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Teaching Programme for 4th ESO

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MASTER THESIS

MÁSTER UNIVERSITARIO EN PROFESOR DE EDUCACION SECUNDARIA OBLIGATORIA,
BACHILLERATO, FORMACION PROFESIONAL Y ENSEÑANZAS DE IDIOMAS

ESPECIALIDAD: INGLÉS



Teaching Programme for 4th ESO: Inglés

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Vº Bº

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1. Introduction

The belief that communication is the pathway to power is a widespread and cross-cultural concept. What follows is that the ability to precisely convey ideas, to persuade, and to build relationships on communication is essential for success. In Ancient Greece and Rome, the art of rhetoric and oratory, which mainly focused on persuasive communication, was highly valued. Philosophers, politicians, writers, and magisters such as Aristotle, Cicero, Plato, or Caesar wrote extensively on the importance of effective communication in achieving specific goals. Therefore, the ability to use a language, or several languages, for accomplishing political or social goals is considered a fundamental skill for success in life. In the late 20th century, English emerged as a *lingua franca*, a fact consolidated in the 21st century. Following its boom, English has thus become a global *lingua franca* in many domains, including science, international relations, business, and culture. Widespread as English is nowadays in an enormous number of fields, schools and colleges from most parts of the world include English as a compulsory subject in their curriculum. Following an architect-like principle that “form follows function” (Berns, 2009, p. 196), English is most often taught for communicative purposes. Indeed, European Union policies encourage the communicative use and command of two languages other than the mother tongue, as indicated in the Council of Europe Recommendation from the 22nd May 2019. Broader policies also suggest that languages must be promoted for communicative purposes, thus reinforcing the idea that English teaching has become a must nowadays and that students will need to become competent English speakers in the future.

However, whatever the final purpose of language learning is, a language can never be separated from its historical, cultural, or social background. That is to say, a language should be studied not in isolation but within the context where it was originated. Central documents for Spanish education as the Common European Framework of References for Languages

(CEFRL henceforth) and the Ley Orgánica de Modificación de la Ley Orgánica de Educación (LOMLOE henceforth) recognise the importance of integrating culture and history in English as a Foreign Language (EFL henceforth) teaching. An additional recommendation is that all this must be done within a communicative approach that serves interaction purposes.

Just like Rousseau and Pestalozzi advocated for a more pragmatic approach to education in the 18th century, so does current education. Approaches such as Communicative Language Teaching (CLT) rendered obsolete traditional language teaching methods that were more concerned with accuracy than communicative function. CLT has paved the way for innovative methodologies that look to the future of EFL with a brightened perspective, by enabling learners to overcome learning difficulties and by recognizing and praising plurilingual and pluricultural diversity. Two of these methodologies are Task-based Learning (TBL) and Content and Language Integrated Learning (CLIL). These methods perceive the target language as an instrument to perform meaningful tasks and as a means to acquire content knowledge. By centring the class on the student and the learning process, both methodologies enhance communication skills within a meaningful context through authentic interactions.

Both CEFRL and LOMLOE encourage teachers to use communicative and innovative methodologies such as CLIL and TBL in the context of secondary education. These align with modern times where environments are no longer monolingual, but multilingual and multicultural. CLIL and TBL enable students to learn more about the world of today while they learn an additional language. The language learning process is also fostered through the performance of a wide variety of tasks or through the acquisition of content since more areas of the brain are activated. Furthermore, with so many schools adopting bilingual programs, CLIL and TBL shine in these settings, where the process of learning content and language

integrated via tasks usually aligns with other modules that students take. This contributes to viewing the learning process as a more compact and holistic compendium of knowledge, rather than as isolated chunks of information. The so-called ‘Perfil Salida’ in the LOMLOE, which comprises 8 key competences, highlights the need to develop all competences throughout all subjects, thus creating a more integrated education. Hence, this Teaching Programme proposes a combination of CLIL and TBL for a 4th ESO course. The main aim is not only to help students learn interdisciplinary content through language, but also stimulate their brains to a higher degree, while they learn how to apply that knowledge to real contexts.

2. Theoretical Framework

Foreign language teaching has evolved throughout the years, shifting from a focus on grammar and vocabulary to a focus on function and communication. What began with massive drilling on isolated grammar structures or building upon decontextualized lexical chunks, later derived into CLT, the focus of which was communication. The aim of CLT was to develop strategic competences that might enable foreign language learners to overcome limitations in L2 and achieve successful communication. CLT correctly believed that the ability to communicate was the ultimate aim of foreign language teaching, yet it failed in its means. CLT provided communicative situations, but these were isolated and disconnected from any type of background or students’ interests. Despite its failure, CLT led the way for new methodologies, such as CLIL and TBL. CLIL is a method oriented towards the integration of language and content and TBL enables students to apply their knowledge by performing a variety of tasks. The combination of both is optimal for the acquisition of a foreign language. Studies such as that of Huong Nguyen (2016) illustrate that the best way for students to learn a language is a combination of both process –communication – and product – accuracy, where the former is in any case prioritised. The combination of comprehension

and metalinguistic knowledge has been proven to result in better language outcomes. These outcomes are usually achieved through interaction and mediation; therefore, both have become a must in the classroom.

In order to achieve this, it is crucial to foster the 5 language skills that the legislation requires students to develop in a foreign language: written comprehension (reading), oral comprehension (listening), written expression (writing), oral expression (speaking), and mediation. The necessity to mediate in everyday life has permeated education to the extent that mediation has become one of the 5 skills to be trained in EFL. CLIL and TBL are considered to be appropriate methods to train these 5 skills. By combining culture-related content with language, CLIL allows the development of proficient communicative language skills, intercultural awareness, better and deeper brain connections, and real inclusion. Likewise, owing to its intrinsic multifaceted nature, TBL also embraces diversity and provides different opportunities to demonstrate the knowledge acquired in different ways. CLIL and TBL bring experiential learning since students learn through interaction by combining several skills in real contexts and for real motives.

Living in a globalised world where English is the norm, “pedagogy needs to expand beyond binary choices and respond to the complexity of cultural contexts, values, ideologies and teaching methodologies so that the whole becomes greater than the sum of parts” (qtd. in Robertson, 2017, p. 82). By combining CLIL and TBL, we adapt to our students’ present and future necessities. Students need to learn content and be able to apply it, as that is what they will be required to do in their near future. English is used in real contexts and for real purposes. It stands to reason that a pedagogy that combines two methodologies allowing language to be practised as a whole would adapt better to the necessities of our students. The LOMLOE also suggests that teachers’ pedagogy should adapt to students’ individual

necessities so as to increase the latter's motivation and accomplish inclusion:

La creación de procesos pedagógicos flexibles y accesibles que se ajusten a las necesidades, las características y los diferentes ritmos de aprendizaje del alumnado, a través de actividades con distintos grados de complejidad y la elección de alternativas y diversos caminos de aprendizaje, como vía para atender las necesidades educativas, generales y específicas, de todo el alumnado y garantizar la igualdad de oportunidades y la inclusión educativa” (Decreto 39/2022, p. 48911).

The implementation of a more holistic perspective of English teaching would also contribute to a more complete formal education of learners, who years later will be required to master the English language for communicative purposes and, therefore, will need to have developed some intercultural skills to be able to interact in English speaking countries. In this sense, as indicated by the LOMLOE, English would heavily contribute to general student education. This means that the subject of English, through its management of language and content teaching and through its promotion of effective communication and diversity, would massively add to the acquisition of the 8 key competences described in the LOMLOE. The CEFRL also points out that a language cannot be separated from its historical and cultural background. Therefore, a good user of a language is only considered as such when they dominate the three dimensions of that language: the linguistic, the sociolinguistic, and the pragmatic. If one of the dimensions is missing, communication might fail in certain contexts.

This teaching programme is designed for 4th ESO students, who need to adequately acquire the three aforementioned dimensions, because some of them will probably enter the job market after their last year of compulsory education. An appropriate methodology must address both students' most immediate needs, such as interacting with foreigners, travelling, or accessing information, and future needs, such as oral presentation skills, high-order

thinking skills and job-related skills. All the aforementioned skills are even more essential in the context of EFL, inasmuch as the English language has become today's 'lingua franca' in a wide variety of contexts and fields. Hence, it is crucial to adopt a methodology that not only helps students acquire those competences, but also learn subject matter about the Anglo-Saxon world alongside with English language competence while it stimulates their brain, and teaches them how to apply the content that they have learned in real situations. Thus, in view of 4th ESO students' needs, this teaching programme considers that a combination of CLIL & TBL might be an appropriate methodology to teach the target language for communicative purposes taking into account sociocultural and cognitive aspects and to help them develop both the study and job-related skills that they will need in the future.

2.1. Content and Language Integrated Learning

CLIL is a methodology with a global perspective to foreign language teaching that aligns with the global trends towards multilingualism and the recognition of the importance of developing foreign language skills in an interconnected world. It is a dynamic and innovative method that aims to create a rich learning experience by seamlessly integrating language and content. It prepares students for both academic success and effective communication in a globalised world. In fact, CLIL has already been proven to improve verbal and intellectual skills in a higher degree than traditional methods (Gorodetskaya & Kozhevnikova, 2016). Contrary to popular belief, it is not an elitist method, for it is transferable and allows scaffolding at any level. Thus, CLIL promotes inclusion and equity. These characteristics perfectly align with 4th ESO students' needs; therefore, CLIL postulates as the most appropriate methodology to be implemented in this teaching program.

CLIL serves a two-folded purpose since it focuses on teaching content and language

through an additional language. It is thus a dual-focused education (Marsh & Langé, 2000), which uses the target language as an almost unnoticeable means to achieve the acquisition of content. The content and subjects addressed in a CLIL lesson come from many areas of learning, such as history, science, music, or social sciences while interacting in English. Therefore, CLIL, as shown in Fig. 1, unravels in a 2-double-folded dimension: content (content and culture) and language (cognition and communication). These 4 dimensions are the so-called 4 C's of CLIL (Coyle et al., 2010).

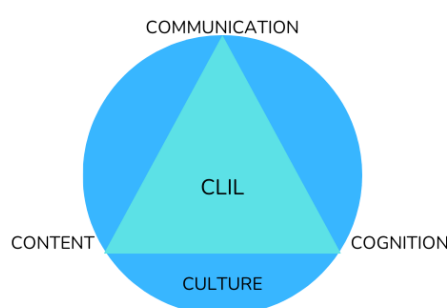


Figure 1. *The 4 C's Framework. Own creation*

2.1.1.1. The CLIL Syllabus: The 4 C's

2.1.1.1.1. Content

Content refers to the subject matter or specific topics being taught in the classroom. Content may vary depending on the subject, but when it comes to EFL the variety of topics becomes immense. From literature to history, or from science to fashion, CLIL allows to integrate content into language teaching so as to acquire language skills while gaining knowledge in a particular area (Meyer, 2013). This content, or knowledge, comprises 4 different types of know-how (Anderson & Krathwohl, 2000): factual (terminology and lexicon), conceptual (relationships between elements), procedural (techniques to do or create) and metacognitive (self-awareness of one's cognition). Hence, CLIL is not mere memorising and receiving, but also producing. Therefore, the intention of using CLIL is allowing room

for students to achieve certain content goals through language.

In CLIL contexts language is used as a means to an end and not as an end in itself (Pérez Vidal, 2009). Language is used as a tool to communicate and accomplish a goal that focuses mainly on content. Thus, the distance to native speakers and their culture by making it more accessible and meaningful for learners and by bringing the foreign culture to a more familiar realm, the classroom. By transforming the language from being the prime objective to the medium of instruction whereby to obtain content, learners' functional language proficiency is more efficiently developed than in traditional EFL methodologies (Várkuti, 2010). It is a 'subconscious acquisition' that enhances language acquisition more than a thorough focus on linguistic forms (Palmer, 1921). Language acquisition is reached through a focus on content since, as some researchers contend (Ausubel, 1963; Bruner, 1974; Novak, 1984; Jonassen, 2010), linguistic items are better learned and retained if associated with a topic. Spontaneous discussion about content allows subconscious acquisition (implicit learning), certainly under the teacher's supervision. Moving the focus from language form to content improves language acquisition, as learners are exposed to a wider range of linguistic items in a natural context. In addition, content-based learning brings spaces to use the language for meaningful communication, thus boosting fluency and communication skills. Furthermore, content-based classes develop deeper subject matter knowledge, which helps students later analyse and evaluate concepts from a wider perspective, thus developing their critical thinking skills. Discussion and reflection around a variety of content areas stimulates and motivates students to a higher degree than a focus of grammar. This helps pupils develop lifelong learning skills which might be useful in their future jobs or studies. Nonetheless, focus on form and explicit attention to linguistic structures and vocabulary is crucial to the extent that we cannot centre uniquely on content and forget about the language. Otherwise, students would not be accurate enough to address the content correctly and many nuances

might be lost along the way. Furthermore, content in CLIL also considers the importance of recognising cultural and contextual factors in education. Teachers may integrate culturally relevant content into language learning activities, thus transforming the traditional learning experience into a more motivational and meaningful practice for students. This also implies the shift from traditional passive exposure to content and language to active manipulation of content and experimentation with the language.

2.1.1.2. Cognition

Cognition, understood as the mental processes involved in language learning, is another crucial dimension of the CLIL syllabus. CLIL aims at engaging students into critical thinking or problem-solving activities that require certain degree of cognitive skills while they struggle to process the content provided. In CLIL, teachers need to foster cognitive skills, such as understanding, remembering, summarizing and applying information. This has a paramount importance for students' L2 development of some language areas such as comprehension skills, fluency, and confidence – that is the discourse, sociolinguistic and strategic competences (Lyster, 2007). Indeed, Jäppinen (2005) claims that “CLIL increases linguistic competence in students without negatively affecting their cognitive development or mastery of content [...] cognitive development benefits from a learning context that is rich in linguistic input, and, at the same time, very demanding from a cognitive perspective” (qtd. in González, 2023, p. 334). Cognitively demanding as CLIL contexts are, they permit scaffolding, whereby teachers provide aid to students to help them become autonomous. Scaffolding, emerged from Vygotsky's theories, is the means whereby learning can become more personalised and every student can achieve the same goal at their own pace.

To this end, Benjamin Bloom created a ‘taxonomy’ adapted to CLIL, where he categorised different activities according to their cognitive requirements. Enormous as its

influence was in the past, Bloom's taxonomy "continues to be widely used today in the disciplines of teaching, curriculum writing, and learning theory, as well as content development, instruction, and assessment" (Seaman, 2011, p. 30). Forehand (2005) defines Bloom's taxonomy as "a multi-tiered model of classifying thinking according to six cognitive levels of complexity" (p. 2). Usually deemed as "ways of thinking" (Iwuchukwu, 2016), Bloom's taxonomy classifies the different cognitive processes required to perform certain activities into 6 levels ranging from the most basic cognitive processes to the most complex ones. These 6 levels are grouped into 2 clusters: HOTS (Higher-Order Thinking Skills) and LOTS (Lower-Order Thinking Skills). The former – analysing, evaluating, and creating – allow us to design learning objectives that target specific and higher cognitive levels for both language and content learning, as shown in fig. 2. The higher degree of abstraction that HOTS essentially have makes cognitive connections to be stimulated to a greater extent, especially if those connections are created in a different language from students' L1. Were tasks to be assigned in pupils' mother tongue, brain connections would be severely dwindled. There is a double requirement from HOTS in CLIL; that of the mental processes needed to carry out the activity and that of the language obstacle adhered. Essays, presentations, projects, or multimodal activities in general are some of the ways whereby Bloom's taxonomy aligns with CLIL's focus on authentic language use and content application. Yet, not only does the implementation of HOTS stimulate learners' brains, but it also develops critical thinking and creates more engaging classrooms.



Figure 2. *The 6 levels of Bloom's Taxonomy*. Shabatura, 2022.

Furthermore, Cummins (2008) developed a theory about the language used in CLIL and the different cognitive stimuli that they entail. As he contends, CLIL allows students to move from 'BICS' (Basic Interpersonal Communication Skills) to 'CALP' (Cognitive Academic Language Proficiency). The former encompasses linguistic skills required in everyday life interactions, which are meaningful and informal yet cognitively undemanding. However, CALP refers to proficient language used in academic contexts and in various content areas. This type of language, usually more specialised, specific, abstract, complex, and technical, relates to Bloom's HOTS and is the ultimate objective of CLIL. CALP activates students' cognition due to its demanding nature, since CALP requires learners to analyse, summarise, evaluate, judge, or interpret, among others. The correct development of CALP ensures a higher academic success (grasping complex academic content), an improved critical thinking (availability of linguistic resources to express complex ideas), and enhanced confidence and communication skills (more complex activities made easier).

2.1.1.3. Communication

Communication, defined as the ability to express oneself effectively and understand others in L2, is related to the linguistic domain. It encompasses the 5 language skills of listening, speaking, reading, writing, and mediation. For this reason, not only passive

exposure to content is necessary in a CLIL class, but production is also necessary. Learners have to manipulate content while they experiment with the language. In other words, both input and output are needed for learning to occur.

Stephen Krashen's 'Input hypothesis' (1982) refers to how learners acquire language best through exposure to the target language which is slightly beyond their current level. This input must expose students to new grammatical structures and vocabulary in an understandable context, the aim of which is to allow subconscious absorption of the language. Furthermore, language acquisition, just as it happens with L1, follows a natural order, irrespective of explicit instruction. Likewise, consciously learnt grammar structures can produce accurate output, but this is a later process and shall not hinder acquisition. Coyle et al. (2010) argue that "the language needed in CLIL settings does not necessarily follow the same grammatical progression one would find in a language-learning setting" (p. 35). On the contrary, the language needed follows a more natural order since it emerges from the need to address content.

In CLIL there is also a focus on output as a crucial aspect of foreign language learning. This is supported by Swain's 'Output Hypothesis' (1985, 2000), which emphasises the importance of producing oral and written language to facilitate acquisition. By trying to communicate and discovering the gaps between what is intended to say and what they are able to express, students can better develop their language skills. This occurs when learners notice function and become aware of their limitations, when learners test language hypotheses and take risks to prove them right (cognitivism), and when learners discover the metacognitive function of language while reflecting on the use and meaning of language. Other studies show that CLIL enhances learners' speaking skills and allows gains in relation to receptive and productive lexicon, especially in academic vocabulary, just as it boosts

learners' cognitive and reading comprehension skills (Dalton-Puffer, 2007; Lasagabaster & Sierra, 2009). The nature of CLIL allows all skills to be worked on simultaneously while shedding light into new content, thus providing a more holistic learning experience which combines the input and output processes.

2.1.1.4. Culture

Associated to content, the promotion of cultural and intercultural awareness implies that students must understand their cultural background as well as the cultural contexts where English is spoken. This includes local and global perspectives and allows learners to develop more sensitive communication skills in diverse settings. Culture, and therefore intercultural interaction and mediation too, have become intrinsically attached to the construction of an identity. There is a focus now on personal values, beliefs, and a sense of self that are to be constructed by individuals in the classroom. This process is dynamic and must be understood by the whole of the classroom, that is, diversity needs to be recognised so as to achieve the creation of an identity. Interaction is deemed a way of crafting an identity in the classroom, for it is both socially constructed and in a constant process of development; it changes as people interact with each other (Paltridge, 2012). Identities are created not so much by one's own thoughts as by others' recognition and interaction. It is then hinted that interaction creates intercultural awareness and, therefore, contributes to inclusion. Therefore, culture in CLIL surrounds and embraces the other 3 C's (content, cognition, and communication) and becomes the means whereby students can create an identity and learn their place within a community that expands worldwide in a globalised society. Culture is worked at a micro-level – through class interaction among peers – and at a macro-level – with members from other communities.

Moving on to a broader sphere, it has previously been sustained that English can be

seen as a barrier-breaking tool, for it offers access to uncountable multimedia material, jobs and places. From small businesses to multinational corporations, from slang songs to high-register documentaries, or from history to science, English stands as the prime means to allow access to each of them. With English being the ‘world’s second language’ – it is used by all communities for intercommunication irrespective of their mother tongue, its global influence embraces many realms such as sports, the silver screen, social media, music, television shows, or literature. Hence, it becomes a must for EFL to adapt to new times and take into consideration the global influence of English language and the culture of English-speaking countries. Pakula (2019) points out that, according to the sociocultural theory, language is a sociocultural product and must be taught as such. Language is a tool to communicate within people of the same community, and especially in the case of English, to communicate between different communities. Reducing EFL to mere English language teaching would mean eliminating an inseparable part of any language: its culture and history. Thus, the goal of current EFL education is to provide a “more comprehensive view of culture, understood as the particular beliefs, ways of life, and even artistic expressions of a specific society” (González and Borham, 2012, p. 107). Language is a tool to convey thoughts, emotions, and cultural nuances, and CLIL grants this cultural diversity to be integrated within the content and language.

2.1.2. Benefits of Using CLIL

Besides the aforementioned advantages that CLIL poses, it also presents some other positive aspects. Through the promotion of communicative contexts and by creating a class dynamic where students are allowed to interact with each other in the target language, communication is easily enriched. In CLIL, these communicative contexts can be achieved through cooperative learning, where students are required to interact in groups and seek a shared goal that focuses on the content to be worked on. The pursuit of a common objective

enhances positive interdependence, individual and group responsibility, group supervision, and interpersonal skills. Students must rely on each other, convey thoughts, share opinions, and deny ideas so as to achieve a common aim. Indeed, cooperative learning, massively enhanced by CLIL, influences higher academic achievement in any educational context through the mastery of specific language terminology and has many benefits for cognition through formal and informal language work (Harmer, 2015; Coyle et al., 2010; Ball et al., 2015).

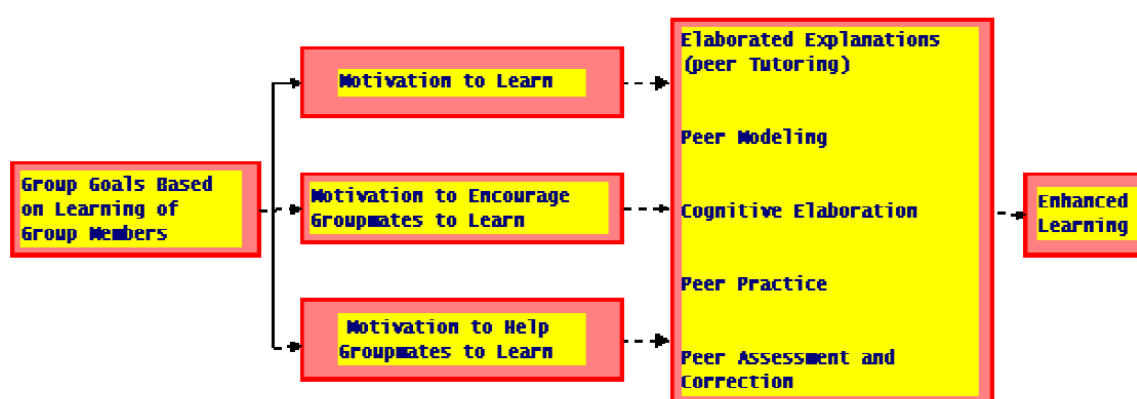


Figure 3. *Group Goals Based on Learning of Group Members*. Slavin, 1995, p. 7.

Moreover, as shown in Fig. 3, working collaboratively enhances all layers of motivation – motivation to learn by oneself and to encourage and to help others to learn. With collaborative work, students assign roles, take turns, plan, and elaborate ideas. In sum, they develop communicative and interpersonal skills.

In CLIL contexts, the teacher steps away from the centre of the class and acts as a guidance and a supervisor of the class. However, “student-centredness [is] not to be understood as the absence of teacher guidance” (Tsui, 2007, p. 672), but rather the teacher acts as a supervisor who constantly ensures that communication is being promoted in the correct way. Student-centred classes enhance collaboration and communication skills, foster pupils’ independence and self-directed learning, personalise learning, and improve

knowledge understanding and retention.

In a CLIL context where interaction is to be promoted, students themselves are the best possible resource in the classroom (Harmer, 2015). Students bring a variety of linguistic and cultural backgrounds to the classroom, thus contributing to the classroom enrichment by granting different vocabulary, expressions, and cultural insights that benefit the language input available to the rest of the students. Using language to learn content and collaboratively working towards a shared goal not only enhances language skills but also fosters a supportive learning community. This sense of belonging to a supportive learning community can make motivation and engagement increase, as learning becomes personalised, and content is controlled to some degree by students themselves. Learners decide to a certain extent the language used, the cultural background brought, and the pace at which the classroom works.

Finally, the use of authentic materials and the connection to the real world stand as two of CLIL's most distinguishable features. This implication and connection with the real world can be observed on taking a look at qualitative studies, such as those conducted by Vega & Moscoso (2019), where students undertaking CLIL courses report to see CLIL as a “valuable tool that helped them feel more connected to their chosen academic program” (p. 165). This study proves that students opt for a CLIL environment due to the fact that the content is closer and serves as a more solid bond between learners and the target language than traditional EFL methods. CLIL is intended to prepare learners to face problems in a globalised and changing world through a plurilingual setting (Vela, 2022, p. 2). Vela points out that CLIL goes beyond bilingual education as it “enables learners to master specific language terminology and prepares them for future studies/working life through the support for formal and informal language and cognition” (p. 4). Authentic material used in CLIL keeps students grounded with the culture and provides a better understanding of the target

language. It is of vital importance that learning becomes meaningful, motivating, and sensible for students. Otherwise, learning will not occur.

2.2. Task-based Learning

Task-based Learning (TBL), born to the contribution of a community of educators and researchers over time, originated in the 1980s. Despite TBL being usually attributed to N. S. Prabhu, it was also the shaping of many others such as John Dewey or Jane Willis that acted as a trampoline for TBL in EFL education. Indeed, it was born as a response to the perceived shortcomings of the traditional grammar-based approaches to teaching within foreign language education. Since these methods did not focus on language in use and were utterly artificial, TBL brought about a radical change. TBL emerged out of the need for educators to teach both the target language and the abilities to use it in real-world activities. Thus, what purposes does TBL serve? According to Jane Willis (1996), TBL operates in 6 directions:

- 1- tries to give learners confidence in experimenting with the language and communication strategies, as well as confidence on their language potential.
- 2- tries to give learners some experience of spontaneous interaction.
- 3- tries to provide learners with chances to benefit from language awareness (others' use of language).
- 4- encourages learners to negotiate turns and meaning.
- 5- encourages learners to use language cooperatively and purposefully.
- 6- encourages learners to interact, not just to construct one-off sentences, and boosts communication.

In order to materialise all these purposes, mostly focusing on interaction as well as on

confidence and motivation and not on language per se, TBL centres the classroom around the completion of tasks: “The programme is created in terms of a sequence of tasks with the central learning and teaching processes for all the units deriving directly from the tasks themselves, rather than by initial selection of language priorities” (Bygate, 2016). But what exactly do we understand by ‘task’?

A task is generally defined as “an outcome-oriented instructional segment or as a behavioural framework for research of classroom learning” (Oxford, 2006, p. 97). Namely, a task is a specific part of a lesson designed to achieve specific learning results which can be used to study how students learn by focusing on their observable behaviours in the classroom. Others define a task as a “piece of classroom work which involves learners in *comprehending, manipulating, producing or interacting in the target language* while their attention is principally focused on *meaning rather than form*” (Nunan, 1989, p. 10, emphasis added). Students have to make errors, experiment with the language, create their own hypotheses, interrelate linguistic items, and test their output with other students so as to learn. Consequently, and going back to Vygotsky’s theories, during group interaction “language development moves from the social plane to the individual’s internal mental plane on the assumption that what originates in the social (inter-psychological) sphere will eventually be represented internally, or ‘intrapsychologically’” (Shehadeh, 2004, p. 24). The dynamics in which language is produced are partially or entirely retained by the learners of that language. Pupils acquire procedural knowledge since they learn to do thing while they observe other members of the group performing the tasks or while they perform them themselves. Thus, what starts as an interactive task in class is then transformed into individual settled knowledge. All the language produced within the classroom will not end as soon as the student crosses the door, but rather will persist through time.

The desired outcomes might vary depending on the task, but will revolve around knowledge, skills, and attitudes. A task differs from an activity in that the former addresses the accomplishment of a competence and implies the acquisition of knowledge as well as its application in quotidian life, whereas the latter usually have simpler aims that are connected with language learning and practicing. Tasks highlight the importance of language awareness, i. e., understanding the rules of how language works. It is then hinted that the learning process is not limited to the classroom, since the students who achieve a higher degree of language awareness will be more likely to transfer that knowledge to real life use and keep progressing. By bringing students' background knowledge inside the classroom and prompting them to become aware of language use through communicative tasks, learning can be extrapolated outside the classroom: "learning is the process whereby knowledge is created through the transformation of experience with learning involving the acquisition of abstract concepts that can be applied flexibly in a range of situations" (Parnrod, 2018, p. 3). Language knowledge must be integrated – that is acquired and not learnt – so that it can later be applied in a different context. Our students will mostly use English at interactions in their future jobs, during interchanges, or when travelling. Therefore, it becomes noticeably logical that we provide them with situations where they are required to interact with each other through cooperative tasks. Indeed, research suggests that it is communicative acts that foster language learning to a greater degree (Lightbown & Spada, 1999). Put it plainly, the process of encoding and decoding meaning, or better said the negotiation of language meaning, through interactive tasks heavily boosts language acquisition, turning the learning process into a natural and meaningful process. With this in mind, it is hinted that when completing a task "students gain not only knowledge, but also the skills for interacting, negotiating, and sharing ideas which are beneficial for their real life and a future job" and that "group-work is therefore an appropriate tool to encourage students to jointly construct their language learning

and to develop the skills needed for working in a team” (Parnrod, 2018, p. 6). Cooperation, negotiation of meaning, interpersonal and intrapersonal skills have become of crucial importance for students’ preparation for their future. And only through interactive acts in the classroom, such as tasks centred more on content than on language, can these skills be worked on.

2.2.1. The Three Stages of TBL

A lesson planned within the framework of TBL consists of three stages:

- 1- Pre-task cycle: The aim of this stage is to engage the students and explain the learning aims and outcomes. The teacher introduces the topic and gives clear instructions. An expected model can also be provided. Students can take as many notes as possible. The teacher might help the students recall or explain a linguistic and content point – also known as ‘focused tasks’ – that might be useful for the task. Focused tasks are designed to lead to the compulsory use of a linguistic resource. Having previously introduced the content that students are to be working on, these pre-thought tasks will directly conduct students to an incidental use of the language, while directing most of their attention to content. Activities revolve around content, rather than language, and engagement is essential to promote the internalisation of formal linguistic elements necessary for the completion of a task. These tasks offer opportunities to focus on language form (as a whole) rather than on forms (specific grammatical patterns), which highly attract students’ attention to linguistic components in an indirect manner, as the main aim is meaning or communication (Swan, 2005). In sum, the function of the pre-task is to refresh previous contents and introduce students to the goal of the main task.
- 2- Task cycle: It includes the planning, the presentation, and the task performance itself.

Students complete a task in pairs or in groups using the language resources they have and attempt to use those that we prompt them to use. They have to plan and practise what they are going to present to the teacher/class. Meanwhile, the teacher's role is to monitor, offer encouragement, take notes on any language-related issues and assess the learning process. Thus, a natural context for learning emerges from their own experiences with the language, thus becoming a more personalised and relevant learning experience. Students would have much more varied exposure to language, such as lexical phrases, collocations, patterns, tenses, among other linguistic items. Being the subconscious acquisition of language our main aim, tasks should adapt to content, as language becomes a mere means to achieve a communicative goal. TBL, due to its communicative nature, follows an analytic syllabus, "based on the use of language as a means to an end (accomplishment of a communicative task) [...] [and] focuses on meaning as a whole first. The focus on the grammatical item comes afterwards" (Oxford, 2006, p. 100). Students are free to use all their language resources rather than just practise one pre-selected item. With tasks, we want to see what students can do with what they already know, not with what they have just learned from us. The focus on language is shed not so much on language *to* communicate as it is on language *while* communicating. Furthermore, the pivotal element of tasks is learners' engagement. It is the focus on content and meaningful communication, as Willis (1996) wisely contends, that pushes learners to exchange language meaning for a real purpose. According to Willis, students "must be free to use whatever words or language forms they want. The games they play, the problems they solve, the experiences they share may not be things they will do in real life, but their use of language, because it is purposeful and real, will replicate features of language use outside the classroom" (1996, p. 3). Whatever task students are involved in, if communication is natural or as close to natural as possible, will help them gain fluency in the target language and interiorise it. The language explored arises from students' needs in a

particular context. Thus, it dictates to some extent what will be covered in the lesson. The tasks must be designed in a way that our students are one way or another driven to discovering their own language needs. Our aim is to create a communicative environment through content and to student previous language knowledge, but under no circumstances should that inference block peer interaction. If so, communication would no longer grow organically.

3- Post-task and review: This stage focuses on accuracy. Students report back to the class orally or read the written report. Feedback is then provided to students (report stage). Then, the teacher highlights relevant features about both the content and the language (analysis stage). Finally, the teacher selects the language areas to keep practising (practice stage). The revision not only of content but of language use during the post-task also benefits students' language learning. Calling their attention to a specific grammatical point or linguistic mistake that we want to tackle, alongside students' internal reflection, leads to a restructuration of the unconscious language system or their interlanguage. This is achieved by trial-error practices during group interaction in the previous stage and through teacher feedback. The grammatical point will eventually be acquired and indirectly transformed into procedural knowledge (Abdollahzadeh, 2018, p. 28). The successful completion of a task does not necessarily mean that the language items have been acquired, but the contents have. Thus, the post-task stage must address not only content, but language too. At this stage the focus is on fluency and accuracy, as "quite accurate production of language can mask the fact that acquisition of knowledge that should underlie such performance has not yet occurred" (Mangubhai, 2006, p. 48). It is during the post-task stage that we shed light on accuracy so as not to interrupt communication in the main task stage. This way, we also minimize the harmful effect that fluency may have on accuracy: "the post-task stage is needed to counter the danger that students will develop fluency at the expense of accuracy" (Ellis, 2006, p. 38). Feedback about

their performance is essential for improvement, and this feedback needs to be provided once the task has been completed, so that the learner can create deeper connections with background knowledge. Indeed, should we provide this feedback to students during stage 2, communication would be seriously hindered, due to constant interruption of student interaction.

4- Follow-up: Normally not included as a stage *per se*, the main purpose of a follow-up exercise is to consolidate the language items that have been revised in the post-task. Since the linguistic features to be studied might have not incidentally arisen, even in focused tasks, follow-up exercises push students to expand their language skills by a compulsory incorporation of specific linguistic elements while also widening their content knowledge. Hence, follow-up exercises are designed to complement tasks as they reinforce concepts or address lingering linguistic doubts that arose during the initial sessions.

All stages covered, it has been proven how TBL enhances knowledge retention through tasks which require preparation, application, and interaction. TBL goes beyond rote memorisation and pushes students to analyse, evaluate, synthesise, apply, and create with the means they have. This all leads to a more profound understanding both of the subject matter and of the language needed to manipulate that content to perform certain tasks. Just as TBL may contribute to a better acquisition of the contents through their direct manipulation, so too may it push students' transversal and interdisciplinary skills, as specified in the LOMLOE's key competences and the CEFRL's skills.

2.3. A Combination of CLIL & TBL: Advantages

The promotion of interactive learning through a combination of CLIL and TBL stands

as one of the best ways to acquire a language for several motives. Firstly, it encourages learners to actively use oral and written language in authentic situations where the focus is shed not so much on language as on the completion of a content-related task. These situations mirror the contexts of everyday life, whereby students use authentic output and receive authentic input in the target language while simulating contexts that they might encounter in future endeavours. Secondly, communication-focused teaching provides immediate feedback at various levels since not only teachers or peers can correct errors, but also learners themselves. Moreover, language practice becomes a continuum of the learning process, for regular interaction in authentic contexts can strengthen their cognitive abilities. Lastly, interactive learning augments learners' confidence to speak while it reduces fear and stress levels that speaking in a foreign language usually imply (Fatima, 2020; Panggabean et al., 2023). Just as it decreases anxiety levels, so does it aid learners to draw their attention towards language form, i.e., communicative classroom contexts help students move from a spontaneous use of language to a conscious one. To this end, Vygotsky's psychological theories (1978) explain that individual cognition is supposed to emerge from social interaction. Contrary to traditional myths around education, it is peer interaction, and not teacher explanations, that raises more awareness about linguistic, social, and cultural features. Despite the fact that teachers can also call attention to any aspect of the EFL process, the trust in closeness makes it easier for classmates to influence their peers' perspective than teacher calls.

As a matter of course, communicative tasks inherently imply group work. Since languages are to be spoken and used, tasks must be interactive. As a non-speaking English country, Spanish pupils have a limited, if some, exposure to English outside the class. Interactive task activities offer students the chance to develop language and content processes, the requirements of which are creative/critical thinking, problem-solving activities,

team cooperation, and communicative use of the language (Ismaili, 2013, p. 292). In performing such tasks, language is used and unconsciously acquired: “acquisition is non-formal, subconscious way of picking up a second language through exposure to it. It therefore refers to implicit knowledge, rather than explicit knowledge” (Mangubhai, 2006, p. 48). Language is therefore acquired, not learned. Stephen Krashen refers to this difference as the ‘acquisition learning hypothesis’ (1982), which claims that language will be interiorised by learners as they use it unconsciously to perform both through input and output so as to complete the task.

It must be also highlighted that the combination of two communicative methodologies such as CLIL and TBL also promotes higher involvement by the learners. More specifically, CLIL and TBL create a more personalised learning experience by offering a wider range of possibilities to adapt to each of the necessities that students might present. CLIL and TBL, by using a wide variety of activities and materials, allows to individualize learning and consider diversity of learning styles by taking into account the Multiple Intelligences Theory (MIT), developed by Gardner (1983). The adoption a miscellaneous compound of activities that attain to each of the intelligences can set the difference between motivating and helping students or leaving them to fall behind. Aiming to minimise the risk of curricular mismatches, different tasks, which address various contents and competences, can be implemented to adapt to every type of intelligence, so that students work to achieve the learning outcomes and feel safer by relying on their strengths. These activities would be converted into interactive tasks where to accomplish a shared goal and practice the target language.

Furthermore, the Cognitive Academic Language Learning Approach (Chamot & O’Malley, 1994) suggests that learners can learn how to learn if involved in a task that simultaneously addresses both language and content. Other studies report that students

following a combination of CLIL and TBL improve their fluency skills because they concentrate on the content and they use contextual knowledge to infer meaning (Mangubhai, 1991). In CLIL, language and content are intrinsically united and must be promoted together, and, since the content domain usually develops faster than the linguistic dimension, it becomes more natural and efficient to provide learners with some content input before they seek the completion of a task: “cognitively demanding tasks need the content as a *background* and not extremely challenging language items for the task to succeed [. . .] the content should determine the overall outline of the unit as low linguistic level should not limit the content and therefore the general development of the learner” (Peplowska, 2015, p. 3, emphasis added). Through the initial focus on content, class content is made accessible to all students, irrespective of their language level. The development of language skills will be enhanced during and after the sessions, as students interact with each other. By the same token, any post-task feedback should shed light on both content and language, paying more attention to whatever domain we see less developed, or we want to stress.

Finally, and as aforementioned, under no circumstances can a language be separated from its historical, cultural, and social background. It is for that reason that content is on the spotlight when teaching the English language nowadays. Competent language users can not ignore the culture in which a language is embedded and, therefore, they need to recognise the diversity it entails, and apply their sociocultural knowledge of the language for interactions. In sum, CLIL and TBL help develop the intercultural communicative competence, the importance of which sets the difference between full and partial competent language users. Lingling Cai defines TBL as an integrative methodology that combines language and culture learning aiming at developing competent language users across different cultures (2019, p. 1281). This study reveals student predisposition to learning cultural aspects through a foreign language since it was essential to interact with foreigners. Thus, culture-related content

teaching through CLIL and TBL both fosters students' cognitive and linguistic skills and greatly increases learners' motivation and interest in the target language. Making learning a motivating experience and preparing students for a real future is a must in our job, and the teaching of culture and language integrated through CLIL and TBL boosts the communicative intercultural competence that students demanded from students to become fully competent in English.

2.4. Classroom dynamics: Roles of the Teacher and Learner

It has been hitherto indicated that the role of both the teacher and students is to shift radically from that of traditional teaching in order to perceive a change in EFL education. Teacher and student behaviour and interaction play a fundamental role in improving classroom dynamics and creating a safe atmosphere where students can freely express ideas and opinions. In CLIL & TBL classrooms, student and teacher roles adopt different functions depending on the activities carried out.

As far as the teacher is concerned, they should attend to 6 different functions:

- 1 - Controller both of the task and the language used. The teacher has to select interesting, authentic materials and facilitate exposure to language and content input, just as they are to select and prepare the tasks.
- 2- Assessor: The teacher corrects and monitors students' progress, giving feedback, so that students can learn from their own mistakes.
- 3- Organiser: The teacher organises what content and language will be studied, how, and to what depth. The teacher is to use group work and team-building techniques to promote collaborative and autonomous learning. Likewise, the teacher is to use appropriate techniques to present the information and link new information to students' previous knowledge. The

more ways of presenting the same information, the more students it will reach.

4- Prompter: The teacher makes suggestions, elicits information, encourages participation, and motivates students. The teacher has to promote the use of different learning strategies so that every student can achieve the learning goals of the class. Similarly, the teacher is to facilitate output production by designing tasks that encourage learners to present information in different formats.

5- Participant: The teacher takes part in the activities assigned and collaborates with students. The teacher has to motivate students and to facilitate meaning-focused processing.

6- Resource: The teacher is a language and content provider. The teacher should master both the content and the language to be studied. They have to be a model of correct language use.

Furthermore, the teacher should transmit enthusiasm, provide opportunities to participate and learn from each other, and create the conditions for learning to occur, thus contributing to create a safe classroom atmosphere. To wit, the teacher should act as a “facilitator” of the learning process rather than a lecturer or a grader (Clavel-Arroitia & Zaragoza-Ninet, 2010). That is to say, the teacher acts as a guidance for learners to create their own connections, as a hook to encourage learners in the tasks, and as a supervisor of the correct functioning of the process. Mehisto, Frigols & Marsh (2008) suggest that CLIL “includes the enhancement of [the teacher] ability to create rich and supportive target-language environments”, while it also “aims at enabling teachers to make input comprehensible, to effectively use teacher-talk, to promote student’s comprehensible output and attend to diverse students’ needs” (qtd. in Griva & Deligianni, 2017, p. 11). In sum, teachers should pay attention to everything that may arise in the classroom and influence students’ learning.

Numerous as the roles of the teacher in the classroom are, they can be parted according to the learner’s steps during the learning process. Fig. 4 displays indeed the variety

of roles that the teacher adopts in the classroom and the specific timing for each role, always considering the student's needs and learning pace. The teacher shall let the student make mistakes, so that they learn through trial-and-error. We want to develop their learning awareness by letting them experiment with the language and examine their own use of English.

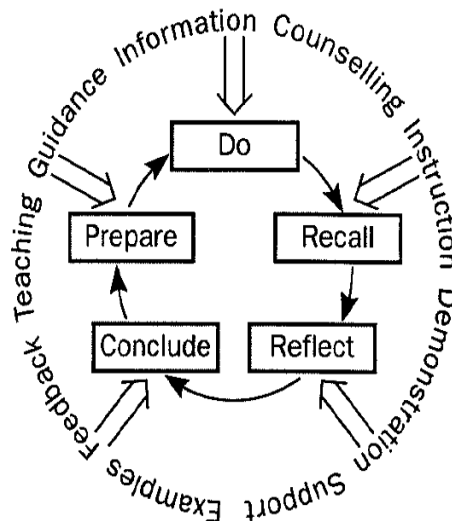


Figure 4. *The Teacher's Roles*. Scrivener, 2011, p. 20.

A change in the teacher role has necessarily an impact on students, who will experience a shift from a passive to a more active role. They learn to interact and negotiate meaning, they learn to give as well as receive information, the outcome of which is a higher cognitive stimulus. With CLIL and TBL, students are encouraged to become active agents of their learning process, with responsibility and autonomy being taken as they monitor their own progress and seek help whenever needed. They learn to take responsibility for their own learning, developing autonomy and meta-cognitive skills. They must actively participate and collaborate with their colleagues, thus being more adaptable and flexible to different tasks and situations as they tolerate uncertainty along the path and explore alternative learning strategies. It stands to reason that within group work, students will be also stimulated to take risks and innovate, seeing that a smaller and closer audience softens public speaking pressure. For this reason, students are expected to be willing to seek and understand multiple

interpretations of the same oral and written texts. In this sense, they may become a source of content and participate in the selection of topics, materials, and activities, thus bringing the subject closer to their interests.

For this to occur, class dynamics also needs to be adapted accordingly. Although not letting lockstep fall into oblivion, for it is necessary for a first content/language exposure, class dynamics needs to promote group-work and pair-work to maximise EFL learning. The teacher is a model, and students learn from interaction with the teacher, yet due to time constraints student-to-student interactions need to be promoted to increase student participation. On constructing a positive class dynamics, a friendly learning environment must be also promoted. This environment must not penalise pupils for their mistakes, but rather encourage them to understand mistakes as part of the learning process. Increasing opportunities for student speaking time, allowing time for students to listen and process their answers before speaking, favouring interactions, or encouraging cooperation in detriment of competition can also help us craft a more relaxed classroom environment. Hashim (2006) argues that language learning flourishes to a greater degree in a positive environment and with real opportunities to interact in authentic contexts. This correlates directly with Krashen's aforementioned 'affective filter hypothesis'. Central though emotions are for cognitive processing and learning, it is of chief importance to combine several actions to improve class dynamics, promote interaction and help to create a positive atmosphere for learning. This fresher environment, especially fostered through group tasks where public exposure is reduced and the focus is not shed on language, would drive students to try their language hypotheses and manipulate the content, which results in a deeper interiorization of both.

2.5. Alternative Assessment for CLIL & TBL

Assessment should evaluate where students are in their learning, how they perform the tasks and how conscious they are of their own progress. According to CEFRL, “it is skills rather than knowledge or attitudes that are the focus [of assessment]” (CEFRL Companion Volume, 2020, p. 24). Hence, teachers should evaluate abilities and competences and not the mere acquisition of concepts. It is then implied that a syllabus following CLIL and TBL approach, the combination of which prepares students to prove that they can apply knowledge in real situations and have acquired the required skills to do so, must be accompanied by alternative assessment tools which measure not so much knowledge retention but knowledge and language use, as well as student performance. According to LOMLOE,

La sociedad actual está inmersa en un mundo globalizado donde el uso de las lenguas extranjeras facilita la comunicación entre individuos de diferentes países, facilitando un enriquecimiento sociocultural que conlleva una amplia visión del mundo cultural, científico y tecnológico [. . .] tiene como finalidad principal la adquisición de la competencia comunicativa básica en la lengua extranjera, así como el desarrollo y enriquecimiento de la conciencia intercultural del alumnado (Decreto 39/2022, p. 49245-49246).

Therefore, assessment should shift from traditional to alternative tools in order to evaluate the new competences required for a globalised world and support students during the learning process. For this reason, three different categories of assessment exist: assessment *for/as/of* learning. The former refers to the process of gathering evidence to decide where learners are in their learning process, where they need to get and how to do it best. Assessment *as* learning revolves around students’ ability to monitor their own progress. Finally, assessment *of* learning is the compendium of statements and symbols about how well students perform. Despite the fact that a combination of these three types of learning has been

shown to be very effective, we will especially use assessment *for* learning, or formative assessment, and use assessment *as* and *of* learning, or summative assessment, only on certain occasions. It is so because our main aim is to aid pupils improve their work and see how they apply knowledge, rather than to measure their achievements. We want to see what learners can do with their previous knowledge, make them realise what their weaknesses are, and prompt self-conscious learning. Formative assessment, as part of assessment *of* learning, is an ongoing process of collecting information about their performance to monitor their progress towards the final learning goals. For this to happen, feedback, as indicated in the methodology section, is essential. Hattie (2009) contends that both teaching and learning can be synchronised through feedback, if the latter addresses students' knowledge, mistakes, misconceptions, and engagement. Hence, it is hinted that feedback must be not so much an award but a learning-related tool. In addition, feedback, combined with explicit instruction, has also proven to improve learners' linguistic competence (González & Álvarez, 2020). Traditional assessment, however, does not match the learning expectations, in that traditional tests make feedback have little, if any, meaningful impact on learners.

Alternative assessment emerges from the premise that there must be an attempt to adapt assessment to every student and pay attention to diversity by respecting their dissimilar learning processes. As Atta-Alla claims, "English language learners learn differently based on their different learning styles, strategies, cultural and linguistic background, intelligences, and language proficiency levels. Therefore, teachers need to use a variety of assessment techniques and strategies to accommodate these differences" (2013, p. 3). By using diverse assessment tools we can increase objectivity, make learners aware of their progress, and motivate them, as they see that the talents that they bring to the classroom are recognised and valued. Alternative assessment ensures deeper understanding and self-reflection, as it usually involves tasks such as those included in our syllabus (Monib et al., 2020; Yudha et al., 2022).

Likewise, alternative assessment improves fluency and accuracy in communication, for students are required to hone their language to explain content through presentations, projects, or debates rather than through traditional tests (Janisch et al. 2007). Among the extensive span of alternative assessment strategies we can find checklists, portfolios, podcasts, journals, essays, projects, interviews, roleplays, tasks, graphic organisers, KWL Charts, rubrics, presentations, summaries, or even traditional multiple-choice / true-false tests. Since a great variety of assessment techniques are used to adapt to a variety of intelligences and skills than in traditional assessment, the amount of students who fall behind diminishes. In addition, this copious amount of assessment strategies also leaves room for teachers to change the assessment tool in revision/remedial programmes so that all students can progress and promote, demonstrating through several means their talent and knowledge. Alternative assessment strategies provide more opportunities for learners to engage fully with the module and interiorise feedback as well as for teachers to carry out different curriculum evaluations and keep a thorough track of students' progress.

3. Teaching Programme

As explained in previous sections, this teaching programme has been designed under a combination of CLIL and TBL, the contents of which are in line with those established by the CEFRL and the Junta de Castilla y León's Decreto 39/2022. The CEFRL presents a comprehensive descriptive scheme of language proficiency and a set of common reference levels defined in illustrative descriptor scales, plus options for curriculum design promoting plurilingual and intercultural education. Acting as a backbone for any national legislation, it divides the contents into 3 blocks: communication, plurilingual, and intercultural competences. It is therefore implied that "it is skills rather than knowledge or attitudes that are the focus" (CEFRL Companion Volume, 2020, p. 24). Similarly, the LOMLOE describes

key and specific competences, some of which refer to everything surrounding language acquisition –linguistic communication, plurilingualism, and cultural awareness and expression key competences. The specific competences all refer to the skills to be developed in terms of foreign language acquisition. To wit, the LOMLOE ultimately seeks the so-called “Perfil Salida” (end-of-stage profile), formulated regarding the challenges posed by the 21st century. It could be, therefore, stated that both documents pursue as a common goal the development of meaningful communication and intercultural awareness.

Taking into account the legislation and the methodological framework, this teaching programme has been divided into 3 blocks of 3 teaching units each, all of them planned to address the five different language skills: reading, listening, writing, speaking, and mediation. Each block of 3 units corresponds to one of the three terms that make up a whole academic course. The compendium of the 9 units works on the 8 key competences and revolves around the 3 main content spheres of communication, plurilingualism, and interculturalism. Following a combination of CLIL and TBL, the linguistic items have not dictated nor conditioned the organisation of the contents. On the contrary, it is the contents that have structured the syllabus and teaching procedure. With this in mind, the shared topic among all units is Anglo-Saxon culture, with each block addressing a different subtopic. Semester 1 deals with Anglo-Saxon festivities, such as Halloween in the US, Trooping the Colour in the UK, or Saint Patrick’s Day in Ireland. Semester 2 focuses on famous literary figures emerged from British literature, such as Dracula, Frankenstein’s monster, or Harry Potter. Finally, semester 3 deals with celebrities in the Anglo-Saxon world, like Queen Elizabeth II, Lewis Hamilton, or Taylor Swift, who have had an impact on society. The use of these topics will help students develop a better understanding of Anglo-Saxon culture, with a special emphasis on North America and Great Britain, discovering different aspects of their culture and values. This will also add up to their cultural and linguistic repertoires.

The teaching procedure throughout the teaching programme will be carried out as follows: Firstly, students will perform some activities aiming at integrating all the language skills as well as providing them with some content knowledge and practice the target language. Then, the last sessions will be devoted to the completion of a final task, which will require the use of both the content and language acquired in previous sessions. These final tasks will require students to use both their knowledge of the subject and the language and procedural skills necessary for the achievement of the task objective. The tasks will include a pre-task or warm-up activity to activate previous knowledge of the content and the language that will be used. Secondly, the main task where students are to interact and manipulate the content. Following the main task, during the post-task review, students will reflect on the task and will receive feedback on content and language to improve future performance. Finally, they will do a follow-up activity, where learners are encouraged to expand their language and content knowledge.

Regarding assessment, both activities and tasks will be evaluated according to the percentages assigned to the four language skills. The percentages assigned to each of the terms and skills for every unit will be as follows:



In-class activities	10%	Reading activities: multimodal
	10%	Listening activities: multimodal
	20%	Speaking activities: role-plays, presentations, jigsaws, etc.
Homework activities	20%	Writing activities: essays, journals, letters, e-mails, etc.
Final task	40%	Debates, podcasts, interviews, presentations, reports, etc.

3.1. Contents of the teaching program

1 ST SEMESTER: FESTIVITIES			
UNIT 1: BEYOND THE COSTUME			
CONTENT AIMS	COMMUNICATION AIMS	COGNITION AIMS	CULTURE AIMS
The Halloween Festivity	<p>To describe costumes, traditions, and Halloween activities</p> <p><u>Grammar</u>: Present and past tenses: present simple, continuous & perfect; past simple, continuous & perfect</p> <p>Time expressions: at that time, for a while</p> <p><u>Lexis</u>: Costumes, accessories, decorations</p>	Synthesising, analysing, planning and organising, reflecting, describing	The US and the Halloween Festivity
ACTIVITIES FOR DEVELOPING READING COMPREHENSION SKILLS			
Text: " Halloween "			
ACTIVITIES FOR DEVELOPING LISTENING COMPREHENSION SKILLS			
Video: History of Halloween			
ACTIVITIES FOR DEVELOPING SPEAKING SKILLS			
Information-gap: ask and answer questions about the Halloween party that the school is organising and complete the sheet with all the information			

Stressed and unstressed syllables			
ACTIVITIES FOR DEVELOPING WRITING SKILLS			
Blog post summarise the main characteristics of the Halloween Festivity			
FINAL TASK			
Interview: interview your town mayor or a shopkeeper at a costume shop about Halloween			
KEY COMPETENCES			
K1, K2, K3, K4, K5, K8			
UNIT 2: A SALUTE TO TRADITION			
CONTENT AIMS	COMMUNICATION AIMS	COGNITION AIMS	CULTURE AIMS
Trooping the Colour Festivity	To express preparation, significance, and personal views of a chosen tradition <u>Grammar:</u> Future simple, be going to, present continuous. Time expressions: in 2 years' time, next year, tomorrow <u>Lexis:</u> royal, ceremonies	Predicting, planning and organising, synthesising, problem-solving, comparing, discussing, describing	The UK and its festivities. The British Monarchy
ACTIVITIES FOR DEVELOPING READING COMPREHENSION SKILLS			
Brochure: Trooping the Colour this year			

ACTIVITIES FOR DEVELOPING LISTENING COMPREHENSION SKILLS

Video: *What is Trooping the Colour*

ACTIVITIES FOR DEVELOPING SPEAKING SKILLS

Presentation: Make a presentation about the key facts of Trooping the Colour Festivity
Phonemes /s/, /z/, and /ʃ/

ACTIVITIES FOR DEVELOPING WRITING SKILLS

A fictional story: Imagine you are travelling forward in time and Trooping the Colour festivity has change. Imagine how it will be like and describe it

FINAL TASK

Skit or play: Imagine you are going to attend the Trooping the Colour ceremony. Represent how it would be like according to you

KEY COMPETENCES

K1, K2, K4, K5, K6, K7, K8

UNIT 3: A GREEN AND SAINTLY TRADITION

CONTENT AIMS	COMMUNICATION AIMS	COGNITION AIMS	CULTURE AIMS
Saint' Patrick's Day	To describe cultural practices related to Saint Patrick's Day <u>Grammar:</u> Modal verbs & expressions: may/might, can/could, must/have to, mustn't, can't, should/ought to, be allowed	Predicting, synthesising, problem-solving, analysing, planning and organising, comparing, discussing, assessing drawbackss, reflecting	Ireland and its festivities and traditions. Saint Patrick's festivity

	to Conditionals: 0, I, II, and III <u>Lexis</u> : festival, ceremonies, parades, symbols		
ACTIVITIES FOR DEVELOPING READING COMPREHENSION SKILLS			
Text: Saint Patrick's Day			
ACTIVITIES FOR DEVELOPING LISTENING COMPREHENSION SKILLS			
Video: The History of Saint Patrick			
ACTIVITIES FOR DEVELOPING SPEAKING SKILLS			
Debate: Mischief vs. Merriment: debate about the positive and negative sides of Saint Patrick's Day for Ireland /h/ sound at the beginning of words (aspiration)			
ACTIVITIES FOR DEVELOPING WRITING SKILLS			
Creative chronicle: It's Saint Patrick's Day and you're on a quest to find a treasure at the end of a rainbow, but a leprechaun has hidden it. Write a story about your adventure			
FINAL TASK			
Role-play : student A plays the role of a reporter and student B plays the role of a leprechaun. Imagine a situation during Saint Patrick's Day			
KEY COMPETENCES			
K1, K2, K5, K6, K8			

2 nd SEMESTER: LITERARY LEGENDARY FIGURES			
UNIT 4: LEGEND AND LEGACY			
CONTENT AIMS	COMMUNICATION AIMS	COGNITION AIMS	CULTURE AIMS
The Legend of <i>Bram Stoker's Dracula</i>	To report information and express interpretations <u>Grammar</u> : Relative clauses: defining and non-defining <u>Lexis</u> : setting, nature, myths, exploration, gothic	Predicting, synthesising, summarising, planning and organising, reflecting, describing	Literature, mythology
ACTIVITIES FOR DEVELOPING READING COMPREHENSION SKILLS			
Text: “The Legend of Dracula”			
ACTIVITIES FOR DEVELOPING LISTENING COMPREHENSION SKILLS			
Video: Dracula, Draw my Life			
ACTIVITIES FOR DEVELOPING SPEAKING SKILLS			
News covering: Imagine you are a reporter covering the news and you have to inform the audience that Dracula has been spotted in your town Phonemes /ʌ/ vs. /æ/			
ACTIVITIES FOR DEVELOPING WRITING SKILLS			
A newspaper article: Imagine you are a reporter who has seen the Dracula. Write an article about your sighting			
FINAL TASK			

Lullaby: Compose a song/poem from the perspective of Dracula, expressing his feelings about living in a gloomy castle and being a vampire			
KEY COMPETENCES			
K1, K2, K3, K5, K6, K8			
UNIT 5: UNMASKING THE MONSTER			
CONTENT AIMS	COMMUNICATION AIMS	COGNITION AIMS	CULTURE AIMS
The Legacy of Mary Shelley and Victor Frankenstein's Creature	To report information, convey ideas, and express interpretations <u>Grammar:</u> The passive voice <u>Lexis:</u> science, technology, nature, literature	Predicting, synthesising, summarising, planning and organising, analysing, evaluating, reflecting, describing	British literature, the gothic novel, mythology, science
ACTIVITIES FOR DEVELOPING READING COMPREHENSION SKILLS			
Excerpt from novel: Mary Shelley's <i>Frankenstein; or, the Modern Prometheus</i>			
ACTIVITIES FOR DEVELOPING LISTENING COMPREHENSION SKILLS			
Video: <i>Mary Shelley's Frankenstein in 7 minutes</i>			
ACTIVITIES FOR DEVELOPING SPEAKING SKILLS			
Presentation: Make a presentation about an alternative ending that you come up with for Frankenstein's creature Intonation of affirmative / negative sentences			
ACTIVITIES FOR DEVELOPING WRITING SKILLS			

A newspaper's regular column: Taking into account the creature's journey, create a newspaper's column			
FINAL TASK			
Podcast: Narrate a chronicle from the creature's perspective			
KEY COMPETENCES			
K1, K2, K4, K5, K6, K7, K8			
UNIT 6: FROM MUGGLE TO MASTER!			
CONTENT AIMS	COMMUNICATION AIMS	COGNITION AIMS	CULTURE AIMS
J. K. Rowling's <i>Harry Potter</i>	<p>To convey ideas and express personal thoughts</p> <p><u>Grammar:</u> Comparative and superlative structures: adverbs and adjectives</p> <p>Adverbs of possibility: perhaps, maybe, probably</p> <p><u>Lexis:</u> Culture, literature, marketing</p>	<p>Synthesising, problem-solving, judging, analysing, planning and organising, comparing, discussing, reflecting, analysing, describing</p>	Edinburgh, Globalisation vs. Brexit
ACTIVITIES FOR DEVELOPING READING COMPREHENSION SKILLS			
Text: "Harry Potter, Globalising Wizard"			
ACTIVITIES FOR DEVELOPING LISTENING COMPREHENSION SKILLS			

Video: <i>Why Edinburgh Is the Ultimate Holy Grail for Harry Potter Fans</i>
ACTIVITIES FOR DEVELOPING SPEAKING SKILLS
‘Accio Debate’: If magic existed, should it be prohibited? Phonemes /i:/ vs. /ɪ/
ACTIVITIES FOR DEVELOPING WRITING SKILLS
Hogwarts acceptance letter: write a complaint letter to Hogwarts’ headmaster after you have been rejected to enter
FINAL TASK
The ‘Quibbler Interview’ : Choose a Harry Potter character, do some research on the character and role-play this character at an interview for a magazine
KEY COMPETENCES
K1, K2, K5, K6, K7, K8

3 rd SEMESTER: CELEBRITIES			
UNIT 7: A ROYAL CLASS			
CONTENT AIMS	COMMUNICATION AIMS	COGNITION AIMS	CULTURE AIMS
Queen Elizabeth II	To express feelings and describe personal situations <u>Grammar</u> : Reported speech <u>Lexis</u> : politics, royal, fashion	Synthesising, summarising, analysing, problem-solving, comparing, discussing, debating, reflecting, describing, guessing	The British Monarchy, traditions, and society British values and assumptions
ACTIVITIES FOR DEVELOPING READING COMPREHENSION SKILLS			
Text: “The Funny Story of Queen Elizabeth & the American Tourist Couple”			
ACTIVITIES FOR DEVELOPING LISTENING COMPREHENSION SKILLS			
Video: Queen Elizabeth II, Draw my Life			
ACTIVITIES FOR DEVELOPING SPEAKING SKILLS			
Storytelling: Imagine you have had a conversation with Queen Elizabeth. Explain the experience Rising and falling tone in questions			
ACTIVITIES FOR DEVELOPING WRITING SKILLS			
‘The Weight of the Crown’: Imagine you are Queen Elizabeth. Write about what you would love to do but you cannot because of your duties			
FINAL TASK			
Royal proclamation speech: Imagine you are Queen Elizabeth II and you are about to be proclaimed queen. Prepare and speak your speech in front of the class			

KEY COMPETENCES			
K1, K2, K3, K5, K7, K8			
UNIT 8: STILL WE RISE!			
CONTENT AIMS	COMMUNICATION AIMS	COGNITION AIMS	CULTURE AIMS
Lewis Hamilton	To describe objects, express opinions and report information <u>Grammar</u> : Gerunds and infinitives <u>Lexis</u> : sports, activism, racing, race, mode	Synthesising, summarising, adapting, problem-solving, planning and organising, reflecting, describing	Sports, activism, diversity, inclusion
ACTIVITIES FOR DEVELOPING READING COMPREHENSION SKILLS			
Text: “Be More Outspoken”			
ACTIVITIES FOR DEVELOPING LISTENING COMPREHENSION SKILLS			
Video: Lewis Hamilton Discusses Racism in Formula 1			
ACTIVITIES FOR DEVELOPING SPEAKING SKILLS			
Presentation: imagine how the Formula 1 car of the future might look like and explain it to the rest of the class Phonemes /j/, /dʒ/ and /tʃ/			
ACTIVITIES FOR DEVELOPING WRITING SKILLS			

Journal: Reflect whether showing political signs in sports is appropriate or not			
FINAL TASK			
The champion's circuit: Focus on a specific period of Lewis Hamilton's career on and off the track and present it			
KEY COMPETENCES			
K1, K2, K4, K5, K6, K7, K8			
UNIT 9: SHAKE IT OFF!			
CONTENT AIMS	COMMUNICATION AIMS	COGNITION AIMS	CULTURE AIMS
Taylor Swift	To relate personal experiences and convey ideas <u>Grammar:</u> Connectors, expressions of opinion: from my point of view, in my opinion, but, in other words, I suppose, however, therefore. <u>Lexis:</u> music, fashion, media, publicity, business	Predicting, synthesising, summarising, problem-solving, paraphrasing, reflecting, describing	America, Taylor Swift's phenomenon, music
ACTIVITIES FOR DEVELOPING READING COMPREHENSION SKILLS			
Text: Taylor Swift and Real Madrid			
ACTIVITIES FOR DEVELOPING LISTENING COMPREHENSION SKILLS			

Video: <i>Taylor Swift, Draw my Life</i>
ACTIVITIES FOR DEVELOPING SPEAKING SKILLS
Press conference: Imagine you are Taylor Swift and you are about to attend a press conference with a strong message to convey Phonemes /u:/ vs. /ʊ/.
ACTIVITIES FOR DEVELOPING WRITING SKILLS
‘Swiftie’ post: Imagine you have attended a concert by Taylor Swift. Create a Facebook post where you describe the experience
FINAL TASK
Blank sheet: Choose a song from Taylor Swift and rewrite it from a different perspective. Then, present it and explain the meaning and intention
KEY COMPETENCES
K1, K2, K4, K5, K6, K7, K8

4. Unit 5: Unmasking the Monster

I. Introduction

Having sketched the syllabus of this Teaching Programme, we will focus on unit 5, titled *Unmasking the Monster*. The title owes its name to a metaphor drawn on the gerund ‘unmasking’, which stands for ‘discovering.’ The ‘monster’ is a reference to Mary Shelley’s masterpiece, but also a metaphor for the monstrous amount and sentimental load of Romantic literature.

In this teaching unit, students will learn about a literary figure that has postulated as an emblem of British literature, leaving its author to live under the shadow of its fame. That figure is Victor Frankenstein’s monster, whose first apparition in literature dates back to 1818, when Mary Wollstonecraft Godwin Shelley published her masterpiece novel under the title *Frankenstein; or, the Modern Prometheus*. Students will engage with this content by reading an adapted excerpt from the novel, watching a video that summarizes the novel, presenting an alternative ending to the story, and writing a newspaper column about the creature’s endeavours. Finally, they will complete a final task consisting of planning, preparing and editing a podcast. In the podcast, they will be required to narrate a chronicle of an event from the perspective of Frankenstein’s creature.

Students will engage with content related to socio-cultural and historical events in the 19th century and the Romantic Movement while performing activities or a task that requires them to manipulate the content and use the English language. This creates a more cognitively demanding environment since they will need to use their communicative skills and the knowledge about the topic to express their ideas about Frankenstein’s monster. The final aim is to contribute to enriching learners’ cultural background knowledge and getting a wider perspective of the English language.

More specifically, and according to the Decreto 39/2022 by the Junta de Castilla y León, which establishes what students must learn, this teaching unit will work on 7 out of the 8 key competences: linguistic competence; plurilingual competence; digital competence; personal, social, and learning to learn competence; citizenship competence; entrepreneurial competence, and cultural awareness and expression competence. Likewise, this teaching unit contributes to the acquisition of the 6 specific competences related to the English subject. In order to unconsciously develop these abilities, students will deal with different types of tasks addressing the 4 language skills: reading, listening, writing, and speaking. Mediation will also play a crucial function during the class activities and the final task. Students will learn vocabulary related to the scientific, technological, literary, and natural realms will be addressed, and they will practice the English passive voice. This teaching unit comprises 6 lessons, the division of which is as follows: 1 reading sessions, 1 listening session, 1 speaking session, 1 writing session, and 2 sessions devoted to planning and performing the final task.

This unit is designed for 4^oESO students. The ideal class would consist of 25 students, who will work in groups of 5 students for performing the tasks. Their language level, according to the CEFRL and the expected from the LOMLOE, ranges between B1.1 – B1.2. These students have been studying English since primary school and it is assumed that they have some knowledge of the Romantic movement, especially in Spain. It is also assumed that they have already studied the English passive voice and that some of the vocabulary used in the unit is already known by the learners. However, since the pace at which students learn is not homogeneous we need to take this into account when performing the activities. In this class, there are not students with special needs and we only need to adapt and provide extra material for those fast-learner students. The students who finish their activities or the task in before the others do, will have to do an additional on which they can work throughout the sessions. It is a collaborative writing activity, designed for practicing storytelling, where

students are required to rewrite Frankenstein's monster's journey and his adventures and record a video of themselves explaining their work.

II. Aims and contribution of the learning situation to the Teaching Syllabus

Besides the contribution of this teaching unit to the overall acquisition of the key and specific competences indicated in the previous section, there are some more specific objectives of this particular teaching unit:

- To acquire information about the Romantic period and its impact on literature and society
- To be acquainted with the legend of Frankenstein's monster.
- To understand, acquire, and use vocabulary related to the scientific, technological, natural, and literary realms.
- To be able to express ideas concerning literature using the appropriate terminology.
- To develop their language skills: reading, listening, speaking, writing, and mediation.
- To understand the passive voice and be able to use it fluently in English.
- To be able to read excerpts from Romantic novels.
- To be able to understand real-life events through watching videos
- To use appropriate intonation patterns in affirmative or negative sentences.
- To be able to plan, organise, contrast, and discuss information in a podcast.
- To be able to imagine and narrate alternative endings to stories.
- To engage in meaningful communication and negotiate meaning with their classmates.
- To increase their knowledge through cooperative work
- To learn to explain, summarize and report information
- To become familiarised with the use of ICTs.

III. Contents, Competences, Operative Descriptors and Evaluation Criteria

CONTENTS	READING	LISTENING	SPEAKING	WRITING	MEDIATION & PERSONAL DEVELOPMENT
<p style="text-align: center;">COMMUNICATION (Decreto 39/2022, p.49277 - 49278)</p>	<ul style="list-style-type: none"> - Strategies for the planning, execution, control and repair of comprehension, production, and coproduction of written texts. - Textual typology: poems & excerpts from novels. - Textual format and register: literature. - Common and specialised lexis: literature, science, technology. 	<ul style="list-style-type: none"> - Strategies for the planning, execution, control and repair of comprehension, production, and coproduction of oral texts. - Oral typology: literature-related videos - Sound, accentual, rhythmic and intonation patterns: intonation of affirmative / negative sentences. 	<ul style="list-style-type: none"> - Strategies for the planning, execution, control and repair of comprehension, production, and coproduction of oral texts. - Common and specialised lexis: literature, technology, science. - Adequate communicative functions: the passive voice. -Sound, accentual, rhythmic, and intonation patterns: intonation of affirmative / negative sentences. 	<ul style="list-style-type: none"> - Strategies for the planning, execution, control and repair of comprehension, production, and coproduction of written texts. - Adequate communicative functions: the passive voice. - Textual format and register: a newspaper article column. - Orthography and conventions: grammatical error and spelling mistakes. 	<ul style="list-style-type: none"> -Knowledge, skills and attitudes that allow mediation activities in daily situations. - Self-confidence, initiative and assertiveness. Mistake as an intrinsic part of the learning process. - Strategies of common use for the research and selection of information.

<p style="text-align: center;">PLURILINGUALISM (Decreto 39/2022, p. 49278 - 49279)</p>	<p>Strategies to identify, organise, retain, retrieve, and use creatively linguistic patterns: the passive voice; literature, science, technology lexis.</p>	<p>Strategies to identify, organise, retain, retrieve, and use creatively linguistic patterns: the passive voice; literature, science, technology lexis.</p>	<p>Strategies and techniques to appropriately answer to a specific communicative need in spite of any linguistic limitations.</p>	<p>Strategies and techniques to appropriately answer to a specific communicative need in spite of any linguistic limitations.</p>	<p>Expressions and specific lexis of common use to interchange ideas about communication and language.</p> <p>Comparison of similarities and differences between L1 and L2.</p>
<p style="text-align: center;">INTERCULTURALITY (Decreto 39/2022, p. 49279)</p>	<ul style="list-style-type: none"> - Foreign language as a means of communication and understanding. - Literary works which reflect the idiosyncrasy and culture of the Anglo-Saxon world. 	<ul style="list-style-type: none"> - Foreign language as a means of communication and understanding. - Literary works which reflect the idiosyncrasy and culture of the Anglo-Saxon world. 	<ul style="list-style-type: none"> - Foreign language as a means of communication and understanding. - Interest and initiative in the completion of communicative interchanges. 	<ul style="list-style-type: none"> - Foreign language as a means of communication and understanding. 	<ul style="list-style-type: none"> - Foreign language as a means of communication and understanding. - Sociocultural and sociolinguistic aspects of common use in interpersonal interchanges. - Strategies of common use to understand and appreciate diversity, and to detect and act against discriminatory uses of language.

KEY & SPECIFIC COMPETENCES (Decreto 39/2022, p. 48890 – 48896 & 49287 – 49289)	CCL2, CCL3, CCL4, CP1, CP2, CD1, CPSAA5, CCEC2	CCL2, CCL3, CCL4, CP1, CP2, CD1, CPSAA5, CCEC2	CCL1, CCL3, CCL5, CP1, CP2, CP3, CD2, CD3, CPSAA1, CPSAA3, CPSAA4, CPSAA5, CC2, CC3, CC4, CCEC1, CCEC3	CCL1, CCL3, CCL5, CP1, CP2, CD2, CD3, CPSAA1, CPSAA3, CPSAA4, CPSAA5, CC2, CC3, CCEC3	CCL1, CCL3, CCL4, CCL5, CP1, CP2, CP3, CD2, CD3, CPSAA1, CPSAA3, CPSAA4, CPSAA5, CC2, CC3, CC4, CCEC1, CCEC2
	1.1, 1.2, 1.3	1.1, 1.2, 1.3	2.1, 2.4, 3.1, 3.2, 3.3, 4.3, 5.2	2.2, 2.3, 2.4, 3.1, 5.2	3.4, 4.1, 4.2, 4.3, 4.4, 5.1, 5.2, 5.3, 6.1, 6.2, 6.3

IV. Teaching Methodology

The teaching methodology that will be used throughout the whole teaching programme, and consequently for this teaching unit, is a combination of CLIL and TBL. With CLIL, students will develop the 4 C's of the CLIL syllabus. The content addressed will focus on the legend of Frankenstein's monster, emerging from Mary Shelley's novel. The treatment of this content in class will contribute to providing students with wider cultural awareness and knowledge of the Romantic period in Anglo-Saxon culture and its origins throughout the globe. As for communication, students will develop their communicative skills, with vocabulary and grammar being practised along the way. As the teaching unit progresses, students will somehow be driven to use the lexis related to the fields of science, literature, technology or nature, as well as grammar structures, such as the passive voice, to complete the tasks accurately and efficiently. Lastly, regarding cognition, students will be required to analyse, summarise, discuss, compare, or explain while carrying out the activities and the final task. Furthermore, all these cognitive processes will take place in a foreign language while manipulating some content that they do not yet master. Thus, the cognitive load and the complexity increases forcing them to actively engage in the activities. In order to transform this into tangible practices, TBL offers the means whereby the content can be acquired in a collaborative way and in a real context. Students will be warmed up for the activities or participate in a pre-task phase to activate previous knowledge and to have a basis on which they can start building up new knowledge to be used during the task phase. Afterwards, once the tasks have been completed and reported by all groups, during the revision time of both the content and the language employed, students will reflect on their strengths and weaknesses and will be given feedback.

As for the procedure of the teaching unit, it is structured in 6 sessions, 4 of which prepare students, by providing background knowledge, for the final objective: the successful

completion of the final task. The reading, listening, speaking, and writing sessions, plus the time devoted at home to complete or do their homework will allow them to acquire the background knowledge and linguistic competence to perform the final task. This final task is a podcast where they will be required to make up a chronicle from the perspective of the Frankenstein's creature. Podcasts are an effective manner of integrating all skills together, as they require some background knowledge, the practice of reading, listening, some planning and writing, as well as some performance and speaking skills. Podcasts are a useful means to engage the learners too owing to their closeness to students' daily life. In this podcast, they will be dealing with the content covered throughout the unit. Likewise, they will be encouraged to use the passive voice, a structure they know from previous courses and that will be practiced in the unit. The passive voice is useful for writing a chronicle, where emphasis is on the story or action described, because it contributes to the maintenance of a neutral and formal tone, and it hedges statements in de-emphasising the agent.

Hence, this methodology promotes a student-centred, interactive, contextualised, and meaningful learning. In a similar way, students are expected to learn most of the vocabulary related to the literary and science/nature realms that has been covered in the unit so that the tasks can be more dynamic and successful.

Finally, a combination of CLIL and TBL has been implemented for this teaching unit because CLIL helps students develop cognitive skills while they learn content in English. TBL creates room for the transformation of the content during collaborative work in communicative tasks. Therefore, the whole teaching unit has been designed to make students complete a final task, the podcast, where students will be required to use the content and the language covered collaboratively.

V. Material and Resources

Material and resources are understood to be a supporting aid for teachers and learners to develop the learning process. Material and resources have proven to boost students' learning and their interest in the subject, by strengthening the connection between students and the contents. For the design of this unit, we have used mainly authentic material, the one used by native speakers of the language, to fully engage students. However, authentic does not necessarily mean that the material is brought as conceived, but that is modified as little as possible, so that the adapted version is very similar to the original one. With this being said, the material required for this teaching unit is both analogical and digital. Every presentation will be projected on the screen and every video will be played for everyone to watch in class. On another note, students will be provided with photocopies/handouts to be used to work collaboratively with their classmates to complete the tasks. They will need a notebook to take notes summarizing the most relevant content or linguistic items.

Physical resources:

- Blackboard
- Notebook
- Printed excerpts from Mary Shelley's novel (adapted)
- Photocopies and handouts with instructions

Digital resources:

- PowerPoint presentations to unfold the content and guide the learning
- YouTube videos about the Frankenstein's creature
- Virtual Classroom to upload pictures/videos/writings of the activities assigned
- Equipment: desktop computer, Internet connection, overhead projector, screen, speakers

VI. Assessment: Tools and Criteria

Following the alternative assessment strategies that we have previously indicated, this teaching unit has been designed in such a way that students mostly receive and use assessment *for* learning. Therefore, assessment will help students identify their place in the learning process and help them improve towards the objectives of the teaching unit. In other words, assessment is formative, in that it helps students understand what their strengths and weaknesses are and how to cope with each of them. For this to occur, assessment must be an on-going process throughout the whole teaching unit. Were we to exclusively assess students' final product, we would miss much room for improvement along the way. Rather than giving students a score for their performance, with little if any feedback that directs the steps to follow and improve, the aim is to provide.

More specifically, this teaching unit will grade students up to 10 points, which will sum up to the other 20 from the other 2 teaching units of the semester to make up a total of 30. These 30 points correspond to the 30% of the final grade. The percentages for this teaching unit are as follows:

In-class activities	10%	Reading task
	10%	Listening task
	20%	Presentation: In groups, imagine an alternative ending for Frankenstein' creature
Homework activities	20%	A newspaper regular column: Taking into account the creature's journey, create a newspaper column
Final task	40%	Podcast: Narrate a chronicle from the creature's perspective

It shall be noted that students will upload every activity/task performed to the Virtual Classroom platform, so that both the teacher and the students can have a more complete

register of what is being covered throughout the unit. Furthermore, due to time constraints, allowing students to upload their production to a virtual platform at home leaves them more time for practice and polishing the activities, besides the time spent in class. The teacher can also keep a more thorough track of their performance and identify the problems of strategies that lead the students to success or to failure, so as to guide and help them.

As for the assessment tools, we will use a wide variety ranging from rubrics to checklists, or from observation and note-taking to KWL Charts. Students will be assessed in multiple manners in order to get a more complete perspective of the learning process and a more inclusive education that attempts to reach everyone rather than just a few. A varied assessment strategy creates a more relaxed atmosphere where every student can show what they can do or what contents they have learned better. To wrap up, students will be notified of every assessment tool and activity/task beforehand since our intention is to encourage them to get ready and perform the best version of themselves.

VII. Measures of Attention to Diversity

Activities and materials will be varied and multi-modal in order to take into account all of our students' learning styles and preferences. Although there are no students with special needs in our ideal class, it stands to reason that any class's pace is not homogeneous, and therefore, not every student works and learns at the same rhythm. Despite the fact that we will mix students into heterogeneous groups, there might be some good students that will finish before the others. Thus, only an adaptation for the so-called fast-learners is needed. This adaptation consists of providing them with additional material and an extra task. These students will work collaboratively to practice storytelling writing since they will be asked to retell the journey around the world that Victor Frankenstein's monster made in the novel,

describing its hardships in detail. Then, they will have to record a video where they explain what they have written.

VIII. Sessions

Every session has been designed for 50 minutes, the normal duration of an ordinary session in the Spanish secondary education system.

SESSION 1

This session will be further developed in [Lesson Plan 1](#).

SESSION 2

This session will be further developed in [Lesson Plan 2](#).

SESSION 3

Length: 50 minutes

Level: 4th ESO (B1.1 – B1.2 CEFR)

Now that students know the content matter, the story of Frankenstein's monster, and master the passive voice and the specific vocabulary, they have to apply their knowledge through a more creative task which mainly focuses on speaking. To this end, the session will start with a pre-task phase of 5 minutes to prepare students for the main speaking phase. The teacher will ask the students "name three aspects" related to *Frankenstein* in which students are required to use the passive voice by answering with whole sentences and using the same structure that the teacher has used. Examples of questions are "name three places that have been visited by the monster," "name three body parts that have been joined to form the creature," or "name three people that are horrified by the monster." Afterwards, the teacher will explain what students are required to do to complete the main task, consisting of a group presentation of 5 students providing an alternative ending for Frankenstein's monster. They will have 5 minutes to plan the structure of their presentation and divide the roles, for which they can use the photocopy provided ([Appendix IX](#)). Then, they will have 15 minutes to

prepare their presentations, paying special attention to the ideas they want to convey and the language used to express them. The teacher's function during this stage is to supervise and help the groups. Then, they will present their alternative endings for Frankenstein's creature in 5 minutes, 1 minute per person. Students from each group will assess their classmates' presentations with the rubric provided ([Appendix X](#)). After that, the assessment cards containing peer feedback will then be given to each group, after the teacher has checked them. Finally, the teacher will explain the individual follow-up exercise for homework to be uploaded to the Virtual Classroom. In order to do the task the students swap their roles in the groups so that every member of the group adopts a different role from the one they have presented. They will be required to present the story from a different perspective using the passive voice. They will record a video and upload it to the Virtual Classroom.

SESSION 4

Length: 50 minutes

Level: 4th ESO (B1.1 – B1.2 CEFRL)

The next session will be devoted to improving students' writing skills. The students have already acquired some knowledge about the legend of Frankenstein's monster in the reading and listening sessions and they have used that knowledge to do a presentation of an alternative ending. Thus, this writing session will also address students' creative abilities. To this end, students will first read a real newspaper column related to the story of Frankenstein's monster ([Appendix XI](#)). In heterogeneous groups of 5 people, they will try to examine the newspaper column and identify its different parts. Once the parts of a newspaper column have been identified, they will try to answer the questions posed by the teacher. These questions will help them to discriminate relevant from irrelevant information and to focus on the format. After the 10-minute pre-task finishes, students will focus on creative writing. Students will be required to write a newspaper column narrating a sighting of

Frankenstein's creature. For that purpose, they can base their writing on the journey made by the monster. Students will be encouraged to use the passive voice so as to focus attention from the creature to the events. They will be also encouraged to use the vocabulary of the unit. A template will be given to students to support them during the writing process, yet it is not compulsory to use it ([Appendix XII](#)). They must work collaboratively to produce a cohesive and original piece of writing. The teacher will supervise and help the groups during the task. After 30 minutes, they will present to the class what they have written and we will vote for the most original one. The teacher will highlight strong and weak points from the 5 texts, both referring to the content, the structure and the use of English. They will also upload their piece of work to the Virtual Classroom. It will be then assessed with a checklist ([Appendix XIII](#)). Lastly, in the last 5 minutes, the teacher will explain the follow-up exercise, which consists on individually rewriting their column in a radically different format. They will be asked to write a diary entry retelling the same events of the newspaper column but in first person, from the monster's perspective. This exercise will be their homework and must be uploaded to the Virtual Classroom.

SESSION 5

Length: 50 minutes

Level: 4th ESO (B1.1 – B1.2 CEFRL)

These last 2 sessions will be devoted to the completion of a final task. The students already have background knowledge about the story and the legend of Frankenstein's monster. Similarly, we have already devoted sessions that, despite simultaneously working on every skill, concentrated only on one of them. Students have read a passage from the novel, watched a summary video of the story, created an alternative ending, and written a newspaper column, besides all the follow-up exercises which focused either on expansion or revision of either the content or the language. It is thus time for students to integrate the 5 skills together

and create a tangible product that we can evaluate to ensure that they have acquired the content and integrated the language items. For this reason, the final task consists on the creation of a podcast where they narrate a chronicle from the creature's perspective. This means that students will embody Frankenstein's monster for 15 minutes and tell their audience about the experiences that they have gone through.

Before getting students immersed into the creation of the podcast, it is necessary to provide them with a pre-task exercise, for they may not yet be ready to embody the figure of a monster which has traditionally been perceived as evil. Thus, in the pre-task phase, they will be asked to complete the so-called "Monster-log" ([Appendix XIV](#)). After this 15-minutes pre-task, the students will start to plan the structure of their podcast. The teacher will explain the task in 5 minutes. Students will be encouraged to use the podcast template provided ([Appendix XV](#)) and all the materials that they have worked on throughout the unit in order to structure their podcast. Likewise, they are encouraged to write first what they will say later. The students will organise their own time for the 30 minutes left. If they do not finish the task, they will do it at home. During the task, the teacher will supervise and provide support when needed. At the completion of the task, the students will be required to upload the podcast to the Virtual Classroom so that the teacher can listen to them and assess them.

SESSION 6

Length: 50 minutes

Level: 4th ESO (B1.1 – B1.2 CEFR)

This session will be a continuation of the previous session. After uploading the podcasts to the Virtual Classroom, the students will present their work to the rest of the class. The rest of the students are encouraged to make as many questions as they please. The teacher will hand in the rubrics for the assessment of the podcasts ([Appendix XVI](#)) to the students. Then, the teacher will provide feedback on the strong and weak points common to

all groups. Afterwards, the teacher will go group by group giving feedback in detail to each of the groups on explaining how to improve their performance. The teacher will focus on whether all groups have included the most important events of Frankenstein's monster's story, whether they have evaluated his feelings, whether they have used the passive voice, and whether they have used vocabulary related to the unit.

Finally, in the last 20 minutes of the session, the students will complete a follow-up exercise. The students will listen to one of their colleagues' podcasts, different from theirs, and write what they would have done differently or what they would change so as to make the podcast more precise and interesting.

IX. Lesson Plans

Lesson Plan 1 (Session 1)

Length: 50 minutes

Level: 4th ESO (B1.1 – B1.2 CEFRL)

Materials: Printed copies and screen projected images of the monster. Printed copy of an adapted version of an extract from Mary Shelley's *Frankenstein*, and glossary of words attached. Computer and overhead projector. Internet connection.

AIMS	
CONTENT AIMS	To understand the extract from the novel and relate it to the legend of Frankenstein's monster.
COMMUNICATIVE AIMS	MAIN AIM: To understand the structure and language used in the text.
	SUBSIDIARY AIM: To detect the passive voice and the unknown lexis. To be able to convey feelings and experiences
COGNITIVE AIMS	MAIN AIM: To analyse, to reflect, to describe.
	SUBSIDIARY AIM: To reach a conclusion, to debate, to evaluate their colleagues' work.
CULTURAL AIMS	To understand the myth of Frankenstein's creature. To learn about English Romanticism and the Gothic novel.

PERSONAL AIMS	<p>To engage students in the main activity.</p> <p>To encourage students to read the novel.</p> <p>To ensure that students use L2 in interactions.</p> <p>To create a relaxed class atmosphere.</p>
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Assumptions: Every student is familiarised with the legend of Frankenstein's monster and knows the English passive voice. They are interested in learning about the Romantic movement in England.

Anticipated problems: Some students may not understand completely the text. Some students might have problems when working in groups due to different working pace.

Possible solutions: To help students understand the text, the teacher will revise it with the whole group after reading and ask other students to explain it to their classmates. To solve the problem of different working paces, I would encourage their colleagues to help them and I would try to motivate them.

TIME	STAGE	PROCEDURE	AIM(S) OF EACH STAGE
8 minutes	<u>Pre-reading phase</u> Pair and whole-class warm-up speaking (Appendix I).	Students will be provided with a handout with 6 images of different famous monsters in literature or the silver screen. They are encouraged to look at the images, discuss about them and answer the 3 posed questions. All the interaction shall be done in English. Meanwhile, the teacher is to supervise that the interaction and the activity are being carried out correctly. Afterwards, students are encouraged to share their thoughts with the rest of the class.	To give students some time to relax and submerge in the atmosphere of the classroom for the rest of the lesson. To introduce the topic of monsters, especially Frankenstein's monster. To introduce students to envision the creature's thoughts and feelings.
7 minutes	<u>Reading stage</u> Individual reading of the text (Appendix II & Appendix III).	Students will be provided with a copy of the adapted excerpt from Shelley's novel and a glossary for word that they may not know. Students will read the text individually. They are also encouraged to take notes of everything that they do not understand.	To practice individual reading skills. To cope with literary texts adapted to their level.
25 minutes	<u>Main task</u> Reading comprehension task (Appendix II & Appendix IV).	Students will team up in groups of 5 people. The task consists on illustrating the chapter in 6 drawings and assigning a title to each of them. Students have to plan the task, organise the work, and discuss the roles of each person. In order to do that, they are encouraged to reread the text, and work together to establish 6 different key points in the narrative. Then, they are encouraged to assign a drawing to each person and leave the last drawing for the fastest or the student who is more willing to do it. Meanwhile, the teacher will take notes of potential problems and supervise that all the interaction is being done in English and that the activity is functioning correctly. 20 minutes on the activity and 5 left to go, the 5 groups of students are encouraged to describe their drawings and explain the titles to the rest of the class, so that everyone can see them and vote for the best work.	To orally share their thoughts and opinions with their colleagues. To activate their synthesising skills. To encourage them to negotiate meaning with their colleagues. To assign roles and establish rules within their group. To foster a relaxed teamwork environment. To enlarge their knowledge about Frankenstein's creature and its myth. To gain self-confidence as they show their work to the rest.

		This task is then assessed through a checklist (Appendix IV).	
10 minutes	<u>Post-reading stage</u> Focus on content: Revision of the main ideas of the text. Focus on form: Revision of the passive voice and specific vocabulary. <u>Follow-up exercise.</u>	Orally, the teacher will revise the 6 key facts of the extract from the novel. Then, the teacher will call students' attention to Frankenstein's monster's feelings and attitude in order to counteract the negative stereotypes around literary monster figures. Likewise, the teacher will call students attention to the passive voice structures used in the text. The teacher is to highlight for students how the emphasis shifts from the direct object to the patient subject, thus meaning that the monster is the one who suffers mankind's treatment. Students will be asked to upload a picture of their work and the follow-up exercise to the Virtual Classroom. This follow-up exercise, which will be done as homework consists on writing a passive sentence for each of the drawings.	To make students aware of the wrong popular belief around monsters in literature. To make students notice and understand the use of the passive voice. To encourage students to use the passive voice.

TEACHER EVALUATION OF THE LESSON	
WHAT WENT WELL	Students had little or no problems when reading the text, they found it attractive and quickly engaged with the content. Likewise, they had no problems with the passive voice or the lexis.
WHAT WENT WRONG	Some groups did not use the L2 unless the teacher was near their table. Some students relied too much on their colleagues to do the task or felt shy to actively participate in their groups.
WHAT I WOULD DO DIFFERENTLY	The heterogeneous groups will be done by the teacher next time, so that L2 interaction is ensured. Some more protagonism will be given to those students who participate less by suggesting the role that they could take.
WHAT I SHOULD CONCENTRATE ON	More text examples can be brought. Some tips can be given for the completion of the task.

Lesson Plan 2 (Session 2)

Length: 50 minutes

Level: 4th ESO (B1.1 – B1.2 CEFRL)

Materials: Printed copy of different object images, which will also be projected on screen.

Computer and overhead projector. Internet connection. YouTube video. Printed copy with a storyline to complete. Printed copy with character images and a short sample text.

AIMS	
CONTENT AIMS	To understand the theme of the novel and relate it to the legend of Frankenstein's monster. To situate the main events of the novel.
COMMUNICATIVE AIMS	MAIN: To understand the structure and language used in the video.
	SUBSIDIARY: To identify and learn to use the passive voice and the unknown lexis.
COGNITIVE AIMS	MAIN: To predict, to analyse, to reflect, to describe.
	SUBSIDIARY: To reach a conclusion, to discuss, to evaluate their colleagues' work.
CULTURAL AIMS	To understand the myth of Frankenstein's creature. To learn about English Romanticism and the Gothic novel.
PERSONAL AIMS	To engage students in the main activity. To encourage students to read the novel. To ensure that students use L2 in interactions. To create a relaxed class atmosphere.

Assumptions: Every student is familiarised with the legend of Frankenstein's monster and knows the English passive voice. Every student remembers the main ideas from the reading.

Anticipated problems: Some students may not understand completely the video. Some students might be slower when working in groups.

Possible solutions: To help students understand the video, I would play the video twice and slow the rate speed in the second go. I would also do a pre-task to activate students' previous knowledge and make them ready to listen. To support slower students, I would encourage their colleagues to help them.

TIME	STAGE	PROCEDURE	AIM(S) OF EACH STAGE
5 minutes	<u>Pre-listening phase</u> Pair and whole-class warm-up speaking (Appendix V).	Students will share a printed copy between 2 people. This copy includes 8 images of different familiar objects. They are encouraged to look at the images, discuss about them and complete the chart in pairs. All the interaction shall be done in English. Meanwhile, the teacher will supervise that the interaction and the activity are being carried out correctly. Afterwards, students are encouraged to share their responses with the rest of the class.	To give students some time to relax and submerge in the atmosphere of the classroom for the rest of the lesson. To revise ideas from the previous reading lesson. To revise the passive voice.
10 minutes	<u>Listening stage</u> Whole-class listening.	We will watch and listen to the video <i>Mary Shelley's Frankenstein in 7 minutes</i> , from 00:00 until 04:49. They are encouraged to take notes of whatever they may find useful or relevant. After 1 minute devoted to reordering ideas, the video will be played again.	To exercise listening skills. To cope with authentic videos. To understand the chronological order of events in <i>Frankenstein</i>
25 minutes	<u>Main task</u> Listening comprehension task (& Appendix VII).	Students will team up in groups of 5 students. The task consists on describing each of the characters that appear in an image in Appendix VII . Students have to plan the task, organise the work, and discuss the roles of each person. In order to do that, they are encouraged to revise orally the main events of the story. Then, they are encouraged to assign a picture to each person and, once the task is done, evaluate each other's performance. Meanwhile, the teacher will take notes of potential problems and supervise that all the interaction is being done in English and that the activity is functioning correctly. 20 minutes on the activity and 5 left to go, the teacher will ask for volunteers. Those who volunteer will read their work, while the rest of the students will listen and take notes of any relevant aspect. This task will then be self-assessed through a KWL Chart (Appendix VIII).	To orally share their thoughts and opinions with their colleagues. To activate their synthesising skills. To encourage them to negotiate meaning with their colleagues. To assign roles and establish rules within their group. To foster a relaxed teamwork environment. To enlarge their knowledge about Frankenstein's creature and its myth. To gain self-confidence as they show their work to the rest.
10 minutes	<u>Post-listening stage</u>	Once that students have handed over their worksheet, the teacher will orally revise the 5 characters represented in the pictures and the	To make students aware of the main characters of the novel and their

	<p>Focus on content: Revision of the main ideas of the video.</p> <p>Focus on form: Revision of the passive voice and specific vocabulary.</p> <p><u>Follow-up exercise</u> (Appendix VI).</p>	<p>relation between them.</p> <p>The teacher will then focus students' attention on some specific vocabulary and the passive voice structures used in some of the students' worksheets. The teacher will show students that the emphasis in the passive voice shifts from the direct object to the patient subject, thus changing the initial meaning. The teacher will also signal and explain the most common grammatical mistakes.</p> <p>Students will be asked to watch the video again at home and upload a follow-up exercise to the Virtual Classroom as homework. This follow-up exercise is a storyline which includes the main events happening in the novel (Appendix VI).</p>	<p>role.</p> <p>To engage students into active remembering of the main sequence of events in the novel.</p> <p>To make students notice and understand the use of the passive voice.</p> <p>To encourage students to use the passive voice.</p>
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TEACHER EVALUATION OF THE LESSON	
WHAT WENT WELL	Students had little or no problems understanding the content of the video after playing it twice. They found it attractive and quickly engaged with the content. Likewise, they had no problems with the language of the video. Students cooperated very well during the task phase.
WHAT WENT WRONG	Some groups did not use the L2 unless the teacher was near their table. Some students relied too much on their colleagues to do the task or felt shy to actively participate in their groups.
WHAT I WOULD DO DIFFERENTLY	I would warn students that the video will only be played once so that they pay more attention, and we gain some time. More attention will be given to those students who participate less by suggesting the role that they could take and giving them detailed instructions.
WHAT I SHOULD CONCENTRATE ON	More text examples can be brought. Some tips can be given for the completion of the task.

5. General Conclusion

This Final Master's Thesis presents a Teaching Programme based on a combination of relatively new methodologies, CLIL (Content and Language Integrated Learning) and TBL (Task-based Learning). CLIL offers the possibility to acquire content while using the language as a means while TBL provides a context where students can transform the content while performing a task in a foreign language. Thus, a combination of both methods has been considered the most appropriate teaching methodology since it complies with current legislation and takes into account the needs of Spanish students. As both the CEFRL and the Spanish LOMLOE indicate that a language must be taught for communicative purposes, thus promoting the simultaneous development of the linguistic, sociolinguistic, and sociocultural competences, a combination of CLIL and TBL may help successfully achieve these aims. These methods also take into account most of 4th ESO students' needs in an increasing globalised and technological world and prepare students for the 21st century challenges, which require them to apply knowledge rather than simply acquire it. Yet, not only does the combination of CLIL and TBL improve students' abilities, it also widens students' knowledge of every aspect related to the construction and evolution of a language, such as its cultural, historic, or social backgrounds. This methodological implementation also favours a relaxed learning environment and allows room for the implementation of alternative assessment strategies such as formative assessment, the aim of which is to aid students throughout their learning process rather than to measure their retention capacities.

The teaching programme proposed properly aligns with the teaching rationale described and centres around the Anglo-Saxon culture. It has been divided into three semesters addressing famous festivities, literary figures, and celebrities, respectively. Afterwards, we have unfolded the fifth teaching unit, which concentrates on the legend and legacy of Frankenstein's monster. The whole programme serves to expand students'

understanding of English and the Anglo-Saxon world. Lastly, this Teaching Programme hopes to offer a response to new demands of an ever-changing world. 21st century challenges in education by proposing the implementation of new methodologies that serve as a means to prepare our students to become intercultural and multilingual citizens.

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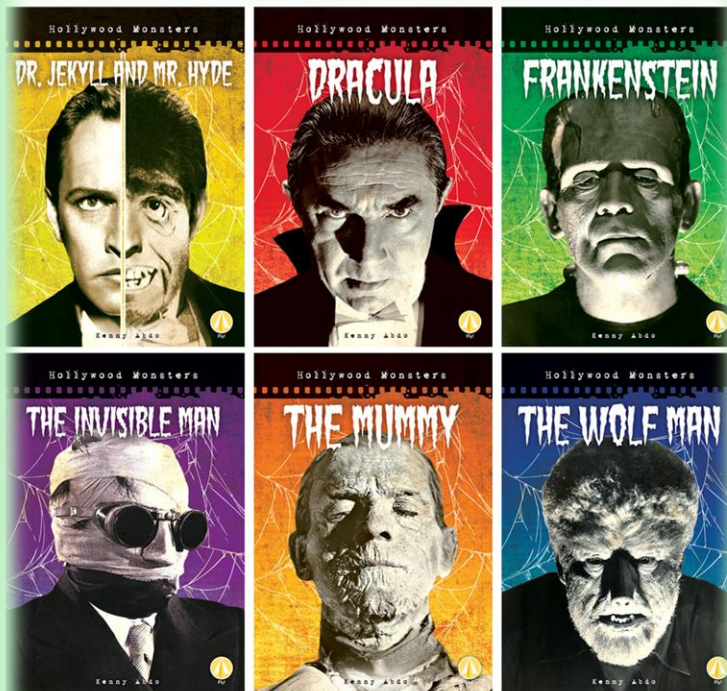
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7. Appendix

Appendix I (own creation)



What are they? How do they look alike?

Are they good or evil?

How would you feel if you see any of them?

Appendix II (own creation and adaptation. Original text retrieved from <https://www.gutenberg.org/cache/epub/84/pg84-images.html>)

Read the following text from Mary Shelley's *Frankenstein; or, the Modern Prometheus*:

“This day was passed in the same routine as that which preceded it. The young man was constantly employed out of doors, and the girl in various laborious occupations within. The old man, whom I soon perceived to be blind, employed his leisure hours on his instrument or in contemplation.

They were not entirely happy. If such lovely creatures were miserable, it was less strange that I, an imperfect and solitary being, should be depressed. Yet why were these gentle beings unhappy? They possessed a delightful house every luxury; they had a fire to warm them and delicious food when hungry; they were dressed in excellent clothes; and, still more, they enjoyed one another's company.

I was finally fixed to enter the house when the blind old man was left alone. I wanted to discover if my appearance was that of a monster.

I approached the door of their cottage.

I knocked. ‘Who is there?’ said the old man. ‘Come in.’

I entered. ‘Pardon this intrusion,’ said I; ‘I am a traveller in want of a little rest; may I remain a few minutes before the fire?’

‘Enter,’ said De Lacey, ‘and I will try to help you; but unfortunately, my children are away, and as I am blind, I am afraid I find it difficult to do it.’

I sat down.

‘By your language, stranger, I suppose you are my countryman; are you French?’

‘No; but I was educated by a French family and understand that language only.’

‘What are you doing here then?’

‘Looking for some friends, because, unfortunately, most are prejudiced against me. I have good intentions, but my life has always been affected by others.

‘May I know the names and residence of those friends?’

I paused. At that moment I heard steps and I cried, ‘Now is the time! Save and protect me! You and your family are the friends!’

‘Great God!’ exclaimed the old man. ‘Who are you?’

At that instant the cottage door was opened. Who can describe their horror and consternation when they saw me? Agatha fainted, and Safie, rushed out of the cottage. Felix dashed me to the ground and struck me violently with a stick. I quitted the cottage. I had been rejected again!”

Now, in groups of 5 people, try to represent the whole story in 6 drawings, assigning a title for each of them.



Appendix III (own creation)

GLOSSARY	
Within	Inside
Blind	Unable to see
Miserable	Very unhappy
Delightful	Pleasant
Fixed	Decided, firm
Appearance	The way something looks
Cottage	A small house in the country
Countryman	A person from the same country
To dash	Move quickly
To reject	Refuse to accept

Appendix IV (own creation)

The pictures drawn represent the actual story	V	F
The pictures have been ordered in chronological order according to the story	V	F
The 6 key events are represented in one drawing	V	F
The titles assigned to each of the pictures correspond to key events in the story	V	F
Group interaction has been done in English	V	F
TOTAL	/5	

Appendix V (own creation)

Read the following passive sentences and match the images with the descriptions.



I was used by the family at the cottage to keep warm when it was chilly.

The light that I send out was seen by the monster through the windows.

Animals are usually hunted down when I am used.

I am inhabited by the animals of the family.

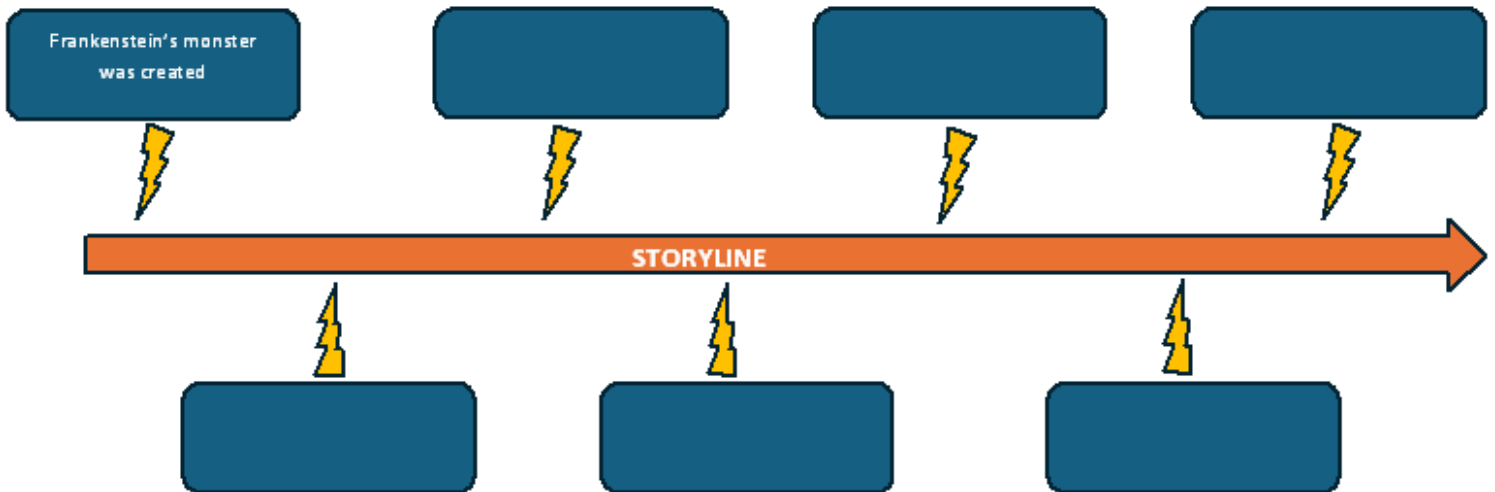
Coffee grains and water are poured inside me to make coffee for the family.

I was put inside the monster's head by Victor Frankenstein.

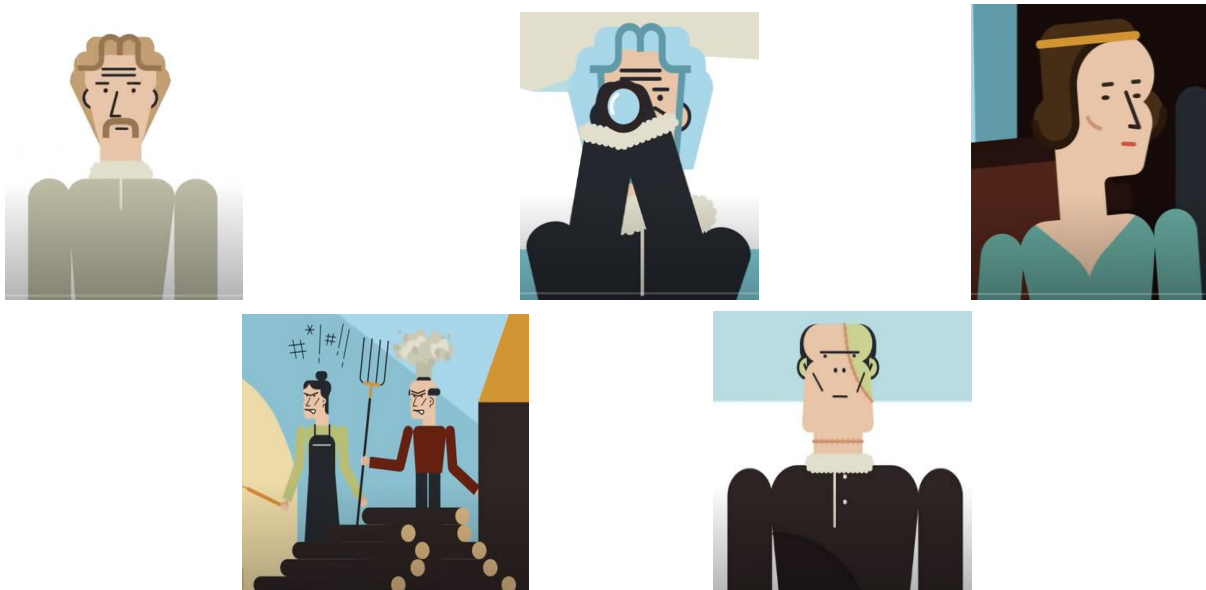
I was used by Victor to sew up the monster's surgeries.

Many like me have been visited by Victor during his tour around Europe.

Appendix VI (own creation)



Appendix VII (own creation. Images retrieved from https://www.youtube.com/watch?v=bo3Ci6_5NHs)



Why do these characters appear in the video? Explain who they are and the relationship they share with the rest of them.

For example:

The image at the right bottom represents Victor Frankenstein's creature. He was created by Frankenstein by gathering body pieces from other bodies. He was made a supernatural creature, capable of outrunning any human . . .

His relation to Victor is represented by a parental relation because the monster was created by him. His relation to . . .

Appendix VIII (own creation)

WHAT I KNOW	WHAT I WANT TO KNOW	WHAT I LEARNED
<p><i>Indicate what you already know. That means the Frankenstein's content that you will surely not forget and the language items that you can already use in fluent English.</i></p>	<p><i>Indicate what you would like to know. That means what you would like to learn about Frankenstein's monster or about the English language.</i></p>	<p><i>Indicate what you have learned until now. That includes the new content that you have learned about Frankenstein's monster, as well as the new vocabulary or grammar constructions.</i></p>

Appendix IX (own creation. Image retrieved from the listening session's video)

WHAT YOU MIGHT WANT TO INCLUDE IN YOUR PRESENTATION



What has happened?

How did the monster reach this situation?

What path does the creature choose?

What happened to Victor Frankenstein? Do they reconcile?

How does the monster feel now?

Appendix X (own creation of a simple rubric for students where 1 stands for very bad and 5 for very good)

They have used the passive voice correctly	1	2	3	4	5
They have used vocabulary covered through the unit	1	2	3	4	5
The pace maintained during the presentation is neither slow nor fast	1	2	3	4	5
The intonation and pronunciation respect the English standards	1	2	3	4	5
The content of the presentation makes sense and follows a logical order	1	2	3	4	5
The overall delivery is acceptable for a presentation standard	1	2	3	4	5

Appendix XI (own creation)

PAGE FOURTEEN
Proscenium presents
Frankenstein
an unpolished student success

THE SILHOUETTE

production. "Poor" Dr. Frankenstein, "Beautiful Mary" in the Rain, and "Case on Stage" gave the show beauty where they were most needed. Many accidents must go in the chorus, the orchestra, and Director Peter Alton as well as Les Thomas for their part for out of the house which made this show a success.

Aside from the music however, there were many flaws, many of them stemming from the rehearsing experience with which the show had to be put together. As a result the production fell far short of what it could have been.

Quite annoying were the set changes, for too long and un-subtle and in bad places. In one instance, during the intermission of the play it had to result if an intermission was all that necessary in this production, the audience looked and ready for the second half, the lights dim, blacked, and out came the cast to do a five minute act change. Why this change wasn't done during intermission, who knows.

As well as set changes, the sloppy music giving of the play, detracted a good deal from the otherwise good of the show.

In such a musical as this one,

empire crumbled this past season and now lies defeated.

For a while it appeared as though McMaster student theatre would remain in that debutant realm. But David Sherry, a second year politics student picked up the torch and directed a cast of rookies to a very acceptable production of Macbeth. Since then, students followed David's efforts with an even more delightful staging of Edward Albee's "Who's Afraid of Virginia Woolf?"

the director's handpicked assistant light and the money hungry Lattara becomes a monster in the eyes of the townsmen and subsequently becomes more all out in the end he is bound to be a beanie below and all is well.

constant use of "The End" and "The End" in the play title however is the splendid feature and one which provides a good portion of the change period better explaining what the show lacks in polished professionalism with good clean

by Lawrence Martin

Before any tears of rage be shed upon this year's Proscenium production of Frankenstein, let it first be made clear for all to understand — this musical was written, produced, directed and performed by students, students only, not the

Is everything written in the same font size?
What are the different parts of the newspaper column?
Why would they include a picture?

Appendix XII (own creation)

NAME OF THE NEWSPAPER

PICTURE

CATCHY TITLE

SIGNATURE

Appendix XIII (own creation)

The writing includes the main parts of a newspaper column	
The writing is cohesive and coherent	
The writing includes a real or plausible adventure of Frankenstein's monster	
The writing includes use of the passive voice to shift the emphasis on the monster	
The writing includes use of specific vocabulary seen through the unit	
TOTAL CHECKS	

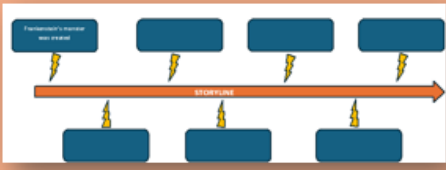
Appendix XIV (own creation)

MONSTER-LOG

Take a look at your story-line and the events that appear

Transform every sentence into a passive sentence, shifting the emphasis to the subject


Indicate what the Monster might have felt



The villagers pushed me out of their land

I was pushed out of the villagers' land

I felt extremely angry and impotent when i was banished from that place, so I decided to take my vengeance



Appendix XV (own creation)

TITLE OF THE PODCAST



With the collaboration of: **NAME, NAME, NAME, NAME, NAME**

BRIEF DESCRIPTION OF THE PODCAST



- 1 What is this section about?
- 2 What is this section about?
- 3 What is this section about?
- 4 What is this section about?
- 5 What is this section about?

Appendix XVI (own creation. The rubric will be individual for each group member)

	UNSUITABLE	ACCEPTABLE	GOOD	EXCELLENT
PACE & FLUENCY	The student does not keep a correct pace or fluency through the presentation, with abundant pauses and repetitions of words.	The student keeps an acceptable pace and fluency through the podcast, with still some blank pauses and repetitions of words.	The student mostly keeps a correct pace and a correct fluency through the podcast.	The student keeps a clear pace and a correct fluency through the podcast.
INTONATION & PRONUNCIATION	The student does not use accurate pronunciation nor intonation.	The student uses some acceptable pronunciation and intonation.	The student mostly uses accurate pronunciation and intonation.	The student uses correct pronunciation and intonation all the time.
CONTENT RELEVANCE AND COHERENCE	The student does not convey any idea about Frankenstein's monster's feelings throughout the story. None of the events follows a logical order.	The student conveys some of the ideas about Frankenstein's monster's feelings throughout the story. Some of the events described follow a logical order.	The student conveys most of the ideas about Frankenstein's monster's feelings throughout the story. The sequence of events mostly follows a logical order.	The student conveys every idea about Frankenstein's monster's feelings throughout the story. The sequence of events follows a logical order.
GRAMMAR	The student does not use correct grammatical structures or the passive voice.	The student uses some correct grammatical structures and some sporadic uses of the passive voice.	The student uses most of the grammatical structures correctly and there is frequent use of the passive voice.	The student uses all grammatical structures correctly and there is frequent use of the passive voice.
VOCABULARY REGISTER	The student does not use varied vocabulary or lexis related to the natural, sentimental, scientific, and literary realms.	The student uses some vocabulary related to the natural, sentimental, scientific, and literary realms.	The student mostly uses vocabulary related to the natural, sentimental, scientific, and literary realms.	The student uses vocabulary related to the natural, sentimental, scientific, and literary realms as part of their repertoire.