging (SMS), MP3s, Sony PlayStation, Game Boy Color, Nokia 1011, PDAs, Talkboy, Tamagotchi, 1998 iMac, Beepers, Electronic diaries, HitClips, Car phones, Hubble Space Telescope, E-commerce, Linux, USB flash drives, Predator Drone, Photoshop, Windows and Super Mario 64

6.6 Lesson 6.

- 6.6.1. Final group project.



TIME TRAVELERS 

We are a time travel agency and we want to attract new clients to go on holidays with our company.

Include the following reasons for travelling to each decade:

- Historical events
- Inventions
- Cultural movements
- Music of the decade

Groups of 5. Presentation: last day of class

Create a TV advertisement about the agency and try to attract the attention of new clients to a specific decade.

Group A: 60's, Group B: 70's, Group C: 80's, Group D: 90's, Group E: 2000's

Originally designed by me using Slidesgo and Jimdo Logo Creator.

6.7. Assessment tools:

- 6.7.1 Rubric: for assessing the report.

	Needs improvement	Fair	Very good	Excellent
Structure and organization	Ideas are not structured nor organized. The information is not divided in different paragraphs, what makes the composition difficult to understand.	The student uses paragraphs but the development of his ideas lacks logical order. Ideas are not organized and the text is difficult to understand.	The student effectively divides his ideas into different paragraphs. Reorganization may be needed in some points of the text but it can be generally understood.	The ideas perfectly fit the structure of the text. The composition is well organized and paragraphs are used effectively. It is easy to understand the whole text because ideas do follow a logical order.
Content	The subject matter of the text does not correspond to that of the task.	The text does not focus entirely on the subject matter of the task and includes deviations.	The subject matter corresponds to that outlined in the task.	The subject matter of the text matches that required in the assignment and covers new concepts and ideas related to it that

				have not been explored in the classroom.
Use of grammar	The text contains serious grammatical errors.	The text contains some grammatical errors.	Grammar is used correctly in most of the text.	There are hardly any grammatical errors.
Ortography and use of vocabulary	The text contains more than 15 spelling errors. Vocabulary range is very limited.	The text contains 10 or more spelling errors. Sometimes vocabulary is not accurate and there is constant repetition.	The text contains between 5 and 9 spelling errors. Its vocabulary is rich and accurate.	The text contains between 0 and 3 spelling errors. Its vocabulary is rich and it perfectly fits the text.
Creativity and originality	The text is not prepared, lacks meaning, or is copied from another original text.	The text is meaningful, but it is predictable and it lacks preparation.	The text is original and builds on some of the ideas that have been seen in the classroom.	The text is original, striking and surprising. The ideas are new and go a step beyond what has been worked on in class, endowing the text with brilliant creativity.
Final score				

- 6.7.2 Rubric: for assessing the final group project.

	Needs improvement	Fair	Very good	Excellent
Structure and organization	The video is not organized and it does not follow the guidelines provided in class. Its lack of structure makes it difficult to be understood.	The video includes most of the required elements but its information is not effectively organised. It is sometimes difficult to understand the message.	The video complies with most of the requirements of the guidelines and it can be understood most of the time.	The video complies with all of the requirements of the guidelines and it can perfectly be understood.
Use of grammar	Lack of accuracy when using grammatical structures. The video is difficult to understand.	It is slightly difficult to understand the students' due to some basic grammatical mistakes.	There are a few grammatical mistakes, but the video is easy to be understood. Past tenses and	The video is perfectly understood due to the proficient use of grammar, including conditional

	Past tenses and conditionals are not included.	Nevertheless, the main ideas can be easily followed. Past tenses and II conditionals are rarely included.	conditional sentences are present along the video.	sentences and past tenses.
Use of vocabulary	Vocabulary range is very limited.	Sometimes vocabulary is not very accurate and there is constant repetition.	The vocabulary is rich and accurate.	The vocabulary is rich perfectly fits the text. It has been used successfully.
Creativity and originality	No original or creative ideas have been included.	Although it is predictable, a few creative and original ideas have been included.	The video is interesting and appealing because some creative and original ideas have been included.	The proposal is original, creative and surprising. It calls the attention of the audience and it perfectly fits the theme.
Pronunciation	The students' constantly mispronounce words and commit basic mistakes, what makes it almost impossible to understand the message	It is difficult to understand the ideas of the video because the students mispronounce many words.	Although the students mispronounce some of the words, the ideas in the video can be understood without further difficulties.	There are a very few pronunciation mistakes and the message can perfectly be understood.
Fluency	It is nearly impossible to understand the message of the video because the students constantly hesitate and include very long pauses between each sentence.	Understanding the message is difficult but not impossible, as the students sometimes hesitate and do not change their intonation.	Hesitation is mostly non-existent and when it happens students try to use their own words to explain their ideas.	Students demonstrate a good control of the language by confidently and effectively expressing their ideas without hesitation.
Final score				

- 6.7.3 Checklist: for assessing the portfolio

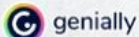

PORTFOLIO CHECKLIST		Not included 0	Included but not completed 0,5	Included and completed 1
1	If you could travel in time, where would you go?			
2	II conditional exercises			
3	60's graphic organizer			
4	Reading: Hippie trail questions			
5	Hippie trail escape room answers			
6	Spotify link			
7	Rock bands activity answers			
8	Rasputin song: past tenses			
9	Quizz answers			
10	Reading: 90's inventions answers			
Final score		_____ (x3)		

- 6.7.4 Observation sheet: for assessing students' behavior and participation. Created with *Genially*.

OBSERVATION SHEET NAME, SURNAME OF THE STUDENT

① SESSION 1 ② SESSION 2 ③ SESSION 3

④ SESSION 4 ⑤ SESSION 5 ⑥ SESSION 6

  FINAL SCORE