

UNIVERSIDAD DE SALAMANCA

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



Master's Thesis  
Teaching Programme for  
1º Bachillerato: Inglés

Adrián Martín Serrano

Supervisor: Ramiro Durán Martínez

Curso 2019-2020

UNIVERSIDAD DE SALAMANCA

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



Master's Thesis

Teaching Programme for 1º Bachillerato: Inglés

by Adrián Martín Serrano

Supervised by: Ramiro Durán Martínez

Vº Bº

*Anyone who claims that second language instruction must be arranged in a particular way on the evidence available from linguistics or neurophysiology or any other science, displays a fair amount of naivety if not presumption.”*

*Wolfgang Klein*

## LIST OF CONTENTS

|   |    |
|---|----|
| 1. General Introduction .....   | 5  |
| 2. Methodological Principles .....                                    | 6  |
| 2.1. Communicative Language Teaching .....                            | 6  |
| 2.2. Content and Language Integrated Language .....                   | 10 |
| 2.3. Task-based learning .....  | 14 |
| 2.4. The importance of Realia and original teaching materials .....   | 17 |
| 2.5. Teacher and student roles. ....                                  | 21 |
| 2.6. Students' Motivation .....                                       | 24 |
| 2.7. Gamification as a source of dynamism in the classroom .....      | 27 |
| 2.8. Contents of the course .....                                     | 31 |
| 2.8.1. First Term .....   | 32 |
| 2.8.2. Second Term.....   | 33 |
| 2.8.3. Third Term.....  | 34 |
| 2.9. Assessment .....   | 35 |
| 3. Teaching Unit: Out there! .....                                    | 39 |
| 3.1. Introduction .....   | 39 |
| 3.2. Aims and contribution of the unit to the teaching programme..... | 39 |
| 3.3. Contents .....   | 40 |
| 3.4. Methodology.....   | 45 |
| 3.5. Resources.....   | 46 |
| 3.6. Assessment .....   | 47 |
| 3.7. Sessions .....   | 48 |
| 3.7.1. Lesson Plan nº 2: Becoming a Jester.....                       | 52 |
| 3.7.2. Lesson Plan nº 5: A literary Scape Room.....                   | 55 |
| 4. Conclusion.....  | 58 |
| 5. Works Cited .....  | 59 |
| 6. Appendix .....   | 64 |



## **1. General Introduction**

Language is an irreplaceable tool for social, professional and cultural advancement. Nowadays, we live in a world where speaking and being able to communicate in English is vital. This requires, on the part of the Spanish citizens, a good and solid linguistic education that enables them to actively participate in our current multilingual society. Therefore, the need to train linguistically competent students is directly linked to the instruction of good teachers with effective methods that foster their students' learning process.

This Final Master's Thesis intends to present a Teaching Programme following the contents, competencies and, objectives present in the respective Spanish laws and regulations. Given that teaching is an area that is subject to constant change, this poses numerous problems when choosing a teaching method to implement in a classroom, transforming into an arduous task for today's teachers. Therefore, this programme attempts to analyze and propose relevant teaching methodologies as a response to the traditional teaching that needs to be updated in our country.

Some of the most attractive teaching approaches included in this project that can be implemented in a Spanish class are Communicative Language Teaching, Task-Based Learning or Content Language Integrated Learning. Also, this project focuses on analyzing the roles of both the teacher and the student while exploring the possible ways of motivating learners and introducing new resources that will foster language learning.

All things considered, this project aims to explore and describe the methodologies and approaches that can most benefit both teachers and students taking into account the requirements of current Spanish legislation. Besides, two lesson plans designed specifically for this Teaching Programme will be presented taking into account the joint methods and approaches to be developed.

## **2. Methodological Principles**

The following pages in this section will outline different approaches and methods that have been selected to be included in the different sessions of this Teaching Programme.

### ***2.1. Communicative Language Teaching***

The communicative approach first appeared in Dell Hymes' (1972) article *On communicative competence* as a critical reaction to Chomsky's language theory. Since then, the term has been widely used in the field of language teaching as well as in sociolinguistics. However, due to free interpretations of the concept, it has been employed in a vague and imprecise way. Accordingly, we will focus our attention on the general scope representing this approach based on the most renowned authors mentioned during this Master studies. As many authors have already defined (Cannale, 1983; Celce-Murcia 2007; O'Malley and Chamot, 1990), Communicative Language Teaching (CLT) is an approach to teaching language. In the Dictionary of Language Teaching and Applied Linguistics, Richards, et al. (2010) defined CLT as “an approach to foreign or second language teaching which emphasizes that the goal of language learning is communicative competence” (p. 99). In order to achieve this communicative goal, students not only need static explanations on grammar or vocabulary rather than as Larsen (2010) states: “knowledge of the linguistic forms, meanings and functions” (p. 161).

Conversely, CLT does not only focus its attention on the explanation or assimilation of grammatical rules. One of its main aims is to ensure students' effective development of their communicative competences through the use of the target language in a meaningful way. According to Jeremy Harmer (2010):

A major strand of CLT centers around the essential belief that if students are involved in meaning-focused communicative tasks, then 'language learning will take care of itself, and that plentiful exposure to language in use and plenty of opportunities to use it are vitally important for a student's development of knowledge and skill (pp. 69).

However, for there to be a desire of communication between students there must be an intention and a commitment for it to work in the classroom. As Harmer (2010) pointed out "a key to the enhancement of communicative purpose and the desire to communicate is the information gap" (p. 70). According to him, for there to be meaningful communication there must be an information gap to be filled by one of the students, otherwise, activities that require using predetermined structures already learned in the class will not facilitate this type of learning.

Celce-Murcia (1995) acknowledges the essential value of the communicative competence and admits that "in order to create equilibrium between language and communication, it will be necessary to introduce and integrated approach to CLT based on an empirical model of the factors involved in communicative competence" (p. 14). The linguistic and communicative competences are also essential within the Spanish legal framework since this concept is included in 2006 *Ley Orgánica del Educación (LOE)* subsequently modified in 2013 through the LOMCE law. This law includes the basic competences (defined following the *Common European Framework of Reference for Languages* or CEFR standards) among the components of the minimum education, one of them being competence in linguistic communication. The communicative competence encompasses various linguistic, sociolinguistic and pragmatic components and according to ORDEN EDU/363/2015, these skills are developed by means of content, classified into different blocks:



1. Bloque 1. Compresión de textos orales;
2. Bloque 2. Producción de textos orales: expresión e interacción;
3. Bloque 3. Compresión de textos escritos;
4. Bloque 4. Producción de textos escritos: expresión e interacción.

Since CLT aims at communicative competences (Thamarah, 2015), it consequently becomes the main foundation of this teaching program that should be taken into consideration when designing activities and evaluation criteria.

Furthermore, while this approach may seem to be the most appropriate at first glance, we must ensure that every theory has its strengths to be exploited and many other weaknesses to be improved or changed in order to avoid possible misuse. Therefore, the core three perceptions about CLT that have been considered in this teaching program are:

- a) CLT promotes a learner-centeredness perspective instead of teacher-centeredness model. In Edwards (2001) words: “placing learners at the heart of the learning process and meeting their needs, is taken to a progressive step in which learner-centred approaches mean that persons are able to learn what is relevant for them in ways that are appropriate. (p. 37). In addition, CLT pays attention to each of the student's needs. By conceiving the student as the center of the class learning becomes more effective. In this model, the teacher is the authority that facilitates learning and acts as a guide or mentor to achieve the proposed objectives. When the language used inside the classroom is also meaningful and useful outside, learners can quickly acquire these desired skills while enjoying the learning process.
- b) The communicative approach also encourages both peer work and cooperative learning. Basta (2011) observed and investigated the relationship between CLT and cooperative learning in a classroom to finally prove that this combination is

beneficial, from the academic and the social point of view. Allowing students to choose content that interests or intrigues them and to select how they want to learn it gives them more control over their lives. Students also have more control over how they spend their own time, as the teacher as guide always indicates the approximate time they can spend on completing a task, but it is the student who must manage to complete it. This can help frustrated children to be more cooperative, and more ideally could show the rest of the class that learning does not have to be boring.

- c) In addition, CLT pursues student-teacher and student-student interactions improving students' fluency to communicate in the target language and as Thamaran (2015) points out, CLT “provides students with assignments that allow them to improve their own ideas about what they are going to talk and how they are going to express” (p. 68).

As a conclusion, CLT offers a suitable teaching model to be applied in our lessons since it focuses on teacher-student and student-student interactions. Given that language is a means of communication and that CLT should help students to communicate efficiently in a real-life situation, it can be concluded that CLT can fulfill the real objective of the Spanish Educational System, which is to improve each students' communicative skills. Since its main focus is fluency and transmitting meaningful content in real-life based designed activities, students would feel they are investing their time on authentic content that can help them in their personal lives and would learn content successfully.

## 2.2. Content and Language Integrated Language

CLIL stands for Content and Language Integrated Language and is a teaching approach that pursues the connection between language and content simultaneously. Basically, in CLIL, content drives language learning and language is used to learn content. As CLIL expert David Marsh (2002) explains, “it encompasses any activity in which a foreign language is used as a tool in the learning of a non- language subject in which both language and subject have a joint role” (p. 58). What makes CLIL different from other approaches is the notion on how everything is linked and integrated in every lesson. CLIL focuses in three goals when it comes to language teaching: exploring new subjects and contents, using language to convey a message and learning the language itself. This was assessed by Do Coyle (2002) defining CLIL as “a powerful pedagogic tool which aims to safeguard the subject being taught whilst promoting language as a medium for learning as well as an objective of the learning process itself” (Coyle in Marsh 2002, p. 37).

The 4Cs framework for CLIL developed by Coyle (see figure 1. 2005) is not conceived as a mantra nor a compulsory list of items teachers must check when they plan a unit. As a matter of fact, it is a conceptual framework to enable teachers to plan their lessons assuring that every element from CLIL is connected and feels relevant. The first C in Coyle’s framework stands for content and it comprises a theme, a topic or general ideas through language which would be leading the way towards learning. Even though CLIL defends a complete balance between content and language it is very likely that sometimes one of them outperformed the other, but it is one of the teacher’s duty to arrange and design lessons where both of these items are mostly balanced. The next C stands for communication referring to language itself which should support the content learning. Cognition level in which the learning takes place is the third C associated to the

teacher's ability to engage students through higher order thinking and knowledge processing during the learning process. In 2009, during an interview at *Centro de Profesorado de Granada*, Coyle acknowledged that “whatever the content is, we have to look at what the implications are of maintaining a high level of learning appropriate to the age and level of students like thinking skills or creativity”. In this Teaching Programme certain sessions will focus on language slightly more, conceiving content as a means for language acquisition. This does not mean that content is completely discarded rather than used as a mere tool that can add some flavor to the unit itself, completing the already known content from other subjects and adding new and complementary materials to other courses. The last C standing for culture does not refer to food, special dates or regional festivities, it is rather related to cultural awareness, citizenship and global understanding when learning language. All of these items are intertwined and depend one on each other as it is observable in the following figure:

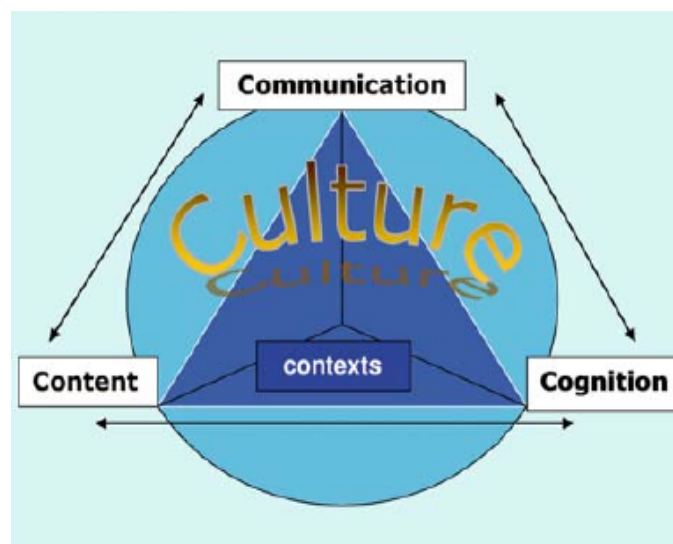


Figure 1: The 4 C's framework for CLIL (Coyle 2005)

As March (2002) also points out “CLIL refers to situations where subjects, or parts of subjects, are taught through a foreign language with *dual-focused aims*, namely the learning of content, and the simultaneous learning of a foreign language.” (p. 2, emphasis added). This dual focus of the CLIL class affects students and teachers alike. For instance, language teachers and the rest of the content teachers have to work together collaborating and sharing their specific subject skills. This is probably due to the small amount of experienced and qualified teachers in both language and content together. But even though this may seem unfeasible, coordination proves to be beneficial since it helps to provide a more coherent content-teaching related to one or more subjects of the same course.

As a consequence, due to the dual focus of the CLIL class, students will have a more demanding workload on a daily basis. The same happens to teachers who want to apply CLIL in their lessons. Regarding this matter, Mallorquín (2017) outlined eight different teaching characteristics embedded into the CLIL approach and we will observe the most relevant ones through a possible scenario. In any case according to Mallorquín’s (2017) indications, the teacher would have to follow certain directions for his/her lesson to be successful. Firstly, he/she:

must be able to be flexible in the use of the foreign language by modulating the lexicon he uses, the speed in oral communication, the number of interventions in the classroom and the type of registration of the language he uses in the classroom (p. 10).

In addition, as Mallorquín defends, the teacher also must master both the subject matter and the language, he/she must explicit learners the main objective for the lesson as well as selecting materials that would ensure students’ learning. After this, the teacher should adapt these materials in order to present them as accessible to all of his/her

students and “foresee in their programming and planning of learning situations the possible difficulties that the students will present and thus, put forward solutions that facilitate their learning” (p. 10). Teachers should also bear in mind what students know, might know and should know from the texts and select different interesting items and activities that would keep the class flowing such as vocabulary games, group debates or educational videos on the subject. This is just a short and simple summary about what good teachers should do following CLIL and as it is evident it demands so much work outside school both for teachers and students alike.

Despite the potential for CLIL to offer educational gains in language and content areas, there are some aspects that need to be perfected (Bruton, 2013). However, CLIL requires a higher level of demand and dedication than conventional lessons based on PPP or other traditional methodologies. This is because in order to apply CLIL it is necessary to know the students’ interests and their personal context in addition to the content taught. The flexibility of CLIL can indeed be a double-edged sword but it offers more advantages than disadvantages. For instance, CLIL seems to help only intermediate and upper level students to acquire and practice new content but should not be taught with younger learners who have not a strong base in the second (or third) language.

In order to conclude, the implementation of CLIL in the classroom produces a greater degree of exposure to the target language than more traditional approaches and as a consequence, the more opportunities to experience the language, the greater the potential for meaningful learning. Thus, CLIL's dual focus allows these communicative opportunities to be created within the classroom. As a consequence, the teacher must confidently select the most appropriate content to address and practice language skills in a meaningful way, the main objective of any communicative class.

### 2.3. Task-based learning

One of the principal selected approaches for the elaboration of this Teaching Programme has been task-based learning (TBL). In this section, we will explore the concept of TBL, its evident benefits and the reasons why it has been chosen. Since TBL is concerned by the use of tasks, this is the first element worth defining. According to David Nunan (2004), a task is not a simple exercise. It is:

a piece of classroom work that involves language comprehending, manipulating, producing or interacting in the target language while their attention is focused on mobilizing their grammatical knowledge in order to express meaning, and in which the intention is to convey meaning rather than to manipulate form (p. 4).

To begin with, we should point out that many people have conceived TBL as an upside-down version of the classic and commonly used Presentation Practice Production approach (PPP). However, experts like Jane Willis (1996) have distinguished TBL from PPP:

TBL differs from a PPP cycle because the focus on language form comes at the end. The communication task itself is central to the framework. Such a task may involve student production of language and/or may be linked to a spoken or written text (p. 52).

Willis also outlined how TBL approach works in the following diagram:

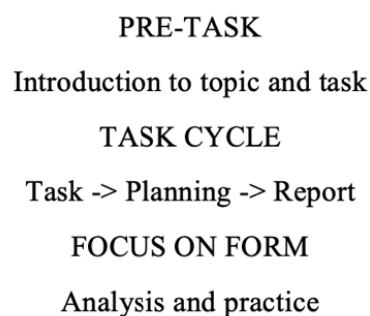


Figure 2: Task-Based Learning Diagram (Willis, 1996)

During the first stage of this process, students start by performing a communicative task. This is one of the most appealing points from my own point of view since it achieves two objectives: first, that students review the content acquired previously and second, it serves as a warming-up activity that is very likely to capture our students' attention. Once they have interacted in groups, students undergo a process of self-criticism or critical reflection on how they have performed the resolution of this initial task. Willis (1996) also advises to include resources such as recordings or texts that are related to the process students have followed in doing the task. This will help them to relate it to their own experience.

Task dynamics are tremendously beneficial for the class as it takes a general and imprecise approach to go organically and progressively focusing on the more concrete aspects of the subject. At the end of this process we should obtain positive results from our students since Jane Willis (1996) agrees: "by that point, the learners will have worked with the language and processed it for meaning." (p. 54). In short, TBL presents the language to the student in a general and broad way without limits as it can be found in real contexts. From that moment on, the teacher will monitor each group of students, progressively directing them to the most specific part of the lesson they must learn. As Larsen-Freeman states:

Task-based language teaching is an approach seeking to provide learners with a natural context for language use. As learners work to complete a task, they have abundant opportunity to interact. Such interaction is thought to facilitate language acquisition as learners have to work to understand each other and to express their own meaning (Larsen-Freeman, 2000, pp. 114)



Task completion seems to be in this case a beneficial resource since it builds on students' previously knowledge following Jerome Bruner's (1976) theory of scaffolding. During this process, the student is involved in the task, taking control and being responsible for his/her own individual or in-group performance, providing the learner with freedom to explore the content and autonomy to accomplish tasks.

Another advantage offered by this approach is that it provides the student with an enormous capacity for self-management and self-learning. Nunan (2004) defends that the use of TBL at schools encourages a student-centered class by supporting learning autonomy which is pivotal for this Teaching Programme. Critical thinking and self-assessment are included in these tasks when teacher asks students to reflect about what he or she has done to solve a certain problem. Similarly, students will rely on other colleagues to achieve the goals set by the teacher, and simultaneously the teacher will, in turn, offer his/her advice to perform the task satisfactorily.

Tasks appear to be very versatile and can be used with multiple resources, whether visual, written or with audio, that refer to personal experiences and knowledge of the world. All these possible tasks will be explored and explained in the section related to the design of materials for educational programming. Tasks are focused on meaning since they are oriented to use the language in a purposeful and meaningful way. These meaning-oriented interactions provide, depending on the design and originality of the task, infinite interaction opportunities which is the main factor needed to acquire the communicative competence. Designing these activities is an arduous process that can take a lot of the teacher's time like in CLIL. As Mike Long (2014) defends "a true TBLT course, conversely, requires an investment of resources in a needs analysis and production of materials appropriate for a particular population of learners" (p. 6). In other words, materials are essential to an innovative teaching environment where the book is not the

main resource of information. According to Chen and Wang (2019) “the designed tasks spur the development of new ideas and involve abundant opportunities to access the target language, besides since the task is conducted within a group, it helps to enhance the interrelationship between students” (p. 132). Therefore, new and creative activities, debates and games, as we will be assessing in following parts of this thesis, must be crafted to incorporate TBL principles successfully.

In essence, the use of TBL in our Teaching Programme is thought to be extremely beneficial since it focuses on students’ needs and helps to develop learners’ capacity of self-improvement and self-autonomy while representing a feasible alternative to traditional PPP approach. TBL primary focus are tasks which creates a real need to learn and to use language simultaneously providing with a real scope of the target language and directs students’ attention towards certain points worth of learning. Language transforms into a tool learners must use to complete tasks which facilitates the creation of a cooperative learning environment which enhances learners’ interactive communication skills, achieving the main objective of this programme.

#### **2.4. The importance of Realia and original teaching materials**

The following section is influenced by my experience as an EFL teacher (Spanish as a foreign language) and my work as a didactic materials designer at the school where I work. For the last three years I have observed that when it comes to teaching a second language, whether it be English or Spanish, teachers confronts the same context: most foreign students see the opportunity to learn a new language as something dynamic and fun, so they expect a lesson which meets certain standards. This is not always the case because some of my colleagues used a course book as a main reference for their lessons. Although following the book provides some security in having a defined structure, at the same time it forces students to enter a routine that may force to feel bored with the subject.

Thus, I started designing materials when I began to sense that feeling of boredom in class because as a teacher, I did not enjoy what I was teaching, and I realized that I could make my students learn by enjoying it.

Designing materials indeed requires a greater investment of time than if we choose to use and follow a coursebook. However, students often respond favorably to materials that both complete and deviate from the manual itself and are narrowly related to their own interests and experiences. This is mainly due to the fact that students react better to real materials and scenarios than those appearing in books. As Scott and Ytreberg (1990) describes students' "own understanding comes through eyes and ears. The physical world is dominant at all times" (p. 2). These real materials that teachers should prepare and bring into class are based on realia, defined by Nunan (1999) as "objects and teaching props from the world outside the classroom that are used for teaching and learning" (pp. 313).

It can be assumed that realia are all those unmodified real objects employed by the teacher during the learning process. A foreign language teacher often employs realia to strengthen students' associations between words and everyday objects. In foreign language instruction, realia have a broader meaning, which includes photos of objects from a country where the target language is spoken. The two meanings are closely related because of the support many types of libraries give to educational endeavors (Sukrina, 2010 p. 6). Conversely, according to Carter & Nunan (2001) authentic materials are "ordinary texts not produced specifically for language teaching purposes" (Carter & Nunan, 2002, p. 68). Therefore, authentic materials are those activities and resources containing real texts, like newspapers, magazines, TV programs, movies, songs and

literature (Berado, 2006, p. 62) that teachers select and adapt from real life with academic purposes.

Thus, the most important aspect we must acknowledge is the main goal we want to achieve with this type of activities and their relationship to the subject curriculum. In addition, and as it has already been mentioned, students should be the center of the classroom thus, the teacher must know students' interests and personal backgrounds in order to appeal each learner as much as possible. Students need to feel a particular empathy with the specific topic of the lesson and its content, adopting a more open perspective towards learning. This is completely unachievable at first because it seems nearly impossible to design activities based on topics every student like. It is not realistic to think that teachers are able to trigger and engage every students' attention simultaneously in the same topic and activity but the positive aspects are undeniable because as Howard and Major state: "tapping into the teachers' materials and taking account of the learning styles of students is likely to increase motivation and engagement in learning" (Howard & Major, 2004, p. 102). Since in this particular scenario we do not know our students the teaching program will have to wonder and imagine a general class with prototypical students.

Designing specific materials also offers a certain dynamism and can relate the lesson to current events that may be happening in reality since, according to Howard and Major (2014): "teachers designing their own materials can respond to local and international events with up-to-date, relevant and high interest topics and tasks" (p. 102). However, it should also be borne in mind that materials must be open to change and be able to be regulated according to the specific levels or language skills that are intended to be reinforced or practiced. Personally, good materials should offer an unlimited number of opportunities to be used if any part of the lesson turns out to be insufficient or

ineffective. Students do not react as expected the same activity can be rearranged and focus into a different dynamic with the same or better results. As a consequence, effective materials must be reflective of the student sociocultural context and “link explicitly to what the learners already know, to their first languages and cultures, and very importantly, should alert learners to any areas of significant cultural difference” (Howard & Major, 2004, p.104).

Another of the many factors to be taken into account when developing and designing materials should be the subject matter to be used in it since “the wide variety of different types of text means that it is easier to find something that will interest the learner and may even encourage further reading or reading for pleasure” (Berado, 2006 p. 64). The content must adopt a modern and contemporary perspective that includes audiovisual materials, games or dynamic activities that successfully integrate language and content and also facilitate learning. We should not attempt to use quickly designed paper cards by hand or typewriter as this makes a horrible first impression on the learner. As Spanish ORDEN EDU/363/2015 acknowledges it is necessary “construir textos coherentes y bien estructurados sobre temas de interés personal” (p. 261). Therefore, the use of current themes is compulsory throughout the units since attractive topics and relatable content will satisfy students. On the other hand, well-designed, attractive and clean materials “motivan de manera muy significativa el aprendizaje de una segunda lengua como lo es el Inglés. Estos permiten abordar diferentes temáticas, con diferentes niveles de profundización. Este tipo de recursos le facilitan al docente sus estrategias y técnicas de enseñanza” (Urbano et al. 2018, p. 44).

All things considered, English language teaching materials are an essential part of this Teaching Programme, as it has been proven that these materials focused on the students’ interests considerably enrich the learning process. Relatable and updated real

topics can stimulate interaction among students and between teacher and student generating language in the classroom. In addition, these well-crafted and well-presented materials that pay attention to detail can trigger students at home to do their own research on the topic previously presented in class. In any case, thoughtful materials can make students' results more dynamic and improve them, but all this depends more on the teacher's ingenuity, creativity and originality.

### ***2.5. Teacher and student roles.***

The two essential parts of the teaching-learning process are both teacher and student, and their existence and functioning condition one another. As we have already observed, when learning a language, it is necessary to master four central competencies: listening, speaking, reading and writing. In order to develop these skills, first students must be invested in the subject. This responsibility inevitably lies on the teacher's shoulders. Therefore, in this section, we will comment on the role and characteristics of the teacher within our Teaching Programme, including also the ideal perspective for the learners' role too.

The existence of multiple teaching functions or roles has been studied by Archana and Rani (2017) who acknowledged that "some of the roles where a teacher performs when dealing the students are as follows - learner, facilitator, assessor, manager, and evaluator. By performing various roles, she becomes an ideal guide in shaping students' future" (p. 3). Although teachers must have multiple profiles and duties to perform in the classroom, we are focusing on those which have been considered optimal for this Teaching Programme.

To begin with, teachers have always been placed at the center of the lesson and the learning and teaching process, being sometimes considered by students as almighty

gods or even dictators. In other words, with subject-centred teaching, learning was very much seen as under the control of the teacher (Richards 2006, p. 4). But the notion of the educator as participant in the learning process was introduced by Littlewood in 1981 who defined the figure of the teacher as a co-communicator. This innovative statement conceived teachers on an equal basis with the learners (p. 94) avoiding any type of difference between teacher and student. As an equal, the teacher should also use the target language fluently and appropriately (Celce-Murcia, 1991, p. 8) and must control the content as s/he is the transmitter and the procurer of the information to be acquired by students. In this way, there will be greater possibilities of learning and acquiring language skills and content if the teacher's training is solid as well as if the contents taught are adapted to students effectively. Harmer (2004) also comments on the teachers' need to change his/her performance in the classroom: "an over-reliance on focus-on-forms based on over-used materials, may stifle the creativity of both teacher and students" (p. 75).

Creativity must be also an essential feature directly intertwined with the teachers' role of the creator of meaningful and interactive activities implying effective speaking opportunities for students. These help students "to develop the competencies needed for their own successful participation" (Hall, 1995 in Pessoa et al. 2007, p. 104) and consequently will foster their linguistic learning process. On the other hand, teacher should also adopt the role of an intermediary between content and students. Teachers need to select or design materials they consider to be engaging and appealing for students and thus adapt them to their linguistic level. To do this, teachers must be aware of student's interests and pay attention to how the class reacts to these materials. This would help them to improve these materials and to find a suitable alternative to ineffective exercises.

Taking into account the selected teaching approaches (CLIL and TBL) it should be considered including how teachers are supposed to act in these two different though

compatible scenarios. Even though the role of the teacher has been implicitly delineated throughout this thesis it should be taken into account two main teacher characteristics in both of these approaches. First, in the CLIL context where students are taught language through content and many problems may arise, the teacher must be flexible and proactive (Mallorquín, 2017), being able to respond to setbacks before they could happen. Furthermore, when applying the TBL approach in lessons the teacher is seen as a monitor who walks round the class, encouraging everyone's attempts at communication in the target language to obtain the best results from each one of the groups.

Since this Teaching Programme conceives the student as the center of the class, the role of the learner is to be the protagonist of his/her own learning process. Learner centeredness as Nunan (2004) points out “has been an influential concept in language pedagogy for many years, and, like TBL, it has strong links to language teaching” (p. 14). As a consequence, the first aspect worth mentioning when adopting a student-centred perspective in the class is the promotion of students’ autonomy and control of their own learning process. In other words: “one of the goals of student-centred education is to enable people to make their own choices” (Brandes and Ginnis, 1996, p. 15). In this sense, teachers should show their students how they must learn to learn using their own resources and those materials addressed in class. In addition, student centeredness also advocates for students’ comfort both inside and outside the classroom and “will move students towards self fulfilment by enhancing self-concept and at the same time facilitating the release of potential” (Brandes and Ginnis, 1996, p. 4)

Otherwise, students should be not reluctant to participate and to engage into different activities and class dynamics. Since students’ participation depends mostly on teacher’s capacity of motivating them, it is expected from them to participate fully in, being engaged and take as it was previously pointed out, taking responsibility for their



own learning (Brandes and Ginnis p. 4) Students are also expected to ask questions that engage and nurture their curiosity. Thus, students must attend to school ready to participate in every lesson. In this particular context “learners now had to participate in classroom activities that were based on a cooperative rather than individualistic approach to learning. Students had to become comfortable with listening to their peers in group work or pair work tasks, rather than relying on the teacher for a model” (Richards, 2006, p. 5)

On the other hand, students should agree on the rules of the classroom as they create a positive and beneficial environment for all. “The students’ contributions, and the students themselves, are accepted in an atmosphere of unconditional positive regard and are individual collectively valued” (Brandes and Ginnis, 1996, p. 16). To create this favoring atmosphere, students must feel like an active part of the class. When students are invited to contribute to classroom norms, they are more likely to act more responsibly. As a consequence, less teacher-student directions should take place in the classroom and simultaneously, more course corrections among peers should take place. The main objective of having students and teachers design the rules of the class is to include them within a learning community. Also, students' responsibility encourages learning and helps them to improve the academic performance.

All in all, if we manage to achieve these standards and even expand the roles of both the tutor and the student, we will be on the right track. Teachers will be able to improve her teaching methods and students will consider themselves as an optimal result of their own unique learning experience.

## ***2.6. Students’ Motivation***

One of the major problems in modern education is related to students’ lack of engagement and motivation that prevents them to engage and participate in everyday

lessons. Engagement, as Iaremenko (2017) defends “is the tendency to be behaviorally, emotionally, and cognitively involved in academic activities, is the important element of learning; without engagement, learners do not properly work” (p.127). There are many factors, both internal and external, that affect learners' motivation, from their interest in learning the language, personal and familiar context, their patience or the fun they can experience in the classroom. Teachers can strongly impact the motivation in the classroom, and we must be aware that the ability to motivate students is as important as the knowledge of the subject, the selection of content, etc. In other words, not only content important, but also how our students learn. Thus, the teacher's duty must focus on engaging students into more attractive, appealing, and dynamic tasks and projects where they learn to use information with a meaningful purpose. On the other hand, motivation works, as Cook (1992) defends, in both directions: “high motivation is one factor that encourages successful learning; in reverse, successful learning encourages high motivation”. (p. 201). In order to raise students' motivation and level of engagement in future classes, teacher should possess tact, skill and humor and a willingness to take risks (Brandes and Ginnis, 2006, p.15) and also be mindful of certain elements that will assure the effectiveness of the lesson:

On the first place, providing students with well-organized themed units that follow one main topic from which different subtopics can emerge, helps them to acquire knowledge more easily than through traditional methods. As Salmon (1998) explains, the use of thematic cycles provides students with learning opportunities that naturally encourage them to read, write and use a second language. By doing so:

el alumno se ve intrínsecamente involucrado en actividades en las que la matemática, la lectoescritura, el uso de la primera y segunda lengua pasan a ser

instrumentos que le dan acceso al conocimiento que desea alcanzar, a la vez que le permiten conquistar el uso de estos sistemas de símbolos (p. 26).

Salmon finally adds that these thematic-inspired units stimulate students' socializing processes among other aspects. Conversely, when teachers use books presenting a topic defragmentation within the same unit, students do not possess a clear idea about the unit and would easily get lost. Thematic continuity has been assessed also by Ellis: "one topic can give rise to a number of different tasks, and these might be linked in order to provide a thematic 'unit' of study" (Ellis, 1996, p. 54). Consequently, designing and developing teaching units following a core theme becomes a vital aspect in this Teaching Program. This approach would help and guide students to construct a clear idea about what they will be learning and frame it within a specific. Needless to say, CLIL based lessons will also benefit from this approach since theme-based units will present different activities, tasks or project inspired by a specific content favoring both content and language learning.

Secondly, teachers should introduce original and meaningful activities into their class dynamics. According to Littlewood (2004) it has been claimed that it is through engaging in tasks that infants develop their mother tongue (p. 321). As a consequence, teachers will arrange activities according to the specific skills students need to practice and the knowledge they have in a certain area taking into account their linguistic level. In-class activities should present an information gap which students will have to fill. Nevertheless, this gap should accommodate also to their level to avoid students' frustration and sense of failure since "success in achieving the goals of the task naturally helps raise Ss' motivation" (Ellis, 1996, p. 56). Teacher will arrange activities according to the specific skills students need to practice and the knowledge they have in a certain area taking into account their linguistic level. The variety of language used in these

lessons depends on the circumstances of teacher-student and student-student communication. This is linked to Labov's (1972) language theory that defends that people change their register depending on the circumstances they are in. In this particular scenario, teachers should not expose students to the same types of activities and contexts continuously, since this avoids students rapidly getting used to those dynamics and settle down. Demanding and dynamic activities must be included throughout the whole unit, engaging our students in a constant challenge, avoiding the inclusion of boring and static lessons. On the other hand, the introduction of games gamified activities will increase students' level of engagement and participation as well as benefit the relationships between students (see section 2.7 *Gamification as a source of dynamism in the classroom*).

With all that been said, students' motivation is essential in the class and plays an important role in the language learning process since it can affect positively or negatively the learners' experience. It has also been observed that motivation is context-dependent and teachers should take into account many factors to engage students in the class dynamics. The use of humor, games, thematic units with meaningful activities and projects and a variety of methodologies in the class should at least enhance students' creativity and imagination, fostering and promoting language learning.

### ***2.7. Gamification as a source of dynamism in the classroom***

Today students are mostly digital natives and have different learning profiles. On the other side, teachers face new challenges adapting the learning process of different students' personal contexts. Besides, teachers have to use various teaching methods and approaches to provide students with participative and active learning activities based on real and meaningful situations. One of the modern pedagogical paradigms and trends in education that promotes different approaches and techniques to implement active learning

is gamification. Therefore, the main objective of this section is to present and justify the concept of gamification within this Teaching Programme by focusing on its benefits and exploring the most common resources on the subject.

According to Kapp (2012) gamification is the use of “game-based mechanics, aesthetics and game thinking to engage people, motivate action, promote learning, and solve problems.” (Kapp, 2012, p. 10). In other words, gamification implies the inclusion of game elements in a non-game context (Hanus, 2015, p.152). Therefore, teachers should take advantage from these dynamic aspects games provide and integrate them into different activities. When it comes to gamification effectiveness, it has been proven that the use of game mechanics increases the level of learning in students as opposed to traditional explanations of content. According to Aguilera (2014):

Psicológicamente, el ser humano responde de diferentes maneras ante los estímulos que presenta un juego ... despierta la atención y lo motiva a hacer algo que de otra forma no haría. Si el diseño es lo suficientemente atractivo para una persona, es posible que el juego logre cambiar la conducta del individuo independientemente del espacio donde se implemente (Aguilera et al 2014, p. 128)

The main objective of language teaching and education itself is to get students motivated and engaged to the content and materials designed for the class. Gamification is narrowly related to both extrinsic and intrinsic motivation. According to Hanson-Smith (2016): “games move the student from extrinsic motivations toward intrinsic motivation because they lead to the satisfactions of achievement and mastery” (p. 231). However, teacher’s choice to decide whether to motivate his or her students extrinsically or intrinsically will be crucial during gamified activities. Nevertheless, the main focus must always remain on what is mostly beneficial to students. Since extrinsic motivation “does not improve educational outcomes and at worst can harm motivation, satisfaction, and

empowerment” (Hanus, 2015, p. 159), students should be inevitably engaged motivated through their own desire to learn and better their English skills. With that in mind, the integration of certain game features in the classroom can be advantageous for students because when learners play they focus their attention on the message and on getting their message across which “reduces the anxiety and fear of being negatively judged in front of other people, which is one of the main factors preventing learners from using the foreign language in public” (Iaremenko, 2017, p.126).

In addition, the use of games in the classroom “enable learners to acquire new knowledge and enhance learning through multiple intelligences” (Iaremenko, 2017, p.126). In her study, Nataliia V. Iaremenko assessed the use of online games such as *Kahoot!* for linguistic purposes. She interviewed 120 students whether the game was fun, whether they learnt something useful among other variables. Results showed that *Kahoot!* was enjoyable for the 76% of the class and around the 80% of the students learnt something out of that game.

Another profitable benefit of gamification is the wide range of free educational resources available online. Some of the most common examples of gamification that can be used during a class are:

- *Kahoot* allows teachers to create different types of quizzes, arrange answers and questions, and adding pictures or videos to each one of the slides. Students can play individually or in groups by answering inquiries on the least amount of time possible using their own mobile phones.
- *Duolingo* is also a language online platform and mobile App which monitors students’ progress arranging results in different modules. Mundy’s (2016) study on the use of *Duolingo* proved that this tool could be used efficiently as part of a language course, with the idea that students can practice anywhere and anytime,

in a manner adapted to their level and needs, so as to ideally complement and augment what is covered in class (p. 90). This monitorization can be used by teachers only as a complementary tool to strength and consolidate the previously acquired linguistic knowledge. Even though it has certain drawbacks, Duolingo could be extremely beneficial for beginners and also for those pre-intermediate or intermediate language learners.

As it has been previously mentioned in section 2.4: *The importance of Realia and original teaching materials*, it is essential to emphasize how important it is to develop original games where the teacher controls the content and adapts it for the students. Classic board games such as *Party & Co*, *Trivial Pursuit* or *Charades*, prove to be a fun alternative of both practicing and assessing content.

“Despite considerable speculation about the benefits of gamification, empirical research on the effectiveness of gamification is limited” (Hanus, 2015, p. 153). Conversely, games take students out of their daily routines, adding a fun element to the class and also provide learners with instant feedback. It is not advisable to rely on games every time the teacher recognizes a need to explain content. Game dynamics will be used in this Didactic Program as a dynamic element in the class that motivates students and helps to practice, reinforce and strengthen those content elements. They will be utilized to a greater extent as warm-up activities to stimulate students and engage them in the class.

## **2.8. Contents of the course**

The Spanish government establishes the compulsory for the first year of Bachillerato throughout the *Real Decreto 1105/2014, de 26 de diciembre por el que se establece el currículo básico de la Educación secundaria obligatoria* and since this Teaching Programme is meant to be applied within a school in Castilla y León it has also be taken into account the *ORDEN EDU/362/2015, de 4 de mayo, por la que se establece el currículo y se regula la implantación, evaluación y Desarrollo de la educación secundaria obligatoria en la Comunidad de Castilla y León*. Accordingly, the contents for first year of Bachillerato are organized and distributed in different sections that have been adapted from the four main blocks this law establishes: *comprensión de textos orales, producción de textos orales: expresión e interacción, comprensión de textos escritos* and finally *producción de textos escritos: expresión e interacción*. Consequently, contents are arranged in three main terms as follows:



## 2.8.1. First Term

| <b>1ST TERM</b>               | <b>UNIT 1</b><br><i>A whole new world</i>                  | <b>UNIT 2</b><br><i>Strike a pose</i>  | <b>UNIT 3</b><br><i>New Year Resolutions</i>                                    |
|-------------------------------|--|--|---|
| <b>Vocabulary and content</b> | Social Network: the power of Internet relations            | Sustainable fashion: Recycling and clothing                                    | Hellen Fielding and London through books  |
| <b>Grammar</b>                | Present simple<br>vs.<br>Present Continuous                | Past simple<br>vs.<br>Past Continuous  | Present Perfect<br>vs.<br>Past Perfect  |
| <b>Oral comprehension</b>     | Watching a YouTube Blogger video                           | Listening to a Sustainable Fashion Podcast.<br>Watching a Fashion Runway video | Attending to a guided literary tour.  |
| <b>Oral expression</b>        | Recording a <i>YouTube</i> Review of a product             | Formulating Hypothesis of a past event   | Debating: Books vs. Movie adaptations   |
| <b>Written production</b>     | Writing a Claim Post on Facebook                           | Writing a biography of a historical celebrity                                  | CHALLENGE: Writing a diary for 10 days<br>Writing New year resolutions          |
| <b>Reading</b>                | Reading a post<br><i>Term reading: Bridget Jones Diary</i> | Reading a News Report<br><i>Term reading: Bridget Jones Diary</i>              | Reading a critical review of a book<br><i>Term reading: Bridget Jones Diary</i> |

The contents listed in the table above correspond to the first term and seek to provide our students with a variety of text genres (claim posts, news reports, a biography, diaries and critical reviews) and current themes (social networks, sustainable fashion and London through literature) to expose learners to real language. The three main grammar points included in this term are present and past simple, present and past continuous and the contrast between present perfect and past perfect. In addition, oral skills will be practiced through different formats from watching a videoblog to debating the differences between books and movies. Besides, a selection of the best essays and oral recordings will be included in an "Audiovisual Portfolio" evaluated at the end of the quarter. Finally, students will be required to read *Bridget Jones Diary* throughout the whole term which will be assessed with a test on its first 3 chapters and a final critical summary.

## 2.8.2. Second Term

| 2ND TERM                      | UNIT 4<br><i>Life on Mars?</i>  | UNIT 5<br><i>You never had a friend like me</i>   | UNIT 6<br><i>Out there</i>  |
|-------------------------------|---|---|---|
| <b>Vocabulary and content</b> | Latest technologies and Discoveries   | Schedule and leisure time   | Victor Hugo and Paris:<br>Art and tourism   |
| <b>Grammar</b>                | Future Perfect and time expressions   | Comparatives & Modals   | Reported Speech and Time Expressions<br>Becoming a Jester: Telling a story from the past      |
| <b>Oral comprehension</b>     | Listening to a scientific podcast   | Watching quick street interviews. Jimmy Kimmel: <i>L.A. vs. NYC</i>                                     | Listening historical narrations from the past   |
| <b>Oral expression</b>        | Guessing what the future holds: a game of questions and answers                       | Interviewing a celebrity.<br>Comparing products   | Describing monuments<br>Analysis of an art piece  |
| <b>Written production</b>     | Describing the (Im)Perfect future   | Writing a job application.<br>Writing a formal e-mail   | Writing stories from different perspectives   |
| <b>Reading</b>                | Reading a scientific magazine<br><br><i>Term reading: The Hunchback of Notre Dame</i> | Reading a newspaper article on multiculturalism<br><br><i>Term reading: The Hunchback of Notre Dame</i> | Reading a historical text: XIX France<br><br><i>Term reading: The Hunchback of Notre Dame</i> |

The second term contains another three units exploring different topics (such as latest technologies and discoveries, schedule and leisure time and the world of Victor Hugo focusing on French art). The grammar points covered in these units are the future perfect and time expressions, comparative and modals and finally the use of reported speech. In addition, oral skills will be practiced through different types of texts such as scientific podcasts, street interviews and historical narrations. The reading and writing skills would address also different formats (descriptions, job applications and formal e-mails, scientific magazines, newspaper article and historical texts). The best essays, chosen by the students and the oral recordings, will be included in the Audiovisual Portfolio evaluated at the end of the term. Finally, Victor Hugo's *Notre Dame* will be the compulsory reading assessed following the same criteria in the previous term.

## 2.8.3. Third Term

| <b>3<sup>RD</sup> TERM</b>           | <b>UNIT 7<br/><i>Living in a material world</i></b>   | <b>UNIT 8<br/><i>Kapow!!!</i></b>                                | <b>UNIT 9<br/><i>Hopelessly Flawed</i></b>                                       | <b>UNIT 10<br/><i>School's Out for Summer!</i></b>                              |
|--------------------------------------|---|--|--|---|
| <b><i>Vocabulary and content</i></b> | Consumerism:<br><i>Happiness</i> by Steve Cutts<br><br>The power of Upcycling                 | Comics and graphic arts<br><br>Marvel and Pixar                  | <i>Little Women</i> and the Power of feminism.<br><br>Feminists around the world | Types of tourism<br><br>Cultures around the world                               |
| <b><i>Grammar</i></b>                | Affirmative, negative, exclamative statements.<br>Expressing contrast                         | Conditionals<br>Idioms   | Wh- questions<br>Idioms  | Giving advice, suggestions and opinions   |
| <b><i>Oral comprehension</i></b>     | Listening to a debate<br>On climate change  | Listening to a villain's monologue and soliloquy                 | Listening to public speaking: Greta Thunberg, Michelle Obama and Emma Watson     | Listening to a travel blog  |
| <b><i>Oral expression</i></b>        | Recording a DIY video recycling materials   | Live news report. Live broadcast of a villain attacking the city | Oral presentation  | Planning a trip through <i>Booking.com</i>                                      |
| <b><i>Written production</i></b>     | For and against essay   | Creating an original comic                                       | Writing a critical observation   | Finding Keywords from a text<br><br>Writing a review on an online travel agency |
| <b><i>Reading</i></b>                | Reading and article on the effects of climate change<br><br><i>Term reading: Little Women</i> | Reading a comic<br><br><i>Term reading: Little Women</i>         | Reading a political discourse<br><br><i>Term reading: Little Women</i>           | Reading critical reviews of hotels  |

The last term comprises four complete units dealing with different topics such as feminism around the world, consumerism and the importance of upcycling, travelling or graphic arts which aims to provide our students with a wide variety of texts (news reports and debates, critical observations, monologues, manifestos, essays, comics and blogs). Also, the grammar points included in this term are affirmative, negative and exclamative statements, expressing contrast, conditionals, Wh- questions and the expression of opinion and giving advices. Additionally, selected essays and oral recordings produced in each unit (both in oral expression and written production) will be included in the third part of the "Audiovisual Portfolio" assessed at the end of the term. During this term, students will be required to read *Little Women* which will be assessed as the previous term readings.

## **2.9. Assessment**

One of the key factors that record and demonstrate the student's academic progress, learners' proficiency and achievement is assessment. We understand assessment as "an ongoing process aimed at understanding and improving student learning" (Angelo, 1995, p. 7) and it has always been present in education, negatively related to examinations and successful or unsuccessful results. This bad reputation is given by many factors, among them, the figure of the teacher who designs, monitors and applies assessment to students to make sure that any progress has been made. As a direct consequence, students tend to focus on passing the exams instead of examining their learning process and conversely, teachers also direct close attention on training students to become test-takers dealing only with prototypical exercises that could potentially appear in the exam. This is due to the fact that

A classroom climate dominated by testing will give students the impression that what matters in language learning is the mark they get, not only in tests, but also for classroom performance, assignments, and homework, even though these may have no direct connection with the final examination (Prodromou, 1995, p. 19).

The direct consequence of testing students through these traditional tests is called backwash effect (also known as the washback effect). Alderson and Wall (1993) point out that through context and other different factors that students are conditioned and also defend the nonexistent relationship between tests and their positive or negative effect on the classroom. In summary, 'negative backwash', as experienced by the learner, means language learning in a stressful, textbook-bound environment (Prodromou, 1995, p.14).

Test and exams have always been considered a valid tool for obtaining "reliable" results on students' understanding of the content required to pass the subject but as Luke Prodromou (1995) points out "sound teaching practices are often sacrificed in an anxious

attempt to 'cover' the examination syllabus, and to keep ahead of the competition” (p. 14). However, the degree of effectiveness of this type of tests that promotes the memorization of content and its subsequent automatic reproduction in an exam does not prove to be very high. In the case of a subject such as English, rooted in the linguistic practice and whose main objective is to communicate both orally and in written form, memorization as an evaluation is not the correct method.

Since student motivation is directly intertwined with the assessment process, the existing lack of connection between the content taught in class and the test is the main cause of students' frustration and feelings of failure. Consequently, traditional types of assessment should be discarded in our teaching program and daily lessons since the main focus of our labor is to motivate and encourage our students into the learning process and using tests and exams as the only method of assessment will provoke the opposite reaction.

In the context where this Teaching Programme is applied it is inevitable to mention the current Spanish law and *ORDEN EDU/363/2015, de 4 de mayo, por la que se establece el currículo y se regula la implantación, evaluación y desarrollo de la educación secundaria obligatoria en la Comunidad de Castilla y León*) for the foreign language subject. As a result, the evaluation in our didactic proposal will be oriented towards new content production from what was been taught in class and not in the automatic reproduction of information and content in an exam. Therefore, this formative assessment will focus on the competences explained in this law as well as in the *Orden ECD/65/2015, de 21 de enero, por la que se describen las relaciones entre las competencias, los contenidos y los criterios de evaluación de la educación primaria, la educación secundaria obligatoria y el bachillerato*. To do so, we will rely on authors such as Rodrigues (2010), Atta Allah (2012) and Richards & Rendaya (2002) who defend,

propose and analyze evaluation alternatives as a reaction to traditional assessment while respecting and taking into account all those evaluation criteria and assessable learning standards mentioned previously. To ensure that our students do not feel anxiety or negative feelings about the evaluation process and thus obtain reliable, real and lasting results, we will take into account some of Atta Allah's (2012) alternative assessment proposals:

- a) Creative performance and exhibitions will be used mainly as a speaking assessment tool. It promotes students' decision making and helps them to create texts that will be presented in public.
- b) Discussions expose students to real life scenarios where more than one opinion is allowed while using grammar and vocabulary on a specific area of study. Debating also develop students' research skills on different topics and promote their critical thinking skills.
- c) Essays throughout the academic year for teachers to observe and monitor the students' progress.
- d) Extended tasks that will trigger students' attention and encourage them to explore and deep into the content that is address in class.
- e) Graphic organizers used as a tool to order and arrange contents and information in order to facilitate students learning.
- f) Interactive diaries as an assessment tool in written assignments to provide students with different and dynamic writing formats.
- g) Oral presentations which will expose our students to public speaking about themes and topics that will peak students' attention.
- h) Portfolio used by the teacher as an assessing tool to to keep track of the students' progress through different types of texts both written and oral. The making of a

multidisciplinary portfolio is a key element in this proposal since it covers a wide variety of topics while practicing all four skills.

- i) Projects in groups will naturally increase students' motivation on the content from traditional subjects. Besides, it promotes peer work, research skills and critical thinking.
- j) Reading response logs are an assessment device to check students reading comprehension on the different texts proposed by the teacher in class (such as articles, books etc.)
- k) Role plays as a tool to encourage students' capacities to take quick decisions and to apply relevant information learnt from the classroom in meaningful contexts.

Thus, assessment is context-dependent, so it is crucial to be aware of the learners' needs and interests to be successful. As a conclusion, assessment in this personal teaching program comprehends a compound of various and alternative methods of evaluation to better reflect what students can or cannot do instead of applying traditional and outdated assessment procedures. Besides, the teacher should adopt a holistic approach when evaluating learners, conceiving students as real human beings able to not just reproduce content but who can produce its own new and original content through language. Teachers also should take into account their students' effort, the whole learning process and the learners' final products.

### **3. Teaching Unit: Out there!**

#### **3.1. Introduction**

The following part of this Final Master's Thesis presents Unit 3 of the present Teaching Programme whose title is: *Out there!* an homage to Victor Hugo's novel *The Hunchback of Notre Dame*. This section includes the contents, objectives, methodology and assessment that have been taken into account when designing this proposal.

As it has already been mentioned, this whole unit follows the topic of Paris and Victor Hugo, focusing on the novel *The Hunchback of Notre Dame*. It has been decided to work in conjunction with the French Language Department in order to offer all students an overview of France by focusing on its culture. This will provide knowledge to both students who are studying the subject and those who are not as we will focus on the acquisition of language and interesting content about French culture. The main reason for choosing this theme is the contemporary value of the novel that addresses racism, the influence of religion and social discrimination, topics on which students may have many things to say and opinions to share.

Regarding the class profile, it consists of 24 students who attend 1<sup>st</sup> year of Bachillerato, between 16 -18 years old. The level in the class is B1.1 – B.1.2, learners are highly motivated with some exceptions, but they all wish to learn the language. Therefore, the main objective of this unit is to expose students to meaningful linguistic situations as much as possible in order to improve their English learning.

#### **3.2. Aims and contribution of the unit to the teaching programme**

- ❖ To understand the grammar points addressed in this unit (Reported Speech) and be able to apply them when writing and speaking.
- ❖ To acquire new vocabulary concerning art and French culture in general.



- ❖ To develop a more detailed overview of French literature taking Victor's Hugo novel *The Hunchback of Notre Dame*.
- ❖ To be able to write stories from different perspectives using creativity.
- ❖ To encourage students' critical thinking through the current issues addressed by the unit and the book reading.
- ❖ To improve students' resolution skills.
- ❖ To value the need and importance of teamwork.

### 3.3. Contents

Considering the indications of Real Decreto 1105/2014, de 26 de diciembre, por el que se establece el currículo básico de la Educación Secundaria Obligatoria y del Bachillerato, the contents included within this unit are the following:

#### **Block 1: Comprehension of oral texts (Listening)**

- *Comprehension strategies:*
  - Use and application of previous information related to the type of task and theme.
  - Identification of the type of text.
  - Formulation of hypothesis about content and context and inference meaning from them.
- *Communicative functions:*
  - Management of social relations in the personal, public, academic and professional fields
  - Description and appreciation of physical and abstract qualities of people, objects, places, activities, procedures and processes.

- Narration of punctual and habitual past events, description of present states and situations, and expression of predictions and future events in the short, medium and long term.
- Exchange of information, indications, opinions, beliefs and points of view, advice, warnings and notices.
- Expression of curiosity, knowledge, certainty, confirmation, doubt, conjecture, skepticism and disbelief.
- *Vocabulary*
  - Vocabulary related to art and to the content of French history.
- *Syntactic-discursive contents:*
  - *Past Tenses*
  - *Reported Speech*
  - *Time connectors (while; once (we have finished))*
  - *Time expressions (prepositions and adverbs of location, position, distance, motion, direction, origin and arrangement).*
- *Phonology and phonetics:*
  - /d/ /t/ /id/ sounds in past tenses

## **Block 2: Production of oral texts (Speaking)**

- *Production strategies:*
  - **Planning**
    - Conceive the message clearly, distinguishing its idea or main ideas and their basic structure.
    - Adapt the text to the receiver, context and channel, applying the appropriate register and speech structure to each case.

- **Execution**
  - Clear and coherent oral expression adjusted to the models and formulas of each type of text.
  - Use and apply previous knowledge to accomplish tasks.
- *Communicative functions:*
  - Management of social relations in the personal, public, academic and professional fields
  - Description and appreciation of physical and abstract qualities of people, objects, places, activities, procedures and processes.
  - The narration of punctual and habitual past events, description of present states and situations, and expression of predictions and future events in the short, medium and long term.
  - Exchange of information, indications, opinions, beliefs and points of view, advice, warnings and notices.
  - Expression of curiosity, knowledge, certainty, confirmation, doubt, conjecture, skepticism and disbelief.
- *Vocabulary*
  - Vocabulary related to art and to the content of French history.
- *Syntactic-discursive contents:*
  - *Time connectors* (*while; once (we have finished)*)
  - *Time expressions* (prepositions and adverbs of location, position, distance, motion, direction, origin and arrangement).
- *Phonology and phonetics:*
  - /d/ /t/ /id/ sounds in past tenses

### **Block 3: Comprehension of written texts (Reading)**

- *Comprehension strategies:*
  - Use and application of previous information related to the type of task and theme.
  - Identification of the type of text.
  - Formulation of hypothesis about content and context and inference meaning from them.
  
- *Communicative functions:*
  - Description and appreciation of physical and abstract qualities of people, objects, places, activities, procedures and processes.
  - The narration of punctual and habitual past events, description of present states and situations, and expression of predictions and future events in the short, medium and long term.
  
- *Vocabulary*
  - Vocabulary related to art and to the content of French history.
  
- *Syntactic-discursive contents:*
  - *Time connectors* (*while; once (we have finished)*)
  - *Time expressions* (prepositions and adverbs of location, position, distance, motion, direction, origin and arrangement).
  
- *Phonology and phonetics:*
  - /d/ /t/ /id/ sounds in past tenses

#### **Block 4: Production of written texts (Writing)**

- *Production strategies:*
  - **Planning**
    - Use of the communicative skills to effectively perform the task (review what is known about the subject, what wants to be said, etc.)
    - Locate and make proper use of linguistic or thematic resources (use of a dictionary or grammar, getting help, etc.)
  - **Execution**
    - Clear and coherent oral expression adjusted to the models and formulas of each type of text.
    - Use and applicate previous knowledge to accomplish tasks.
- *Communicative functions:*
  - Description and appreciation of physical and abstract qualities of people, objects, places, activities, procedures and processes.
  - The narration of punctual and habitual past events, description of present states and situations, and expression of predictions and future events in the short, medium and long term.
- *Vocabulary*
  - Vocabulary related to art and to the content of French history.
- *Syntactic-discursive contents:*
  - *Time connectors* (*while; once (we have finished)*)
  - *Time expressions* (prepositions and adverbs of location, position, distance, motion, direction, origin and arrangement).
- *Phonology and phonetics:*

- /d/ /t/ /id/ sounds in past tenses

### **3.4. Methodology**

The methodology in which this Teaching Unit is based corresponds to all those methods and approaches that had been addressed and explained previously in this Final Master's Thesis. All the approaches mentioned in this part have been previously developed in the section "Methodological Principles" (see section 2).

Since the communicative approach is the point for reference of this Unit and the rest of this teaching programme it should be pointed out the main benefits of this language teaching approach. In other words, this enables teachers:

- To focus their attention on students' accuracy and fluency.
- To make students the center and protagonists of their own learning experience.
- To design materials related to real and meaningful communicative contexts.
- To develop learners' capacity of self-improvement and self-autonomy.

Task-Based Learning (TBL) approach is also taken into account when designing this teaching unit for its amount of positive aspects. This approach will help us to:

- To provide students with a well-structured lesson that include the four skills.
- To promote group dynamics and cooperative work
- To facilitate Students situations to experiment with the language itself

In addition, we have included the Content language integrated learning (CLIL) approach in our lessons. This approach will facilitate:

- Providing students with situations where they learn new content through the use of language.
- Showing students how languages work in real life focusing on content, helping them to become culturally aware.
- Creating communicative opportunities within the classroom for students.

### 3.5. Resources

As the main objective of this compendium of teaching units is to expose our students to situations where they can put the language into practice, we must facilitate this learning process by incorporating and using original materials. The materials selected to be included in this unit will be as follows:

#### **Didactic Resources:**

- *The Hunchback of Notre Dame* from Burlington Books Press (2019).
- *Bored? Games!* By Ciara Fitzgerald and Daniel Lukasiak (2018). Used as reference.
- Photocopies such as handouts or activity sheets.
- Visual electronic presentations (PowerPoint, Prezi etc.) as an alternative to traditional blackboards.
- Original games.
- Audiovisual materials such as videos and pictures which will be shown to students.

#### **Electronic resources:**

- Whiteboard.
- Overhead Projector.
- Laptop.
- Tablets.
- Internet connection.
- Blackboard.
- Mobile devices.

### **3.6. Assessment**

As has been previously mentioned (see section 2.9), we will be following a formative way of assessment taking into account the benefits of alternative assessment. The final mark that students will obtain will not reflect just one isolated exam performance rather than the whole learning process throughout the academic year. Therefore, the teacher will collect different data from students to obtain the most objective mark possible. Taking all this into account, these are the different ways of obtaining data from our students:

- **25%** of the final mark corresponds to the **individual term portfolio**, which will include every essay the teacher selects from every unit. This assess written skills through text compositions (whether written or audiovisual) and creativity.
- **20%** of the final mark corresponds to **task completion** and **activities**. They include in-class activities and some homework tasks particularly. The teacher will assess these types of activities through observation and evaluation of the final outcome of each activity. Escape rooms, tasks or graphic organizers are a clear example of the type of assessed activities included in this block.
- **15%** of the final mark corresponds to the **Book Club debate**, including the test from the first three chapters of the book (5%) and the final writing composition (10%). This will assess part of their reading comprehension and (critical) writing skills.
- **30%** of the final mark corresponds to oral presentations and group work which will be used to assess how students use the vocabulary and the grammar when preparing a presentation and how they defend it in front of the class. The teacher will take into account accuracy, fluency and content included in the presentation, as well as the groupwork by monitoring the whole process and observing.



### 3.7. Sessions

The sixth unit of this Teaching Programme titled *Out There* will be divided into 6 lessons developed in 8 different sessions and is arranged as follows:

#### **SESSION ONE: VICTOR HUGO AND PARIS**

---

Length: Two lesson (50 minutes each).

Level: B2.1

The first session deals with the content-based part of this unit. In this section, teacher will present in a PowerPoint (Appendix 1 p, 64) presentation a couple of slides with selected information to contextualize the main theme of the unit: The Hunchback of Notre Dame and its author Victor Hugo. To do so, some key elements taken from the French subject will be expanded and discussed in English. The teacher will elicit students' language by showing pictures and videos about Parisian art architecture and Victor Hugo's biography and by asking questions about what they have already studied about the subject and what are their thoughts about it. The teacher will assess students' participation based on their utterances, questions and answers. Once the presentation and discussion are finished, students gather in six groups of four people and the teacher provides them with an old scroll (Appendix 2 p, 65) containing questions on the topic. In the second part of this session, students will search and contrast the information they have obtained from the different resources provided by the teacher. They will then prepare a short presentation in the format they decide (PowerPoint or other) answering the different questions from the scroll. Finally, students will make the presentations in groups and answer the possible questions from the teacher and their colleagues. This presentation will be assessed and included into that **30%** (corresponding to oral presentations and

group work). The final outcome will be obtained according to the amount of correct answers from the scroll.

## **SESSION TWO: BECOMING A JESTER**

---

Length: One lesson (50 minutes).

Level: B2.1

The second session deals with the grammar part included in this unit and will be explained and developed in detail on page 50.

## **SESSION THREE: LISTEN TO THE PAST!**

---

Length: One lesson (50 minutes).

Level: B2.1

In this session, the teacher will focus on reviewing the past tenses and the Reported Speech. Concerning past tenses, the teacher will focus on the -ed endings of regular verbs in the past tense and their correct pronunciation. At the beginning of the session, the teacher will provide his students with a series of reporting verbs and in groups, each student will have to associate the term with its meaning. Then the teacher will play a series of clips from the Disney film *The Hunchback of Notre Dame* where different characters read their lines of dialogue. Each group of students will then have to associate a reporting verb with its corresponding quote and transform it into reported speech. Throughout this process, the teacher will monitor and make clarifications to his students whenever appropriate. The teacher then takes out small cards in the domino-style (Appendix 3 p, 66) and gives out a total of 6 per group. The teacher gives the first verb and the group who has the card representing it should put it in the center of the board. Then, the group must take the quote and transform using the rules of the Reported Speech

with the corresponding verb. If the team fails, the next group will have the turn. The team with more points wins. The teacher will observe during the whole process, taking notes about students' participation to be taken into consideration for the final grade (20% corresponding to task completion and in class activities).

#### **SESSION FOUR: A LITERARY TRAVEL GUIDE TOUR**

---

Length: two lessons (50 minutes each).

Level: B2.1

In this session, the teacher asks students what they usually do on vacation and focuses on the idea of visiting museums and taking city tours. After this, the teacher plays a video on YouTube (Appendix 4 p, 67) where a woman leads a literary tour of the city of Paris. The teacher emphasizes the vocabulary that appears in the video about art, books and places in the city and solves possible doubts of the students. Afterward, the teacher forms groups of 4 people and asks the students to choose a postcard the teacher provides (with city, a famous book and some questions). The groups should design a small tour focusing on the synopsis of the book, the parts of the city could be visited on a tour and the most important works of art in the city. Some ideas provided by the teacher are as follows: New York and *The Great Gatsby*, London and *Mrs Dalloway*, and Berlin, Rome and *Call me by your name* and finally Paris through *A moveable feast* (Appendix 5, p, 68). If students do not like their city and book they have received, they should propose another different but keeping the same questions. Students will present their different tours in front of the class and students will rate the experience. On the other hand, the teacher will assess students through their performance and the content included in the presentation following a rubric (Appendix 6, p, 69). The teacher will observe during the whole process, taking notes about students' participation, language appropriateness and

possible grammar mistakes to be taken into consideration for the final grade (30% corresponding to oral presentations and group work).

### **SESSION FIVE: A WRITING SCAPE ROOM**

---

Length: Two lesson (50 minutes each).

Level: B2.1

The fifth session deals with the writing section included in this unit and will be explained and developed in detail on page 54.

### **SESSION SIX: BOOK CLUB, PART TWO: VICTOR HUGO'S *THE HUNCHKBACK OF NOTRE DAME***

---

Length: One lesson (50 minutes).

Level: B2.1

At the beginning of the term, the teacher has indicated the students to read Victor Hugo's book *The Hunchkback of Notre Dame* as a recommended reading. At the end of Unit 5, the students took a short test on the first three chapters of the book. Therefore, for these last two sessions, the students will have now read the book completely and will meet in class to be part of the second reading club of the course. Before the class, the teacher has asked the students to answer a series of questions (Appendix 7, p, 70) focused on both the Disney film and the original novel. To avoid students' lack of participation in the class dynamic, all of them will have to bring to class their answers and notes with them. The teacher will start the discussion with a series of questions and images projected on the screen. Some of the points to be dealt with will be the possible differences between film and book as well as the discussion about two of the quotes in the film *Who is the monster and who is the man?* and *What makes a monster and what makes a man?* Students

will be asked to take notes since they will have to include in the Portfolio of the term a small final reflection on the reading and the debate in class. As this is a selected essay to be included in the portfolio, this directly refers to the **25%** of the final mark that corresponds to the **individual term portfolio**. The essay will take into account originality, message and language appropriateness.

### 3.7.1. Lesson Plan n° 2: *Becoming a Jester*

---

| AIMS OF THE LESSON  |
|---|
| <p><b>Main aim:</b> To be able to report events from the past both orally and written using Reported Speech.</p> <p><b>Subsidiary aim:</b> to incorporate the vocabulary acquired in previous lessons into the students' personal speech.</p> <p><b>Personal aim:</b> to make my students feel confident in class while using the language in groups and individually and offer help to each of them.</p> |

ASSUMPTIONS: Students are familiar with how to form the Reported Speech in Spanish and know how to use the past tenses without showing to many problems.

ANTICIPATED LANGUAGE PROBLEMS: Students may struggle when applying the correct verbal tense or other items (temporal markers, personal pronouns etc.). Also, students might feel reluctant to participate in class. Due to tiredness or other factors, some students may also affect the class flow.

POSSIBLE SOLUTIONS: To provide students with clear and different activities and tasks which will ensure the learning and practice of this specific grammar point.

| Time       | Stage                | Procedure  | Aims of the stage  |
|------------|----------------------|--|--|
| 5 minutes  | Warm-up activity     | The teacher shows pictures of different jesters (Appendix 8, p, 71). S/he asks students if there is a jester in the <i>Hunchback of Notre Dame</i> , what is his purpose and what does he do.  | Elicit students' language and make a short introduction about the topic.   |
| 10 minutes | Watching a song      | The teacher provides students with a handout (Appendix 9, p, 72) with the lyrics of a song from the Disney movie <i>The Hunchback of Notre Dame</i> . Students listen to the clip and fill the gaps and then correct the answers.  | Make students put into practice their listening skills and make connections between concepts and images from the clip. |
| 20 minutes | Grammar activity     | Students, gathered in groups of 4, are given a short story (Appendix 10, p, 73) they will have to rewrite according to the verb they are provided with. The teacher will make small observations if needed and will monitor the whole process.   | To provide our students with Practice on Reported Speech.  |
| 15 minutes | Focus on grammar     | Students are asked to focus in all the possible changes their final texts have experimented and choose the most important features. After, students are also asked to fill the graphic organizer (Appendix 11, p, 74) with the correct verbal forms following teachers' indications. Once students have finished, the teacher will shortly explain how the reported speech works showing the completed version of the graphic organizer and solving any possible doubts students might have. | To facilitate a clear idea of how Reported Speech works through the completion of the graphic organizer.               |
| 5 minutes  | Homework explanation | The teacher draws students' attention towards the second part of the handout and explains the task they will have to complete at home and that is included in the section <i>One Step Forward</i> .  | To provide young learners with more opportunities to practice the content explain previously in the classroom.         |

**TEACHER'S EVALUATION OF LESSON**

**What went well?** Students felt comfortable while speaking and making comments about the song from the movie and found some new unknown vocabulary. They liked the camouflaged homework section based on a meme.

**What went wrong?** Some students did not like the movie nor the song and that kept them from fully participating.

**What should I do differently?** I should find different books and movies students might feel more attracted to and use them as a reference.

**What should I concentrate on?** To provide students with more texts containing reported speech and also to try to make sure that every student participates in the class.

### 3.7.2. Lesson Plan n° 5: A literary Scape Room

---

| AIMS OF THE LESSON   |
|--|
| <p><b>Main aim:</b> To tell stories students already know from different perspectives in front of the class using the grammar points addressed in previous units.</p> <p><b>Subsidiary aim:</b> To review and to practice all the content and grammar points seen in the unit.</p> <p><b>Personal aim:</b> to make my students feel confident in class while using the language in groups and individually and offer help to each of them.</p> |

ASSUMPTIONS: Students should master all the content and grammar points explained during the whole unit.

ANTICIPATED LANGUAGE PROBLEMS: Students may be reluctant in certain groups and would not participate in the class dynamic.

POSSIBLE SOLUTIONS: To briefly explain students the instructions of the game and let them know they will be reviewing unit contents in a differently and effectively. Besides, I would group students taking into account their traits and characteristics to make every one of the students to participate.



**First Part of the lesson**

| <b>Time</b> | <b>Stage</b>         | <b>Procedure</b>  | <b>Aims of the stage</b>  |
|-------------|----------------------|---|---|
| 7 minutes   | Warm-up activity     | The teacher asks students if they know what an escape room is. Students intervene with some ideas. Finally, teacher explains what students will be doing during the class.  | To introduce the main topic of the class to all the students.   |
| 43 minutes  | Performance of tasks | <p>Students are asked to obtain six pieces of a puzzle that put together form a two-sided sheet containing a text and instructions to tell an original story (Appendix 12 front, p, 75 and back, p, 76). Students will get a part of the puzzle each time they complete a short task (six in total). Once they have completed the first task, they will proceed with the next one.</p> <p><b>1<sup>st</sup> TASK:</b> Students have to solve a maze and obtain a quote to transform using <i>Reported Speech</i> (Appendix 13, p, 77).</p> <p><b>2<sup>nd</sup> TASK:</b> Students must read a fake French museum brochure (Appendix 14, part 1, p, 78 and 2, p, 79) and answer the questions.</p> <p><b>3<sup>rd</sup> TASK:</b> Students will have to use a mirror or the screen of their phones to read the quote and identify the author. (Appendix 15, p, 80).</p> <p><b>4<sup>th</sup> TASK:</b> Students are asked to put the images in order so as to obtain the mystery question (Appendix 16, p, 80). Each of the images correspond to certain Parisian monuments. Students will connect the monument with its date of construction and order them from eldest to most modern. After, students will answer the question.</p> <p><b>5<sup>th</sup> TASK:</b> Students will be reading a historical text about Napoleon where all reference to him have disappeared (Appendix 17, p, 81). Students will have to add some information and guess who the mysterious character is.</p> <p><b>6<sup>th</sup> TASK:</b> Students are given a scroll with 8 questions they will have to answer and arrange every selected letter to complete the secret word (Appendix 18, p, 82)</p> | <p>To practice and review the contents from the unit.</p> <p>To provide students with opportunities to practice the language in groups.</p> |

**Second part of the lesson**

| <b>Time</b>   | <b>Stage</b>         | <b>Procedure</b>   | <b>Aims of the stage</b>  |
|---------------|----------------------|--|---|
| 10-15 minutes | Resolution of doubts | The teacher will help last-minute questions or doubts students might have.                                 | To solve possible doubts students may have about their presentations. |
| 45 minutes    | Oral presentations   | Students will present their stories in front of the class and the teacher will provide them with feedback. | To provide students with opportunities to practice their oral skills. |

**TEACHER'S EVALUATION OF LESSON**

**What went well?** Students seemed to enjoy every task they have to complete and were interested and engaged throughout the whole process.

**What went wrong?** During the presentation, students carried a piece of paper in their hands and read partially their parts of the tale.

**What should I do differently?** Students could assign roles to each of the members of the group and perform the lines of their characters. This will make the presentation funnier and will engage students even more.

**What should I concentrate on?** To make sure that every student participates in the class and speak instead of reading the text from a piece of paper.

#### **4. Conclusion**

As a conclusion, this Final Master's Thesis has developed a Teaching Programme to be applied in the first year of Bachillerato. As it has been presented, the Communicative approach and both methodologies Task-Based Learning and Content Language Integrated Learning have also been the centre of this analysis focusing on the benefits they can bring to the English classroom. The application of these methodologies and approaches combined as seen in the lessons plans in this Teaching Programme show that would be extremely beneficial for students. Thanks to these lessons, students will be exposed to the language in a different way, diverging from traditional teaching methods. Besides, these lesson plans do not only focus on students' fluency and accuracy but also in content.

Therefore, the contents included in the syllabus of this course have been carefully selected and combined according to the standards established by the current Spanish legal framework. In addition, content in these lessons represents a collective effort from teachers from other departments (in this particular case the French Department) that seeks the inclusion of new ideas and perspective to what students have already studied in class, learning new information while learning the language. The selection of content aims at providing our students with a complete vision of the world they live in and develop their critical thinking skills. As a consequence, it has been proposed that several activities and games will be used as assessment in order to avoid relying on traditional coursework or texts.

Overall, I have pointed out that through fun and well-designed materials and activities, students seem to have a better experience in the language learning process. Of course, not every day should be fun and easy but we as teachers should admit that we have a huge impact on the younger generation. This power lies in the teachers' hands.

## 5. Works Cited

- Aguilera, A., Fúquene, C., & Rios, W. (2014). Aprende jugando: el uso de técnicas de gamificación en entornos de aprendizaje. *IM-Pertinente*, 2(1), 125-143.
- Alderson, J. C., & Wall, D. (1993). 1993: Does washback exist? *Applied Linguistics* 14 (2): 115-29.
- Angelo, Thomas A. (1995) Reassessing (and defining) assessment. *AAHE BULLETIN* 48 7-9.
- Archana, S., & Rani, K. U. (2017). Role of a teacher in English language teaching (ELT). *International Journal of Educational Science and Research (IJESR)*, 7(1), 1-4.
- Atta-Alla, M. N. (2012). A Suggested Framework for Using Alternative Assessments in English as a Second or Foreign Language Settings. *International Journal of English Language Education*, 1(1), 1-16.
- Basta, J. (2011). The Role of the Communicative Approach and Cooperative Learning in Higher Education. *Linguistic and Literature*, 9(2), 125-143.
- Berardo, S. A. (2006). The use of authentic materials in the teaching of reading. *The reading matrix*, 6(2).
- Brandes, D., & Ginnis, P. (1996). A guide to student-centred learning. Nelson Thornes.
- Bruton, A. (2013). CLIL: Some of the reasons why... and why not. *System*, 41(3), 587-597.
- Canale, M. (1983). From communicative competence to communicative language pedagogy. In: Richards J, Schmidt R (eds) *Language and Communication*. Longman, London, pp 2-27
- Carter, R., & Nunan, D. (2002). *The Cambridge guide to teaching English to speakers of other languages* (1st ed., 3rd printing). Cambridge: Cambridge University Press.

- Celce-Murcia, M. (1991). Grammar Pedagogy in Second and Foreign Language Teaching. *TESOL Quarterly*, 25(3), 459–480. <https://doi.org/10.2307/3586980>
- Celce-Murcia, M., Dörnyei, Z., & Thurrell, S. (1995). Communicative competence: A pedagogically motivated model with content specifications. *Issues in Applied Linguistics*, 6(2), 5-35.
- Celce-Murcia, M. (2007). Rethinking the Role of Communicative Competence in Language Teaching. In E. Alcón Soler and M.P. Safont Jordà (eds.), *Intercultural Language Use and Language Learning*, 41–57. Dordrecht: Springer.
- Chen, S., & Wang, J. (2019). Effects of Task-Based Language Teaching (TBLT) Approach and Language Assessment on Students' Competences in Intensive Reading Course. *English Language Teaching*, 12(3), 119-138.
- Cook, V. (1992). *Second language learning and language teaching*. London. Edward Arnold.
- Coyle, D., Hood, P., & Marsh, D. 2010. *CLIL: Content and Language Integrated Learning*. Cambridge: Cambridge University Press.
- Rodrigues, D. C. (2010). Alternative Assessment. *Saber & Educar*, 15(15). <https://doi.org/10.17346/se.vol15.97>
- Edwards, R. (2001). Meeting individual learner needs: power, subject, subjection. In C. Paechter, M. Preedy, D. Scott, and J. Soler (Eds.), *Knowledge, Power and Learning*. London: SAGE.
- Hanson-Smith, E. (2016). Games, gaming, and gamification: Some aspects of motivation. *Tesol Journal*, 7(1), 227-232.
- Hanus, M. D., & Fox, J. (2015). Assessing the effects of gamification in the classroom: A longitudinal study on intrinsic motivation, social comparison, satisfaction, effort, and academic performance. *Computers & education*, 80, 152-161.

- Harmer, J. (2010). *The practice of English language teaching* (4th ed., 5th impression). Harlow: Pearson Longman.
- Howard, J., & Major, J. (2004). Guidelines for designing effective English language teaching materials. *The TESOLANZ Journal*, 12(10), 50-58.
- Hughes, A. (1983). Second language learning and communicative language teaching. *Perspectives in Communicative Language Teaching*. London: Academic Press Inc, 1-19.
- Hymes, D. (1972). On communicative competence. *Sociolinguistics*, 269293, 269-293.
- Richards, J. C., & Renandya, W. A. (Eds.). (2002). *Methodology in language teaching: An anthology of current practice*. Cambridge University Press.
- Richards, J., & Schmidt, R. (2010). *Longman dictionary of language teaching and applied linguistics* (4th ed.). Harlow; Longman
- Kapp, K. M. (2012). *The gamification of learning and instruction: game-based methods and strategies for training and education*. John Wiley & Sons.
- Labov, W. (1972). *Language in the inner city: Studies in the Black English vernacular* (Vol. 3). University of Pennsylvania Press.
- Larsen-Freeman, D. (2000). *Techniques and principles in language teaching*. Oxford University.
- Littlewood, W., & William, L. (1981). *Communicative language teaching: An introduction*. Cambridge university press.
- Littlewood, W. (2004). The task-based approach: Some questions and suggestions. *ELT journal*, 58(4), 319-326.
- Long, M. (2014). *Second language acquisition and task-based language teaching*. John Wiley & Sons.

- Mallorquín, Rodríguez. M. S. (2018). The Flexibility of a CLIL Teacher. *ANGLISTICUM. Journal of the Association-Institute for English Language and American Studies*, 7(5), 10-20
- Marsh, D (Ed) (2002) *CLIL/EMILE- The European Dimension: Actions, Trends and Foresight Potential* Public Services Contract DG EAC: European Commission
- Munday, P. (2016). The case for using DUOLINGO as part of the language classroom experience. *RIED: revista iberoamericana de educación a distancia*, 19(1), 83-101.
- Nunan, D. (1999). *Second language teaching and learning*. Boston: Heinle and Heinle.
- Nunan, D. (2004). *Task-based language teaching*. Ernst Klett Sprachen.
- O'Malley, J., & Chamot, A. (1990). *Learning strategies in second language acquisition*. Cambridge: Cambridge University Press.
- Prodromou, L. (1995). The backwash effect: from testing to teaching. *ELT Journal Volume 4*, 13- 25.
- Richards, J. C., & Schmidt, R. W. (2013). *Longman dictionary of language teaching and applied linguistics*. Routledge.
- Richards, J. C. (2006). *Communicative language teaching today* (pp. 22-26). Singapore: SEAMEO Regional Language Centre.
- Salmon, K. (1998). Ciclos temáticos: una alternativa para el desarrollo de la lectoescritura bilingüe. *Lectura y Vida*, 19(3), 26-34.
- Skehan, P., Willis, E. J., & Willis, D. (1996). Second language acquisition research and task-based instruction. *Readings in Methodology*, 13.
- Thamarana, S. (2015). A Critical Overview of Communicative Language Teaching. *International Journal of English Language, Literature and Humanities*, 5, 90-100.

Urbano, M. A., & Rodriguez, P. (2018). La importancia del diseño y la utilización de materiales didácticos para el aprendizaje del inglés en escuelas públicas de bajos recursos. Universidad de Nariño, 40-46.

Willis, J. (1996). *A framework for task-based learning* (Vol. 60). Harlow: Longman.

Willis, J. (1996). A flexible framework for task-based learning. *Challenge and change in language teaching*, 52-62.

### **5.1. Official Documents**

Council of Europe. (2001). *Common European Framework of References for Languages: Learning, Teaching, Assessment*. Cambridge: Cambridge University Press.  
Retrieved from [http://www.coe.int/t/dg4/linguistic/Source/Framework\\_EN.pdf](http://www.coe.int/t/dg4/linguistic/Source/Framework_EN.pdf)

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

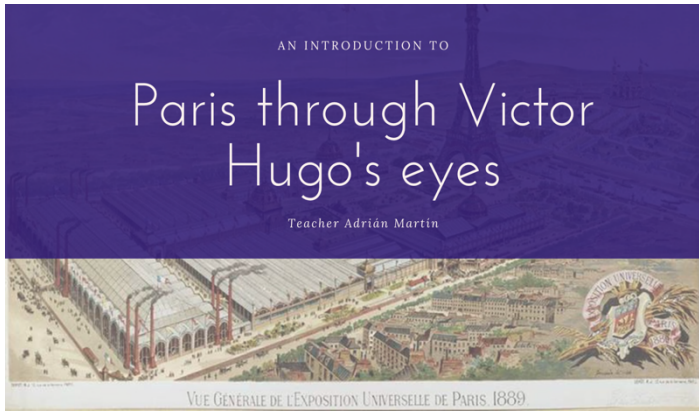
ORDEN EDU/363/2015, de 4 de mayo, por la que se establece el currículo y se regula la implantación, evaluación y desarrollo de la educación secundaria obligatoria en la Comunidad de Castilla y León.

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



## 6. Appendix


### APPENDIX 1



## VICTOR HUGO



### 5 FACTS ABOUT HIM

- 1 His full name was Victor Marie Hugo.
- 2 His father was a Napoleonic general.
- 3 His parents separated when he was sixteen.
- 4 For his book of poetry verses, Hugo was granted multiple gifts and a 3000 franc pension from King Louis XVIII.
- 5 When he died, his coffin was laid under the Arc de Triomphe for an all-night vigil. The funeral procession took six hours to pass



## LES MISÉRABLES

- It was published in 1862
- The main character is Jean Valjean, a noble peasant who is imprisoned for stealing a loaf of bread.
- Les Misérables gave his publisher over half a million francs over six years.



## THE HUNCHBACK OF NOTRE DAME

- Is his first full length novel and was published in 1831.
- In French was entitled *Notre-Dame de Paris* but In English, the novel was translated into *The Hunchback of Notre-Dame* which infuriated him.

Professor Adrian Martin | March, 2020

## DO YOU KNOW ANY OTHER FRENCH WRITERS?



SIMONE DE BEAUVOIR

JULES VERNE

ÉMILE ZOLA

ALEXANDRE DUMAS

## LET'S WATCH A VIDEO!

## PARIS IN THE 19TH CENTURY: WHAT WAS IT LIKE?

Real-life Example



Late 1890s - A Trip Through Paris, France (speed corrected w/ added sound)  
guy jones • 5 M visualizaciones • hace 1 año  
A collection of high quality remastered prints from the dawn of film taken in Belle Époque-era Paris, France from 1895-1905.

Professor Adrian Martin | March, 2020

Own creation

(Video retrieved from YouTube <https://www.youtube.com/watch?v=NjDclfAFRB4>)

APPENDIX 2

# Answer the following questions

## Fun fact

Victor Hugo was not only a writer but a \_\_\_\_\_.

Explain to your colleagues what did he write, the topics he used and his main works.

## Look for the info!

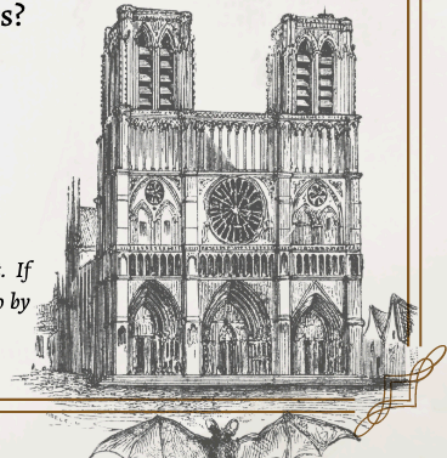
What is the other book written by Victor Hugo set in Paris?

- what is it about?
- who are the most important characters?
- Is there a movie adaptation?

## Who Said it?

In Disney's 1996 adaptation, who says:

*Quasi, take it from an old spectator. Life's not a spectator sport. If watchin' is all you're gonna do, then you're gonna watch your life go by without ya.*



Own creation

APPENDIX 3

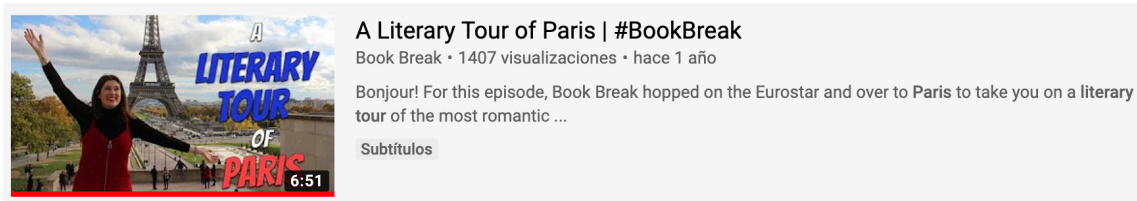
---

|   |                 |
|---|-----------------|
| "Bring these gypsy vermin to the palace of Justice"   | <b>Explain</b>  |
| "If I picked a day to fly this would be the day: The Festival of fools because it will be fun, with jugglers, music and dancing"                                | <b>Admit</b>    |
| "I did not mean to upset you, Master"   | <b>Advise</b>   |
| "Quasimodo, take it from an old spectator. Life is not a spectator sport. If watching is all you are going to do, then you will watch your life scape from you" | <b>threaten</b> |
| "Mark my words Esmeralda, you will pay for this insolence"  | <b>claim</b>    |
| "You mistreat this poor boy the same way you mistreat my people. You speak justice, yet you are cruel to those in need of your help: JUSTICE!"                  | <b>remind</b>   |
| "You are forgiven Quasimodo but do not forget: this is your sanctuary"  | <b>command</b>  |

Own creation

APPENDIX 4

---



(Video retrieved from YouTube <https://www.youtube.com/watch?v=x-Xsta23Ilw> )

APPENDIX 5

POST CARD

**LONDON: Mrs Dalloway**

CORRESPONDENCE HERE



I. Plan a literary tour taking into account these tips

Who wrote this book?

What is it about?


Who are the main characters?

Where should tourists go to feel what the characters felt in the books?

POST CARD

**PARIS: A moveable feast**

ESPONDENCE HERE



I. Plan a literary tour taking into account these tips

Who wrote this book?

What is it about?

Who are the main characters?

Where should tourists go to feel what the characters felt in the books?

POST CARD

**NEW YORK CITY: The Great Gatsby**

CORRESPONDENCE HERE



I. Plan a literary tour taking into account these tips

Who wrote this book?

What is it about?

Who are the main characters?

Where should tourists go to feel what the characters felt in the books?

POST CARD

**ROME: Call me by your name**

CORRESPONDENCE HERE



I. Plan a literary tour taking into account these tips

Who wrote this book?

What is it about?

Who are the main characters?

Where should tourists go to feel what the characters felt in the books?

Own creation

APPENDIX 6

|   | Outstanding   | Phenomenal Job!  | Great!   | Good  | Below expected level   |
|---|---|--|--|---|--|
| <b>Introduction of the topic and conclusion</b> | The student includes an introduction and a conclusion referring to previous information and additional details on the topic. Shows a full understanding of the topic.   | The student includes an introduction and adds interesting details about the topic. Shows almost full understanding of the topic.               | The student includes an introduction and adds some interesting details about the topic. Shows a good understanding of the topic. | The student includes an introduction and a conclusion but does not include details or refers to previous information.       | The student seem does not introduce the topic and does not include a conclusive statement or closing remarks.                                |
| <b>Organization of the information</b>          | The student knows exactly how to arrange information and every part of the discourse is well defined. Students are able to use transitions and markers properly.        | The text presents defined parts and the student is able to include in the his/her discourse transition or markers                              | The text presents defined parts and the student is able to include in the discourse some transition or markers.                  | There are some parts in the text but there are not delineated with appropriate transitions or markers.                      | The student does not arrange the discourse in parts. S/he does not use transitions or markers.   |
| <b>Use of materials and resources.</b>          | Student incorporates a great amount of meaningful resources into the presentation successfully and maintained the interest of the audience through different materials. | Students use visual presentation with all the information arranged in slides adding images, videos, graphic elements and other creative items. | Students use visual presentation with information arranged in slides adding images, videos and graphic elements.                 | Students use visual presentation with some information arranged in slides adding images or graphic elements.                | The student does not meaningful resources into the presentation successfully. Does not include resources or additional materials.            |
| <b>Body language</b>                            | The student communicates without showing any problems. Stands up, walks around the class, maintains eye contact with the audience.                                      | Stands straight up and establishes eye contact with everyone in the audience during the presentation.  | Stands straight up and establishes eye contact with the teacher but not with their colleagues.                                   | The student does get the message across, maintains a static position and does not move her/his arms during the presentation | No body language at all. Student struggle when speak in public, does not look at people during the presentation.                             |
| <b>Use of vocabulary</b>                        | The student is completely prepared and includes successfully most of the vocabulary needed for the presentation.  | The student uses vocabulary appropriately for the topic. Includes some words that have been taught in the unit.                                | The student uses vocabulary appropriately for the topic. Includes 1 or 2 new words that have been taught in the unit.            | The student is able to use vocabulary correctly but does not incorporate relevant words to the topic.                       | The student is not able to use correctly previous vocabulary and does not incorporate any relevant words to the topic.                       |
| <b>Grammar use</b>                              | Student uses grammar correctly and barely any mistakes are made throughout the presentation. The student is able to incorporate new grammar points                      | Student uses grammar correctly making few mistakes throughout the presentation. The student incorporates new grammar points                    | Student uses grammar correctly the presentation. The student does not incorporate new grammar points.                            | Student uses simple but effective sentences making some grammar mistakes.   | The student seem does not understand the grammar rules and does not apply it to her/his discourse. A considerably amount of errors are made. |

APPENDIX 7




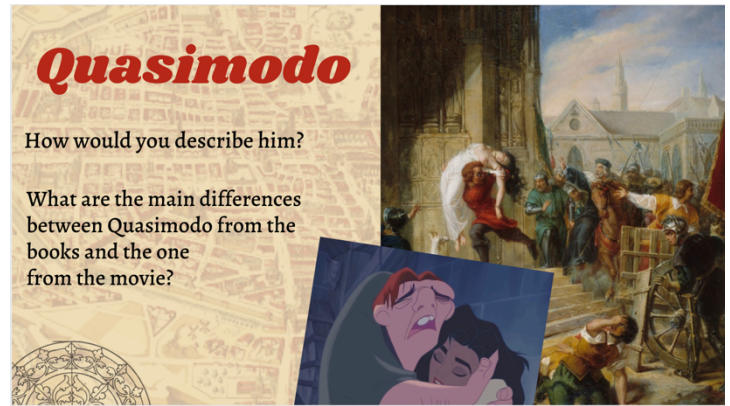
**book club  
DISCUSSION**

TEACHER ADRIÁN MARTÍN

### Quasimodo

How would you describe him?

What are the main differences between Quasimodo from the books and the one from the movie?



### Esmeralda

Who is really Esmeralda?

What are the main differences between Esmeralda from the books and the one from the movie?

Quasimodo, Phoebus and Frollo "love" Esmeralda, what kinds of love are those?

### Claude Frollo

Is Claude Frollo the same in the book and in the movie? Which are the main differences?

In what ways is Claude Frollo not a stereotypical villain?

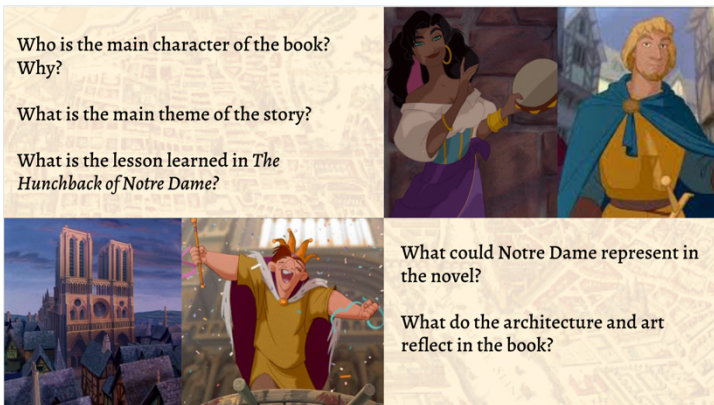
Why does Claude Frollo kill Captain Phoebus?



Who is the main character of the book? Why?

What is the main theme of the story?

What is the lesson learned in *The Hunchback of Notre Dame*?



What could Notre Dame represent in the novel?

What do the architecture and art reflect in the book?



Who is the monster and who is the man?

What makes a monster and what makes a man?



Own creation

APPENDIX 8



Own creation



APPENDIX 9 (front)

# Becoming a jester

--a reported speech activity--

Name:

Date:

## CLAUDE FROLLO

The world is cruel, the world is \_\_\_\_\_.  
It's I alone whom you can trust in this whole city  
I am your only friend  
I who keep you, \_\_\_\_\_ you, feed you, \_\_\_\_\_ you  
I who look upon you without fear  
How can I protect you, boy, unless you always stay in  
here? Away in here  
You are \_\_\_\_\_ and you are ugly  
And these are \_\_\_\_\_  
for which the world shows little pity  
You do not comprehend  
Out there they'll **revile** you as a \_\_\_\_\_  
Out there they will hate and **scorn and jeer**  
Why invite their **calumny** and **consternation**  
Stay in here, be faithful to me, \_\_\_\_\_ to me.  
Do as I say: Obey and stay in here

## QUASIMODO

Safe behind these windows and these **parapets** of \_\_\_\_\_,  
gazing at the people down below me.  
All my life I watch them as I hide up here alone,  
\_\_\_\_\_ for the histories they show me  
All my life I memorize their faces,  
\_\_\_\_\_ them as they will never know me.  
All my life I wonder how it feels to pass a day, not above them,  
but part of them.  
And out there living in the \_\_\_\_\_, give me one day out there.  
All I ask is one to hold forever.  
Out there where they all live \_\_\_\_\_  
What I'd give, what I'd dare just to live one day out there  
Out there among the **millers** and the **weavers** and their wives  
through the roofs and **gables** I can see them.  
Every day **they shout and scold** and go about their \_\_\_\_\_,  
**heedless** of the gift it is to be them.  
If I was in their skin I'd treasure every \_\_\_\_\_  
Out there, **strolling** by the Seine  
Taste a morning out there like ordinary men who freely walk  
about there  
Just one day and then I \_\_\_\_\_ I'll be content with my share  
I Won't resent, won't despair. Old and bent I won't care:  
I'll have spent one day out there

## One step further

Look for the answers to the following questions:

Why Frolo's job was changed in the Disney Adaptation?

How many words in purple can you explain with your own words?

DISNEY ASSUMED THAT THE FILM WOULD GET A PG RATING. What does this mean?

Take a look at the quote below. What does Quasimodo want to say? Have you every felt that way? Write a small reflection about how you would feel if you were in Quasimodo's situation (in more than 200 words)



Own creation (song retrieved from <https://www.youtube.com/watch?v=ZxFD7Tk8Kps>)

APPENDIX 10 (back)

**What did Claude Frollo say to Quasimodo?**

**F**rollo said that \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**What did Quasimodo respond?**

**Q**uasimodo said that \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



**In this passage Victor Hugo uses direct speech, read it and rewrite using reported speech:**

"Messigneurs, emperors, and kings," said Gringoire, "I don't think of such a thing: my name is Pierre Gringoire. I am the poet whose morality was presented this morning in the grand hall of the Courts."

"Ah! so it was you, master!" said Clopin. "I was there! Well comrade, is that any reason, because you bored us to death this morning, that you should not be hung this evening?"

"It will be difficult to get out of this," said Gringoire to himself. Nevertheless, he made one more effort:

"I don't see why poets are not treated as vaquabonds," said he. "Vaquabond Esopus certainly was; Homerus was a beggar; Mercurius was a thief"

**What is it?**

Clopin interrupted him: "I believe that you are trying to trick us with your jargon. **Zouaï!** let yourself be hung, and don't kick up such a row over it!"

"Pardon me, messigneurs; the King of Thunes," replied Gringoire, disputing the ground foot by foot.

"It is worth trouble—One moment!—Listen to me—You are not going to condemn me without having heard me!"

His unlucky voice was, in fact, drowned in the uproar which rose around him. The little boy scurped away at his canton with more spirit than ever; and an old woman had just placed on the tripod a frying-pan of grease, which hissed away on the fire with a noise similar to the cry of a troop of children in pursuit of a masker.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Own creation

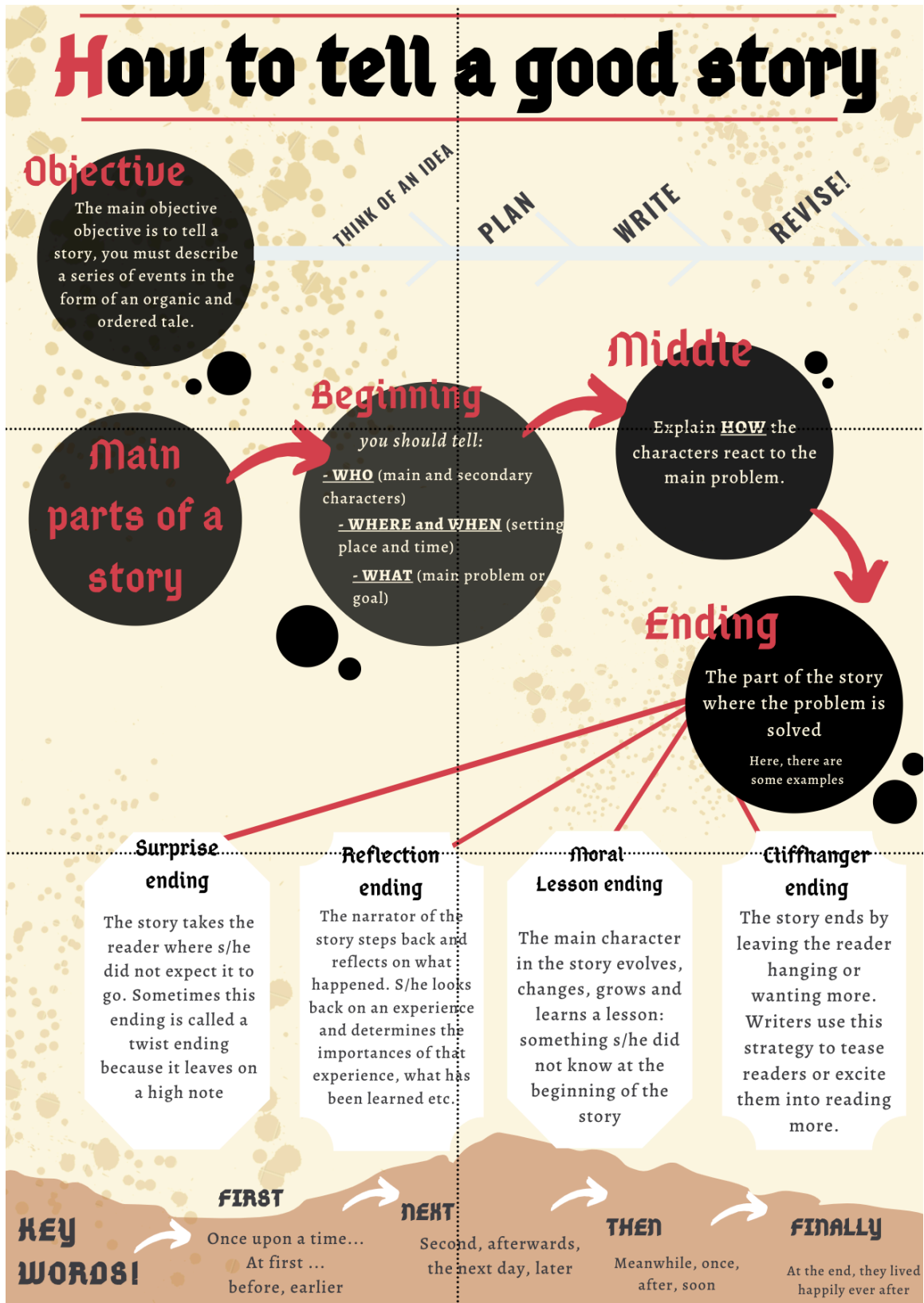
APPENDIX 11

**Reported Speech - Changes -**

- Verbal Tenses**
  - Present simple > Frolo claimed that \_\_\_\_\_
  - Present Continuous > Past Continuous
  - I am looking the people down below me > Quasimodo said that \_\_\_\_\_
  - Past Continuous/Past perfect Continuous
  - Esmeralda was dancing at the Fest > Frolo affirmed that \_\_\_\_\_
  - Past perfect Continuous > \_\_\_\_\_
  - Phoebus swore that Esmeralda hadn't been praying at Notre Dame
  - Esmeralda said that she had a plan to save her people
  - Past simple, Present Perfect & Past Continuous > Past perfect
- Personal Pronouns**
  - I > \_\_\_\_\_
  - You > \_\_\_\_\_
  - We > \_\_\_\_\_
- Modals**
  - Can > Could
  - Esmeralda, you can hide here > Phoebus recommended Esmeralda that \_\_\_\_\_
  - May/Might > Might
  - This foul creature may yet prove one day to be of use to me > Frolo thought that \_\_\_\_\_
  - Must/have to > Had to
  - "What must I do?" > Frolo asked \_\_\_\_\_
  - Will > Would
  - "All my life I memorize their faces knowing them as they will never know me"
  - Quasimodo said that \_\_\_\_\_
- possessive adjectives**
  - Mine \_\_\_\_\_
  - Your \_\_\_\_\_
  - Our \_\_\_\_\_
- Indirect objects**
  - Me \_\_\_\_\_
  - You \_\_\_\_\_
  - Us \_\_\_\_\_
- Demonstratives**
  - This \_\_\_\_\_
  - These \_\_\_\_\_
  - Here \_\_\_\_\_
- Expressions of time**
  - Today \_\_\_\_\_
  - Tomorrow \_\_\_\_\_
  - Tonight \_\_\_\_\_
  - Yesterday \_\_\_\_\_
  - ...ago \_\_\_\_\_
  - Now \_\_\_\_\_
  - Last week/ Last day \_\_\_\_\_
  - Next Monday \_\_\_\_\_

Own creation

APPENDIX 12 (front)



Own Creation

APPENDIX 12 (back)

# Seriously, Cinderella is SO annoying!

You must have heard of me. The wicked stepmother? That's not true. It's just, another one of Cinderella's wild stories, Not as wild as the one about the pumpkin, or the one about the fairy godmother, The real story, the true story, began with some chatter - and some dust. All I ever wanted was a husband and a mansion.

Before I married Cindy's father, my two darlings and I had me Cindy only a few times. The girl had seemed normal then. After I married Cindy's father, my darlings and I moved in. When I had just one foot on the front step, my dear husband kissed me goodbye and said, "I'm off on business!" He is often away." Cindy said, "but the animals stay put. They talk. They joke. They even help out - especially the bluebirds"

When she was with us in the study, Cindy keep telling crazy stories, Non-stop!" Girls," I said, "time to get to work, This place needs a good cleaning." "Once upon a lime, when I was cleaning ..." Cindy started. **OH DEAR!** Cindy mopped the floor that by the time my darlings barely had started she had already finished! "Did you know robins and sparrows are my friends?" she said., "The sparrows don't like the robins, though. Silly creatures. Once upon a time, one of the robins -" "Cindy, dear," I said sweetly, "why don't you go and wash the clothes now, hmm?"

"OMG! Cindy washed them so fast that I couldn't even help her. I had no idea on how on earth she did it. | had to find another chore for her, just | to keep her busy. "If there's one thing squirrels love, it's washing clothes," Cindy said. "The rats, though, would rather iron. You know, one day | -" "Squirrels and rats doing laundry? Stop telling such foolish stories!" I finally said. The time passed and nothing changed.

Cindy kept stealing our daily chores and leaving us without nothing to do. Me and my darlings were completely bored. And she kept being annoying: in the garden Cindy told stories. At dinner I couldn't even hear myself think. "Please dear, could you stop talking?" **BUT SHE DIDN'T STOP.** One day, a letter arrived: it was an invitation to the king's ball, the Prince would surely fall in love with one of my darlings. Then they would marry, live in a beautiful castle, and one day be king and queen of all the land! "Oh, Stepmother I want to go to the Prince Ball" said Cindy, "Once upon a time, a girl and a Prince..."

Then - **JUST LIKE THAT** - Cindy lost her voice. Imagine! It had to be from all that storytelling. I was devastated yet relieved, that I had to tell Cindy she had to stay at home for her health. She cried so much to water a forest. Still, a ball was no place for a poor voiceless girl like her as she needed to rest. Sometimes it's so hard to be a stepmother.

At the ball, my darlings danced and twirled. They whirled. We where having so much fun when a strange girl waltzed in. Her gown was magnificent. I couldn't take my eyes off it. I wondered how much it had cost and if my seamstress could copy it for me. The prince and the girl danced and pranced and my poor unfortunate darlings were left prince-less. **DRAMA!**

A few days later, the prince made an announcement: a glass slipper had been left at the castle. The prince would marry the girl whose foot it fitted. And that dear reader was the perfect chance to shine.

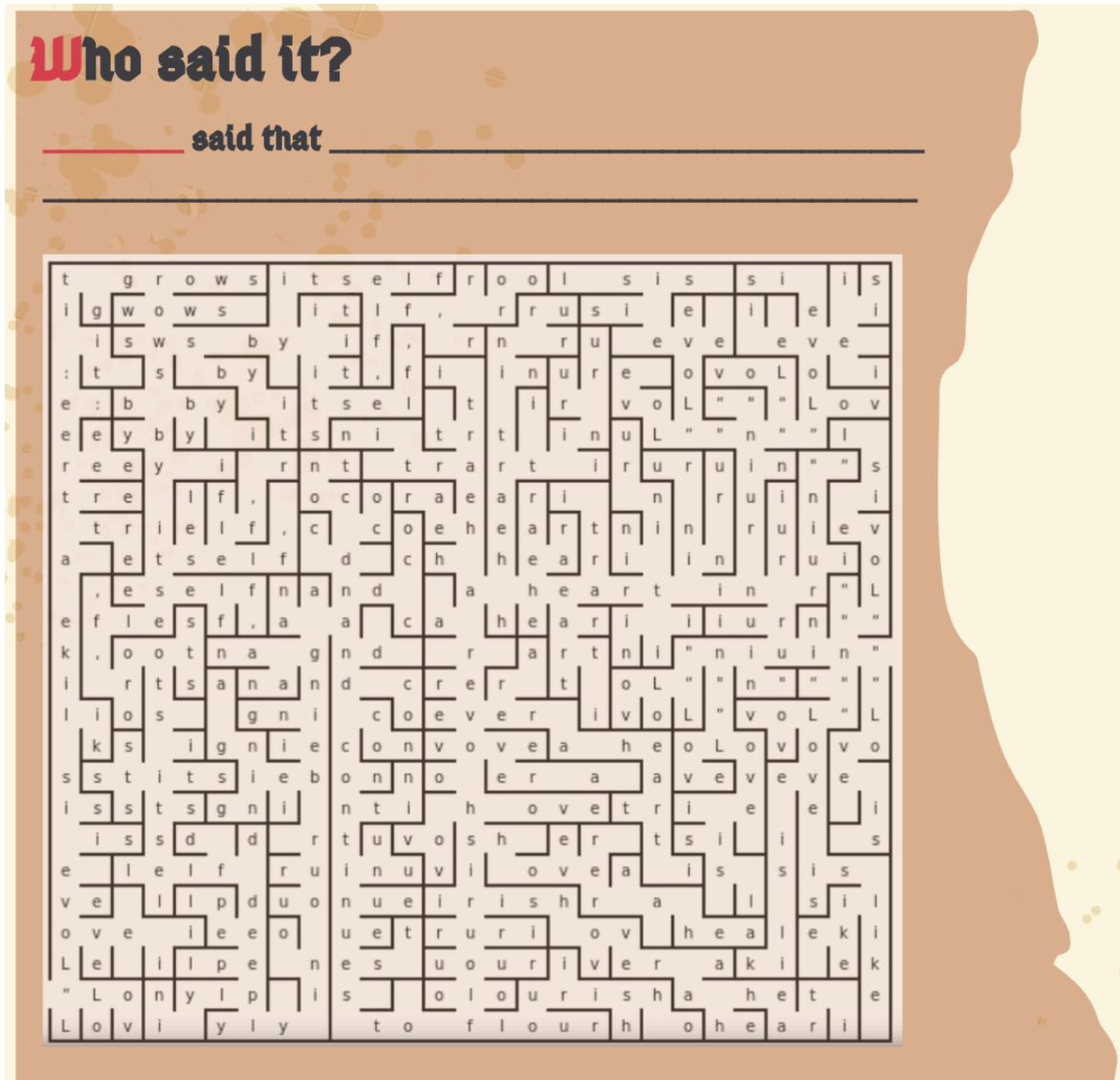
After visiting every other mansion in the city, the prince's footman arrived at our door. Me! Me! Said one of my darlings No, me! Me! Said the other One at a time, said the footman Each girl tried, but the show didn't fit.

Then Cindy croaked out a whisper. "Please-let-me\_try" The shoe fitted! Cindy pulled out the other glass shoe from her apron pocket, "**WHAAAAAAAAAAAAAT?**" my darlings cried. Cindy croaked again. She said something about a "pumpkin coach" and "mice mice that turned into horses". She even added a "fairy godmother", Girl, please. There's no such thing! I must say, though, I still don't, know where she got those shoes...UGH

Anyway, a few days later, the prince married Cindy. Poor man He had no idea what, he was getting himself into. We, on the other hand, lived happily ever after.

Own Design (text retrieved from *Seriously, Cinderella is SO annoying* by Trisha Shashkan)

APPENDIX 13 (Challenge nº 1)



Own Design. (Original Quote from Victor Hugo)

APPENDIX 14 (part 1)



## ANSWER THE QUESTIONS

The information here corresponds to one of the paintings in this brochure. Which one is it?

Complete the file:

- Name:
- Year:
- Artist:
- Medium:
- Genre:
- History Movement:
- Location:

Can you name three more works of this famous author?

\_\_\_\_\_



# HISTORY THROUGH ART

READ THE TEXT INSIDE AND CHOOSE THE CORRECT PAINTING

23-25 MARCH 2020

Own creation

APPENDIX 14 (part 2)



# ABOUT THE PAINTING

A major influence on 19th century French painting, Delacroix became one of the greatest romantic artists, with works like The Death of Sardanapalus (1827) and Liberty Leading the People (1830). However, he was also greatly influenced by Old Masters like Paolo Veronese (1528-88) and Rubens (1577-1640), as well as more recent painters such as Goya (1746-1828). In reality, his romantic expressiveness actually consisted of a combination of classically modelled figure painting, Baroque colour, and gritty realism. A regular traveller he assimilated colours and motifs from North Africa and Spain. In addition, his meetings with the English masters John Constable (1776-1837) and Turner (1775-1851) helped him to move away from the exact drawing which underpinned academic art and adopt a looser, more colourful brushwork. Liberty Leading the People is both a political and allegorical work. An important deviation from the neoclassicism of the day, it exemplifies French Romanticism - itself a stepping stone to the realist painting of Gustave Courbet (1819-77) as well as the symbolism of Gustave Moreau (1826-1898).

## COMMENTARY

This iconic snapshot of populist Revolution owes its success to a combination of elements, in particular, the clever juxtaposition of allegory with gritty detail. The silhouette of Notre Dame Cathedral is visible in the background, while the rebels are from a mixture of social classes, and largely identifiable by their clothes and weaponry. For instance, the man waving a sabre is a factory worker; the top-hatted figure holding a gun is a bourgeois (a student, perhaps, or an artisan or foreman), and the man on his knees - who sports the three colours - is a worker from the countryside, probably a builder. In the background, a Polytechnicien, whose school distinguished itself in the rebellion, is wearing his typical cocked hat. And the two dead soldiers in the foreground are wearing the uniforms of the regiments of royal troops combatting the insurrection, a Swiss guard and a cavalryman. As for the small boy, he is frequently associated with Victor Hugo's "Gourocke" in "Les Misérables", although the book was published more than twenty years after the painting was produced.

The outsize figure of Liberty dominates the scene, but Delacroix caused a scandal by depicting her not as a beautiful, idealized woman - a modern-day Joan of Arc perhaps - but as a grimy, half-naked and muscular activist stepping over corpses without a second glance. (Solon visitors described her as a fishwife or even a prostitute.) As it was, her naturalistic posture was Delacroix's way of injecting a timeless, allegorical motif (the female nude) into the composition, (as well as evoking the sans-culottes of the French Revolution) thus imbuing his heroine with a double significance. She is both history and allegory; both a young revolutionary and a symbol of liberty. After all, true allegory has the quality of being at the same time a living type as well as a symbol. Some art critics have claimed that Delacroix drew his inspiration for his Liberty from the statue of the Venus de Milo, which had only recently been discovered and was then on display in the Louvre. This would further underline the Classicism of the composition's main character, which is already suggested by several things, including: Liberty's yellow dress reminiscent of classical drapery; the red Phrygian cap on her head, and the corpse with arms outstretched (left foreground) which derives from a classical male nude model known as Hector.

Liberty's waving of the Tricolour Flag was especially populist - indeed the new July Monarchy took as its emblem the revolutionary and republican Tricolour instead of the white flag of the Bourbons, thus clearly indicating that the new regime would accept the changes brought about by the Revolution, rather than seek a return to pre-1789 France (which had been Charles X's intention). The composition is also characterized by Delacroix's skilful use of colour; the white of the broad straps across the shoulders of the rebels (extreme left and right) echoes that of the gaiters, the shirt on the body (front left) and the uniform cuff (front, right corner), while the overall grey tone of the canvas accentuates the red of the flag. On instructions from Louis-Philippe, Liberty Leading the People was bought by the French Ministry of the Interior (for 3,000 francs) as a sop to the liberal left. The original idea was to display it in the throne room of the Palais du Luxembourg, but instead it was kept in the palace's museum gallery. Following the June Rebellion of 1832, it was returned to the artist. On his death in 1863 it was reacquired by the Musée du Luxembourg who in 1874 passed it to the Louvre.

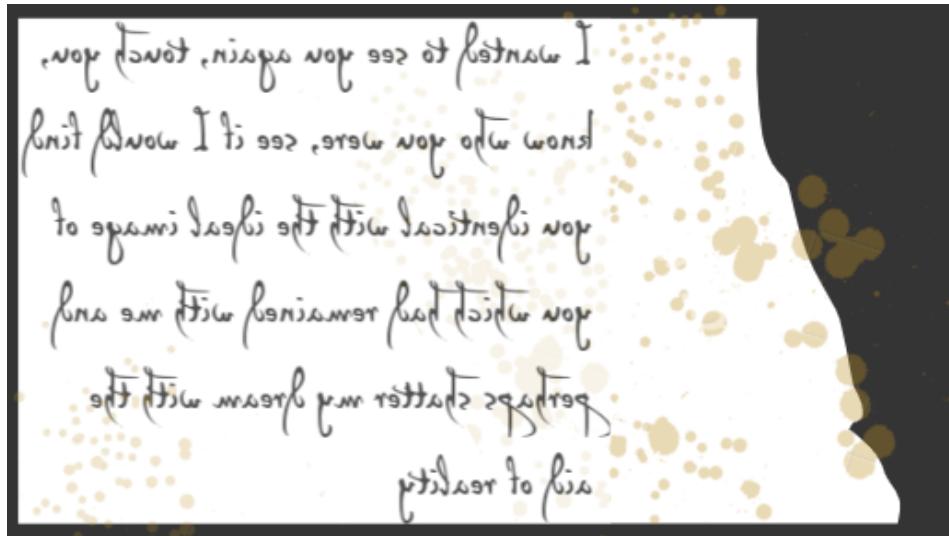
The picture is believed to have inspired Bartholdi's Statue of Liberty (1870-86) - a depiction of Libertas, the Roman goddess of freedom - which was given to the United States as a gift from the French people. Today it is considered to be a universal work, symbolizing the triumph of the 'popular will', and an important forerunner of 20th century works like Picasso's Guernica (1937, Reina Sofia Art Museum, Madrid).



Own design (Text retrieved from <http://www.visual-arts-cork.com/>)



APPENDIX 15



Own creation (quote retrieved from *The Hunchback of Notre Dame*)

APPENDIX 16

If the next question you wish to obtain,  
All the pictures in order will have to remain

|   |  |   |
|---|--|---|
|  <p>?</p>      |  <p>one</p>   |  <p>the</p> |
|  <p>eldest</p> |  <p>which</p> |  <p>is</p>  |

clue: 1889 1831 1875-1922  
1163 1836 1792



Own Creation

## APPENDIX 17



Thrilled by ~~his~~ defeat in Russia, the European nations, now thoroughly fed up with his wars and mayhem, formed an alliance of seven countries: Austria, Prussia, Russia, Britain, Portugal, Sweden and Spain. Between October 16 and 19, \_\_\_\_\_, they decisively defeated ~~him~~ in the Battle of Leipzig. The victorious armies invaded France and the next April, the Emperor of France was deposed by the French Senate. ~~He~~ was exiled to Elba, an island near Rome, and made one more attempt to seize the reins. In February 1815 he escaped from the island, resumed command of the French Army, and for 100 days ruled France. ~~He~~ was then defeated by British and Prussian troops at the Belgian town of Waterloo, and exiled again, this time to Saint Helena, a remote island in the Atlantic. ~~He~~ remained there in British custody until his death in \_\_\_\_\_, at the age of 51.

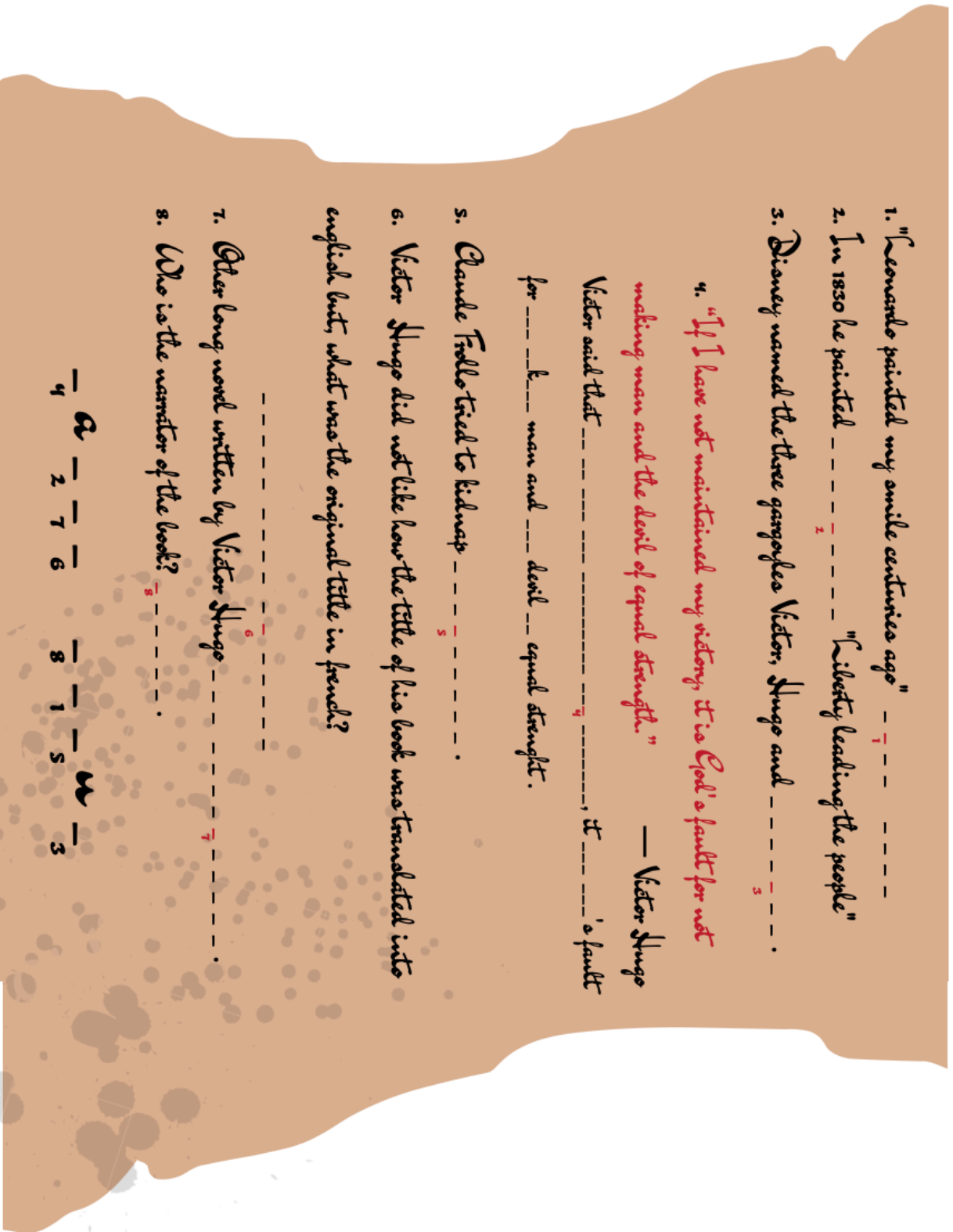
Finally in \_\_\_\_\_, at the age of 42, ~~he~~ made his fatal blunder: ~~he~~ assembled la Grande Armée of 500,000 soldiers and, driven by the same obsession that had taken him to Egypt, invaded Russia. His goal again was to cripple Great Britain, this time by forcing Czar Alexander I to join a Europe-wide blockade of British trade. ~~He~~ reached Moscow on September 14 only to find it deserted and put to torch by order of its mayor. Russia's notoriously long and bitter winter was coming; the invading troops were exhausted and starved after fighting an enemy who'd destroyed the harvest to deny them food; and ~~he~~, who was an epileptic, remained for ten days in a Kremlin bedroom before emerging to take command of his desperate army. ~~He~~ ordered a retreat through the snowy and desolate territory. The long, exhaustive trek to France was survived by no more than 10,000 troops of the Grande Armée – one of history's great military disasters that was made immortal by the 1812 Overture of Russian composer Pyotr Il'yich Tchaikovsky.

~~He~~ was a towering phenomenon, a prolific genius who two centuries ago dominated Europe and changed its history. ~~He~~ was a military paragon, a natural-born warrior and a ruthless conqueror bent on controlling ever more nations and territory. ~~He~~ was a brilliant politician who changed seamlessly from a leftist revolutionary to an autocrat. And most astonishingly, ~~he~~ was a cerebral author of liberal political reforms and lasting guidelines for civic progress and decency.

In 1804, ~~he~~ climbed the ultimate political rung by prevailing on Pope Pius VII to coronate him the Emperor of France. In 1805, he added to his title the King of Italy, and by 1806 he won all of his ground battles against the three European enemies. ~~He~~ attempt to invade England, however, failed disastrously in the Battle of Trafalgar, where the British navy – without losing a single vessel – sank 22 of the 33 ships in the Franco-Spanish Armada. Undeterred as the aggressor and expansionist, in 1808, ~~he~~ invaded the Iberian Peninsula and installed his brother Joseph as the King of Spain.

There is no question about ~~his~~ overwhelming, single-minded, and for a time triumphant drive to expand his power and rule all of Europe. ~~He~~ set out on that quest already as a young lieutenant in the French Army when, following the 1792 fall of the French monarchy, he left his native Corsica and moved to Paris. A member of a low-ranking nobility, ~~he~~ made allies with important leaders of the French Revolution and was quickly promoted to general. In 1795, ~~he~~ won his first battle by defeating a royalist uprising, and the same year ~~he~~ fought against the armies of Austria and Italy.

APPENDIX 18



1. "Leonardo painted my smile centuries ago" - 1

2. In 1830 he painted - 2 "Liberty leading the people"

3. Dioney named the three gargoyles Victor, Hugo and - 3

4. "If I have not maintained my victory, it is God's fault for not making man and the devil of equal strength." - Victor Hugo

Victor said that - 4, it - 4's fault for - 4 man and - 4 devil - 4 equal strenght.

5. Claude Frollo tried to kidnap - 5

6. Victor Hugo did not like how the title of his book was translated into English but, what was the original title in French?

----- - 6

7. Other long word written by Victor Hugo - 7

8. Who is the narrator of the book? - 8

----- - 4 a - 2 - 7 - 6 - 8 - 1 - 5 - 3