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Suffragette: Teaching English through Cinema in
the EFL classroom

Sufragista: usar cine para enseñar inglés en la clase
de lengua extranjera: inglés

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1. Introduction

In our current social situation, keeping Secondary students motivated enough to use and continue to improve their Second language (L2) level is quite a difficult task. Many students are used to traditional teaching methods along their years of compulsory education, which they find boring, and typically lead to a loss of interest and engagement on the learners' part. With the purpose of increasing learner interest and engagement, films and audio-visual materials have only occasionally been used in the L2 classroom, as a way to catch students' attention and entertain them. Therefore, the educational potential of films has not been exploited in the EFL classroom. As Jane King explains, using films primarily as an entertainment technique is still the approach of many theorists and teachers (2002). However, I believe that we can use films to help our learners to develop their communicative competence in the L2.

This Dissertation includes a didactic proposal based on a feature film, and it includes the use of what Duff (1989 in Marqués- Aguado and Solís-Becerra 2013) and Hurtado Albir called *pedagogical translation* (2001 in Marqués- Aguado and Solís-Becerra 2013). This means that translation can be used as a means to improving our students' Second Language (L2). The Didactic Unit included in this proposal has been created under the supervision of a highly-experienced Secondary teacher, Fernando Yarza Gumiel, who is going to actually put it into practice in a particular public Secondary school in Zaragoza (Aragón), the IES Élaios. Therefore, the activities have been designed with a particular group in mind: a second-grade group of Baccalaureate students.

Regarding the use of audio-visual materials in the EFL classroom, Ronald Berk explains that it is nothing new because they have been used since teachers could make use of projectors (2009). Consequently, a great amount of research multimedia has been carried out since videos started being used in order to provide a wide body of theoretical and practical literature on the effectiveness of using films as an educational tool. Researchers have also proposed different teaching techniques on how to use films to encourage teachers to adapt their methodologies (Berk 2009). I have chosen to use an audio-visual material because technology is constantly evolving, which makes using films in the classroom easier than ever.

It is necessary to specify that the most intrinsically motivating audio-visual materials are feature films, authentic materials released on cinema theatres that can be later on purchased with either recreational or educational purposes. By contrast, films or tapes especially made for educational purposes tend to be boring for students since

"watching the same few video actors and actresses appear in episode after episode [can become] a dull and uninspiring routine" (King, 2002, p. 509). This means that students' expectations are absent, as the language and the situations are explicitly created to suit educational purposes. Thus, using real commercial films with an inspiring or relevant message will not only motivate students but also allow them to improve their knowledge of the L2.

The film chosen for this Didactic Unit is *Suffragette* (Gavron, 2015). This film is an historical drama that narrates British women's fight to achieve the right to vote in the United Kingdom during the 1910s. I have opted for this film because it is both entertaining and contains interesting reflections on women's fight for their rights. This topic is linked to the objectives of gender equality and historical conscience that are stated in the Aragonese Curriculum for Baccalaureate in the section of general objectives (*ORDEN ECD/ 2106 de 26 de mayo*). Thus, using this feature film, I intend to activate students' levels of readiness, encouraging them to speak their minds and participate in the classroom as they develop their communicative competence.

I have carried out a research about the principles of SLA in order to design activities that can help to develop students' fluency and accuracy in the target language and to use translation as a pedagogical tool. In addition, I have used a CLT approach to create my Unit so as to make sure that students develop their communicative competence by means of using a Task-based approach and an eclectic method, characterized by the innovative use of translation as a pedagogical tool in the Baccalaureate classroom.

This Dissertation will start by identifying and critically commenting on my objectives for this assignment. Then, I will review the relevant literature to support the use of films in the EFL classroom and will draw on the Aragonese curriculum for Baccalaureate to demonstrate the curricular alignment of the didactic proposal here presented. Next, I will describe the procedure and criteria applied to design the materials. Finally, I will draw relevant conclusions and discuss interesting challenges I have faced when designing this Didactic Unit.

2. Objectives of the Dissertation

My main objective when designing this Didactic Unit was to use a thought-provoking film to develop the communicative competence of second year of Baccalaureate students, focusing on their oral and written production. I decided to use the film *Suffragette* (2015) because of its social and historical content. It is a useful resource to

deal with a relevant social issue included in the Aragonese curriculum as objective c: "*fomentar la igualdad efectiva de derechos y oportunidades entre hombres y mujeres*" (*ORDEN ECD/ 2106 de 26 de mayo*, p. 5). That is, teachers have to encourage gender equality as a cross-curricular element. Using *Suffragette* (2015) fosters gender equality by making students aware of the historical antecedents of gender equality's current situation. The Aragonese Curriculum refers to the importance of historical awareness in the general objective h (*ORDEN ECD/ 2106 de 26 de mayo*, p. 5). Thus, as David Stewart claims films like this "can increase dramatically the intellectual content of a class" (2006, p.3) at the same time they promote speaking and debating in the EFL classroom.

As I have explained in the previous section, *Suffragette* (2015) is a current thought-provoking historical drama about suffragettes and their fight for female franchise. The film narrates the story of Maud Watts (Carey Mulligan), a laundry worker who becomes a suffragette in 1912 in London. Throughout the film, the audience can see women's living conditions at the time and the harsh and cruel punishments that women suffered when they decided to fight for their rights. It includes historical details like the figure of suffragette leader Emmeline Pankhurst, played by Meryl Streep, or the figure of Emily Wilding Davidson (Natalie Press), a real suffragette martyr. Accordingly, the use of the film contributes to the mentioned objectives and since it is a British film, it is an authentic material in the L2.

Therefore, *Suffragette* (2015), a film about the fight of women to achieve the vote, constitutes a good material to use in the EFL classroom, as it provides both the potential for meaningful interaction and self-expression in the L2 and the cross-curricular content of gender equality that teachers can use to educate students in gender equality. Besides, the proposed film can be used in a cross-curricular way, integrating knowledge and attitudes and accomplishing the aim of this Education Stage: "*proporcionar al alumnado formación intelectual y humana, conocimientos y habilidades que les permitan desarrollar funciones sociales e incorporarse a la vida activa con responsabilidad y competencia*" (*Orden ECD/ 2106 de 26 de mayo*, p. 4). That is, the aim of the Baccalaureate stage is to provide students with a wider academic knowledge that will allow them to become responsible and active citizens in a democratic society.

Furthermore, one of my objectives was to motivate students to develop their communicative competence. Berk (2009) and Stewart (2006) explain that cinema is an effective way to motivate students because they love films and the more recent the

better. As Zoltan Dörneyi explains, taking into account students' interest is highly motivating and makes learning more effective (1994). Thus, "the very means whereby a commercial film attracts and entertains its audience function not only to hold students' attention, but also to draw them into the world that film presents" (Stewart, 2006, p. 2). This means that the film industry creates films to be attractive, to sell well, and similarly, teachers make use of the same mechanisms to catch students' attention and get them engaged in the learning tasks.

Finally, I also aimed at rehabilitating the use of translation as a valid pedagogical tool for EFL learners. Translation has not been a popular teaching tool since the appearance of the Direct Method in the Nineteenth Century, as a response to the Grammar-Translation method. The latter method used translation from the second language into students' mother tongue and the classes consisted on reading and writing, translating, activities. As a response, the Direct Method focused on immersing students into the second language because it was thought that learners acquire second languages in the same way they learn their mother tongue. As a result, using the first language was not considered useful to learn a second language (Lertola 2012; Marqués- Aguado and Solís-Becerra 2013). However, researchers like Atkinson (1987 in Marqués- Aguado and Solís-Becerra 2013), Duff (1989 in Marqués- Aguado and Solís-Becerra 2013) and Hurtado Albir (2001 in Marqués- Aguado and Solís-Becerra 2013), among others, argue in favour of using translation as a communicative language learning tool as it will be shown later in this dissertation. They advocate for a pedagogical translation with an instrumental nature: to improve learners' L2 proficiency (Marqués- Aguado and Solís-Becerra 2013).

To sum up, my objective is to create an innovative Didactic Unit based on the use of the feature film *Suffragette* (2015), which makes use of pedagogical translation as a compatible technique with Communicative Language Teaching and key principles for effective L2 learning.

3. Justification, theoretical foundations and methodology

This section is divided into different sub-sections for clarity's sake. The first section is a justification of the tools I have used in my Didactic Unit. The second section refers to the curricular elements of the Unit. The last section explains the methodology of both my research and the design of my Didactic Unit.

In the Justification, I will first describe the advantages of using features film. This will be followed by a brief sub-section called "Reasons to use *Suffragette*: advantages of using films in the EFL classroom" in which I will briefly explain why I have chosen to

use films. After that I will describe the approach I am going to use, Communicative Language Teaching, as well as my approach to Second Language Acquisition. Then I will comment on my other innovative element: the use of translation from a communicative perspective, which several scholars like Duff refer to as pedagogical translation (1989 in Marqués- Aguado and Solís-Becerra 2013). Finally, I will end up the first sub-section with an explanation of collaborative work and Merril Swain's *comprehensible output* hypothesis and how this hypothesis is connected with using CLT and pedagogical translation in the EFL classroom.

In the theoretical foundation sub-section, I will demonstrate how my Didactic Unit is aligned with the Aragonese Curriculum for Baccalaureate. Finally, in the last sub-section, methodology, I will explain my research methodology. In addition, I will briefly comment on the particular methodology of my Didactic Unit.

3.1 Justification of the Unit:

31.1. Reasons to use *Suffragette*: advantages of using films in the EFL classroom

The available literature on the use of films in the EFL classroom is not very specific because it just explains how feature films are motivating for our students. Scholars like Berk (2009), King (2002) and Stewart (2006) explain the reasons why films are more motivating than other materials and can encourage students to speak their minds in the EFL classroom. First of all, these researchers make a distinction between audio-visual materials and feature films and, then, they explain the motivational benefits of this type of materials. Therefore, the reasons I am presenting in this section are very general and will be supported by other, more specific, theories of language learning.

Before exploring the motivational benefits of using films, I want to comment on the concept of motivation. According to Zoltan Dörnyei (1994), motivation is the energy that encourages people to do something, in this case learn an L2. Many researchers have investigated the concept of motivation. The concept of motivation and its importance in learning language started with Howard Gardner's research. He (Arnold 1985 in Dörnyei 1994) focuses on the social factor of motivation, distinguishing between integrative and instrumental. The former refers to the learner's desire to know the culture associated to the L2, whereas the latter refers to achieving goals; it is not a means to an end but an end in itself. This is the start of the research on investigation that some researchers believe that is too focused on the socio-cultural factors and left out other important factors. Consequently, many researchers wanted to incorporate cognitive aspects to the concept of motivation. It is from this research that the distinction between extrinsic

and intrinsic motivation arises. The former refers to the motivation that is external, like passing an exam. The latter refers to enjoying the learning process. Thus, intrinsic motivation can be a potential motivator of the learning process (1994).

Dörnyei (1994) explains that providing *proximal goal setting* is essential to motivate students. This means that teachers have to provide incentives as well as feedback to keep students engaged in the learning process. In order to do this, teachers use tasks, which are meaningful and achievable language activities. Dörnyei proposes the existence of three sets of motivational components that teachers ought to take into account. He speaks of a *course-specific component* where *interest*, *course relevance*, *expectancy* and *satisfaction* are included. The next component is the *teacher-specific component*, which deals with aspects teachers can choose like *methodology* and *feedback*. The last one is the *group-specific component*, which is related with the way the class is structured. There are three different class structures: *competitive*, *cooperative* and *individualistic*. In the first one, students compete with each other. Similarly, in the individualistic structures, there is no group cohesion and students only care about themselves. The last structure, which is the most suited for the CLT approach, involves group-cohesion: students work together to achieve a common goal and help each other. This means that if one wins, all the class wins (1994). I would like to clarify that although my Didactic Unit is not what Kagan refers to as cooperative (1994), it is collaborative. This means that there is pair work and group work in which students work together to achieve common goals. However, the final product is individual instead of being a common product. This decision will be further discussed in sub-section 3.1.3.

The Didactic Unit included in this dissertation uses the feature film *Suffragette* (Gavron, 2015) to develop students' communicative competence, as the language of instruction and communication among the target learners is English. That is, students are expected to communicate in the foreign language. In addition, activities are created following a CLT approach in which students have to make their own learning choices. This means that my Didactic Unit tries to develop not only the communicative competence of my students but also the target learners' autonomy. There are several reasons why I have decided to use a film to teach the L2, which are related to the nature of this type of audio-visual material. First of all, videos are "a much more dynamic medium than a static text or an audio recording" (King, 2002, p. 509), which inherently makes videos more motivating for students. In addition, films are authentic materials and provide students with real instances of language. Finally, films activate the whole brain of the viewer, influencing their levels of readiness.

In so far as the natural characteristics of this type of materials is concerned, films, on DVD or digital copies, are ready-to-use materials that appeal to students just because of their inherent characteristic as authentic materials; films or videos thought with an educational purpose are not appealing or motivating for students, as they are expected to elicit certain prepared responses instead of "bringing language to life" (King, 2002, p.510). This means that videos with an educational purpose are expected to help students analyze details in a self-conscious manner. By contrast, feature films aim at entertaining the viewers and they use living language to convey general meaning (King, 2002). Therefore, films made to teach result in "standardized teaching materials [that] lack a realistic and meaningful context [and] fail to deal with contemporary issues that are relevant to [students'] lives" (King, 2002, 510). As a result, this type of film does not appeal to our students as the context is not relatable to them. By contrast, feature films provide a realistic context that can be relatable to our students, which creates the conditions for meaningful, purposeful communication.

I have chosen this particular film because it is contemporary to my students, as it was released in October 2015, and students tend to be more receptive to contemporary films than to old classics. As King explains, "recently released films are more appealing to students than classic ones" (2002, p.515). King contends that actual films are pieces of living language and are regarded as a break from the monotonous routine students are used to, which is "primarily text-book oriented and test-driven, the focus being on form and accuracy" (King, 2002, p. 510). As I could observe in my Placement period, Baccalaureate students are used to non-significant and grammar-oriented methods, so using films is considered a way to break the routine and catch students' attention. As King explains, "learning English through films compensates for many of the shortcomings in the EFL learning experience" (2002, p. 510)

In addition, "[using feature films] is a refreshing experience for students who need to take a break from the rote learning" (King 2002, p. 510). Furthermore, using actual films wakes students' interest for debating and discussing. This means that using a film provides students with opportunities to interact with a real cultural product. This interaction can lead to debate, which means that students will communicate to express their thoughts and ideas about the film. Feature films are intrinsically motivating because when you are watching a film, you are expected to relax and enjoy the experience. Meanwhile your subconscious mind does the work of analyzing and reacting to this visual stimuli. That is, when you watch a film, at a conscious level you are resting, because you are just expected to enjoy the film. However, at a

subconscious level, your brain is working by making connections between the film and your real experience (Berk 2009).

Additionally, Berk (2009) identifies twenty potential learning outcomes of using films. Among these, films can "inspire and motivate students", "grab students' attention", "generate interest in class" and "improve attitudes toward content and learning", which I have already discussed. Using feature films can also "foster creativity", "build a connection with other students and instructor", "foster deeper learning", "provide an opportunity for freedom of expression", "serve as a vehicle for collaboration", "decrease anxiety and tension on scary topics" and "create memorable visual images" (2009, p. 2). Thus, we can conclude that using films is said to have plenty of benefits for EFL Secondary learners.

Along with this argument, Berk explains that films affect certain cognitive processes that teachers can take advantage of. These advantages are related to the parts of the human brain (how film activates all parts of the brain) and with the brain wave frequencies, which affects our levels of readiness. In consequence, this is also related to motivation and how films affect it, but from a different perspective. According to MacLean (as paraphrased in Berk 2009, p.3), our brain, called *triune brain*, is composed of three layers: the stem or *reptilian brain*, the inner layer or *limbic brain* and the outer layer or *neocortex*. The stem is in our most instinctive part and it performs vital but simple tasks like breathing. The limbic brain is our emotional centre of reaction to external stimuli, which means that it "reacts to videos worth appropriate emotions and long-term memory" (Berk 2009, p.3). Finally, the neocortex controls our rational mind responding to video-clips intellectually. Thus, when we are watching a film, our neocortex absorbs the emotions that the audio-visual stimuli are producing and the sounds that are being registered in our stem brain, producing a logic thought that will provide a deeper understanding of the film, going beyond mere enjoyment or entertainment. This theory can be applied to the entirety of feature films. Nevertheless, depending of the film, the intellectual connections we make as spectators can be more significant than others.

What is more, films and video-clips stimulate both hemispheres of the brain. The left hemisphere is our verbal and analytical part and it processes information, whereas our right hemisphere is non-verbal and spontaneous and deals with our emotions and instincts (Gazzaniga, 1992; Sperry, 1973: Miller 1997 as paraphrased in Berk, 2009). When a person watches a film or any audio-visual material, "the left side processes the dialogue, plot, rhythm and lyrics", while "the right side processes the

visual images, relationships, sound effects, melodies and harmonic relationships" (Jourdain, 1997; Polk & Kertesz, 1993 as paraphrased in Berk 2009, p. 3).

Finally, Berk also states that different types of film activate different responses in our brains. Therefore, it is not the same to watch an action-packed film like *Mission Impossible* (1996) than a thought-provoking film like *Suffragette* (2015). Berk refers to Lenn Millbower's investigation on brainwave frequencies (Berk 2009, p.4). Millbower explains that there are four types of brain waves –Delta, Theta, Alpha and Beta– which relate to different levels of consciousness. Particularly, films can alter Alpha waves, those waves that are more present when we are reflecting and analysing, and Beta waves, which are characteristic of a fully awake and active mind (2000). Thus, depending on the film we use, we can activate either Alpha (though-provoking and reflective films like *Suffragette*) or Beta waves (action-packed films like *Mission Impossible*), ensuring that we have caught our students' attention and they are not "sleeping in Delta or Theta waveland" (Berk, 2009, p. 4). Therefore, using films can improve our students' intrinsic motivation and participation in learning activities.

In consequence, we can say that the available literature on the use of film only refers to film's advantages on students' motivation and participation in the classroom. However, this does not mean that if they are more motivated, they will learn more. In order to connect the use of film with significant learning, I have carried out some research into the principles of SLA, the use of CLT approach for Second Language Learning. In order to connect using films with learning activities, I have investigated the use of translation as a pedagogical tool.

3.1.2. Principles of Second Language Acquisition and the Communicative Language Teaching approach

As I have explained above, the benefits of cinema are connected to motivation (Berk 2009; King 2002; Stewart 2006). However, motivation does not equal language acquisition. In order to ensure that my Didactic Unit contributes to the target students' learning-acquisition process, I have carried out some research into the principles of Second Language Acquisition (SLA) that I have used to design my Didactic Unit.

Acquisition is a long-term process that requires a high exposure to different kinds of input in a variety of different contexts to gradually develop communicative competence (Lightbown 2000). Following Stephen Krashen's (1985) *comprehensible input hypothesis* as well as Lightbown and Spada's *enhanced input hypothesis* (2006), Lightbown explains that learners have to be exposed to rich input. This input has to be slightly more advanced that their actual language knowledge and abilities. In addition to

exposure, students have to notice the input's differences, which means that there has to be a focus on what Michael Long calls *form* (1991 in Lightbown 2000). As a result, input will be fully integrated in the learning activity whereas the feedback will be useful for ongoing communicative activities (2000). H. Douglas Brown explains that students have to use cognitive strategies of retention as well as interaction and feedback for the input to transform into intake, which will be then noticed and acquired (2001).The result of this learning process is the development of students' interlanguage, which is the outcome of the input students notice plus their knowledge of both the L1 and the L2 (Lightbown 2000).

Insofar as communicative practice is concerned, Lightbown claims that students need to practise, which is defined as opportunities for meaningful language and for thoughtful rehearsal of linguistic features of the L2. Within this practice, teachers have to maintain students motivated. In order to engage students, teachers have to set proximal, attainable goals (2000). Students' achievement of these goals will increase students' self-confidence and self-efficacy (Dörnyei 1994). These sub-goals can be translated into communicative tasks, which Rod Ellis has defined as "activit[ies] which require learners to use language with emphasis on meaning to attain an objective" (2001, p. 50, quoted in Brown 2007). This means that tasks are focused on communication, on transmitting a message that has to be applicable to a real-life context. In addition, tasks have to develop both fluency and accuracy, which means that there has to be a focus on form for the input to be acquired (Dörnyei 1994; Brown 2007; Long 1990 in Lightbown 2000). In communicative tasks students are given opportunities to reflect on their own learning processes and styles through the development of learning strategies. In this learning process, teachers are mainly facilitators and guides who help students to be active participants of their learning process and help students develop their own learning strategies (Brown 2007).

The next step of the learning process is giving appropriate feedback to our students. This feedback can take many forms and can be provided by different people. It can be informative or corrective; it can be positive, negative or neutral. Feedback can also be global, if an error affects the communication process, or local, if there is a minor mistake (Brown 2001). In addition, the source that provides the feedback can be varied. In some cases teacher gives feedback to their students whereas in some other cases students peer-review their classmates and give them feedback. This option will depend on the effect we want to achieve. Teacher feedback is more formal than students' feedback, which is used to help students learn from their own mistakes. (Brown 2002; Brown 2001). Brown (2001) explains that for feedback to be effective, the

feedback has to be both cognitive and affective because it reinforces students' response; it is necessary to take into account our students' *affective filter* (Krashen 1985) when we provide feedback to avoid situations like *learned helplessness*, that is a "resigned, pessimistic, helpless state that develops when the person wants to succeed but feels that success is impossible or beyond him or her for some reason" (Dörnyei 1994, p 276). Normally, this feeling is due to past experiences that have shown them that they cannot succeed.

Through the combination of input, practice and feedback, students get to produce linguistic output, which is another influential element on their SLA process. Merrill Swain explains that there are four ways in which output influences SLA (1993). First of all, producing language is an opportunity for meaningful practice of the learners' linguistic resources, which will help them to develop fluency. In addition, producing output raises awareness of knowledge gaps, because when students try to produce output, for example giving an opinion in a debate, they have to reflect on what they want to express and how they are going to express that opinion. When students face this problem, they have three possible solutions: ignoring it, reprocessing the output or identifying the gap, and paying attention to relevant input. There are many ways in which output can be useful for the SLA process. The most useful is when students use their own interlanguage to repair errors, because they are reprocessing their output so as to consolidate their existing interlanguage. However, if the student is not able to reprocess the output in his or her own, the student will identify the gap in his or her interlanguage and pay attention to input and feedback to correct it (1993).

In addition, producing output produces an opportunity for students to test out their language hypothesis to see if they work, developing their critical thinking as well as their interlanguage. Finally, and going back to feedback, output leads to feedback, which can be used for confirmation checks, clarification and corrections. Thus, for students to fully develop their communicative competence, teachers have to provide learners with sufficient opportunities to produce output. In addition, teachers have to push learners to produce output and reflect on their output so as to consider ways of modifying it (Swain 1993).

The EFL teaching approach that is compatible with all these principles is Communicative Language Teaching (CLT). This approach consists on a set of principles about the goal of language teaching, how learners learn a language and what kind of activities are best suited for that purpose. The final goal of CLT is to achieve Communicative Competence, which Jack Richards defines as being able to

use the language for different purposes, as well as being able to make variations on your output depending on the context (2006). According to the CEFR, communicative competence refers to the learner's ability to use languages in all possible aspects to communicate, which implies the use of the four skills (CEFR, 2001, p.110). Hence, the Aragonese Curriculum, taking as reference the aforementioned definition provided by the CEFR states that "*el aprendizaje último de una lengua es que el alumnado alcance de forma progresiva el mayor grado de competencia comunicativa, es decir, que pueda utilizarla para comprender, hablar y conversar, leer y escribir*"((*ORDEN ECD/ 2106 de 26 de mayo,* p. 131721)

The term *Communicative Competence* is also associated to being able to produce any kind of texts in the second language, as well as to repair communication breakdowns (2006). CLT develops communicative competence through interaction: students communicate to express ideas and fill information gaps. They work in pairs and groups to negotiate meaning, as they are producing output and experimenting on how they learn second languages (Richards 2006). In order to do this, teachers can use tasks as Ellis and Brown define them: meaningful activities with a functional purpose set in a real-life context (Ellis 2003; Brown 2007).

CLT also supposes an exchange of the roles of teacher and students. In contrast to traditional classroom roles, in CLT lessons students are active participants in their leaning process through meaningful activities in which they produce output and reflect on their learning process. Meanwhile, teachers are no longer the controllers of the classroom. Instead, teachers are guides, monitors and facilitators of the students' learning process (Richards 2006). Finally, since CLT is concerned with using real-situation contexts, Richards argues that materials have to be either authentic or seem realistic, because real materials provide both cultural information and exposure to real language. In addition, authentic materials are more relatable to our students and encourage students' creativity (Richards 2006).

In conclusion, the Didactic Unit proposed in this dissertation has been based on Lightbown's thoughts on SLA about input exposure, communicative practice, and feedback and output production. The finality of this process is to develop the target students' interlanguage and their communicative competence. To this end, my Unit uses a CLT approach, as Brown understands it. My Didactic Unit focuses on speaking and listening activities due to the specific characteristics of the second of Baccalaureate group: a class of advanced learners with a good command of writing and reading that need to develop their speaking skills. As Richards (2006), Brown

(2001) and Swain (1993) suggest, my Unit uses collaborative work in order to develop the aforementioned objective of developing communicative competence.

3.1.3. The importance of Collaborative work in speaking

Brown (2001, 2002, 2007), Swain (1993) and Richards (2006) remark on the use of pair work and group work to develop the communicative competence of our students. However, pair and group work can refer to either cooperative work or collaborative work, which is not the same. Brown explains that these two terms differ on the structure and organization of the groups. Both cooperative work and collaborative work are learner-centred but cooperative work is much more structured than collaborative work. For example, in cooperative groups, each member has a role to fulfil, whereas in collaborative groups there are no roles explicitly assigned.

Since my Didactic Unit uses collaborative work, let me briefly explain the characteristics of a successful collaborative group. In the first place, collaborative groups and the tasks they will do have to be thoughtfully planned. These groups are not to be randomly assigned, instead the teacher must arrange students according to their proficiency levels. With this, the teacher makes sure that students will be able to help each other to negotiate meaning and achieve their sub-goal, which is the completion of a task. This negotiation of meaning will help students to develop their social skills, so in a successful collaborative group there has to be interaction, debate and negotiation of meaning. As a result, students develop a *positive interdependence* because they depend on each other to learn and complete the task (Swain 1993).

Brown (2001) and Swain (1993) recommend activities that involve a debate or some sort of discussion because this allows students to interact and reflect on their output. Therefore, they negotiate meaning as they interact, reprocessing and modifying their existing knowledge to correct errors in their interlanguage.

As I have already stated, my Didactic Unit follows the principles of SLA and CLT such as input enhancement and using communicative tasks (Lightbown 2000 and Richards 2006) using collaborative groups for task completion. The Unit aspires to developing students' communicative competence. Instruction has been planned around tasks designed to create debates on women's situation at the beginning of the Twentieth Century, the film's topic. Furthermore, in order to develop students' Communicative Competence following a Task-based approach, instruction revolves around the use of a pedagogical translation activity. This activity, essential to the Didactic Unit, will be referred to as *writing and dubbing workshop*. In the next section I will explain the reason behind the statement that translation is communicative, a claim

that finds its support in researchers like Duff (1989 in Marqués- Aguado and Solís-Becerra 2013) and Hurtado Albir (2001 in Marqués- Aguado and Solís-Becerra 2013).

3.1.4. Reinstating Translation: pedagogical translation and the use of subtitles in the EFL classroom

Translation has not been a popular resource in the language classroom since the Grammar-Translation method. However, in the 1990s some researchers like Duff, in his article "Translation" (1989), and Hurtado Albir, in *Traducción y Traductologia* (2001) carried out some studies on using translation as a pedagogical tool. As a result of literature such as this, translation has started to be considered beneficial for language learners. These researchers argue that translation can play an important role in CLT, which means that translation can be a communicative activity. In addition, they claim that learners use translation automatically when they are learning an L2, so teachers should take advantage of this phenomenon to help students notice language features (Marqués-Aguado and Solís-Becerra 2013).

Research has proved that there are different types of translation. If translation is an end in itself, this translation is called *commercial translation*. However, if translation is a means to an end, it is a tool. Taking into account this distinction, Martínez uses the term *pedagogical translation* (1997 in Marqués-Aguado and Solís-Becerra 2013). This means that translation is instrumental, a tool to improve students' proficiency in the second language. Atkinson states that cross-linguistic comparison is the best way to use the first language (L1) in the second language (L2) classroom (1987 in Marqués-Aguado and Solís-Becerra 2013). This is due to the fact that students learn by making a contrastive analysis between the L2 and their L1 (in Marqués-Aguado and Solís-Becerra 2013). Jennifer Lertola (2012) contends that translation can be used to make students focus of form and help them notice language features. As students create associations between their L1 and the L2, they will notice the input that will become intake. Thus, translation is a way to enhance the input that students receive which, according to Lightbown and Spada (2006), helps students to notice language features. Marqués-Aguado and Solís-Becerra (2013) also speak of the benefits of contrastive analysis to learn an L2. Among these benefits, they include fostering participation among students and reducing their anxiety levels as they are using a familiar tool to learn, their L1. In addition, they claim that by using translation students also enhance their knowledge of the L1.

The previous educative law, the LOE, in its annex about foreign languages in Secondary education, refers to contrastive analysis between languages as a way to

enhance input and make students more knowledgeable about both their mother tongue and the foreign language. In its third part called *"conocimiento de la lengua"*, the curriculum establishes that the starting point for learning to use the foreign language accurately and appropriately includes all type of situations that can foster the inference of language usage rules such as the use contrastive analysis (*ORDEN ECD/ 2007 de 1 de junio*, p. 201). That is, learning what similarities and differences exist between two languages so as to improve their knowledge about both languages (Ellis 1994). Since the LOMCE is an improvement of the LOE, it can be inferred that using contrastive analysis, and its tools like translation, is still possible within the curriculum.

Researchers like Duff and Hurtado Albir claim that translation is a communicative activity, or task (Richards 2007), because its main aim is to help people communicate with each other. They state that languages' main purpose is to communicate, so when someone learns a language the main objective is to be able to communicate in that language (Marqués-Aguado and Solís-Becerra 2013). Supporting this argument, the Common European Framework of Reference of Languages (CEFR, 2001) refers to translation as a mediating activity. The CEFR considers that learners have to carry out communicative activities because the main objective of learning a language is to develop their communicative competence. Therefore, they must use communicative strategies. The CEFR states that there are different types of communicative strategies (i.e. communicative activities): reception activities, production activities, interaction activities and mediation activities. Thus, considering translation as a mediating activity, they consider it as a communicative activity to connect different people with different languages (Marqués-Aguado and Solís-Becerra 2013; Cuéllar-Lázaro 2004). This means that teachers may use translation as communicative strategy within a CLT approach in order to develop their students' communicative competence as well as their grammatical competence.

Cuellar-Lázaro (2004) believes that translation can be a communicative tool, a part of a CLT approach. In order to be effective, the material used has to be authentic material. She links translation with the curricular competence of *learning to learn* (2004), because translation involves three factors: need, search and evaluation (Lertola 2012). *Need* refers to the necessity to understand the text to achieve their purpose. *Search* and *evaluation* are cognitive processes; in *search*, students look for the meaning of the words; whereas in *evaluation* students reflect on the lexical items and the context to choose the most appropriate and suitable translation.

Regarding the use of subtitles, Lertola refers to audiovisual research studies on the benefits of using subtitles to watch films in the L2. Both Lertola (2012) and Berk (2009) refer to Mayer's multimedia theory to explain the benefits of subtitles. Mayer claims that the simultaneous involvement of the acoustic and visual channel can enhance learning, as it helps memory retention (2001). To this idea, Lertola adds that authentic videos can be challenging for language learners due to the lexical items films use. Thus, including subtitles, preferably intralingual (i.e. in the same language as the film) can help students to understand the audiovisual texts better (2012).

My Didactic Unit uses both subtitling and translation. They film *Suffragette* (2015) is played with subtitles in English to help students to understand the film's language. In addition, it uses translation as a pedagogical tool because students are translating the scrip of the film, which is an original material. Thus, the emphasis is not on the translation itself but on the development of students' proficiency in the L2. Translating is a way to enhance the input by making students do a comparative analysis between their L1 and the L2.

In the next section, I will demonstrate how my Didactic Unit is aligned with the Aragonese Curriculum for Baccalaureate, explaining how the Unit contributes to achieving specific general objectives that will be mentioned in the next section. In addition, I will explain how I use what the curriculum calls cooperative learning in my Unit, explaining the difference between cooperative and collaborative.

3.2. Theoretical foundation

The curriculum states that our education is a competence-based model, composed of competences (skills, attitudes and knowledge), because this type of education fosters significant learning. This means that the learner links what is being learned with real situations of his/her life, as this learning is focused on being functional. In order to achieve this objective, the curriculum encourages teachers to use an active methodology in which students become the center of their own learning-acquisition process and the teachers become guides and monitors of the student's progress, providing scaffolding and different types of feedback. My Didactic Unit has been designed to help students to develop attitudes and skills, using what they already know to activate learning. They will communicate their ideas to their peers in the foreign language, an important objective of the curriculum[1], making a functional use of

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[1] General Objective of Baccalaureate f)" *expresarse con fluidez y corrección en una o más lenguas extranjeras*" (*ORDEN ECD/ 2106 de 26 de mayo, p 5*).

language. This is due to the fact that the Unit uses a real communicative situation (sharing thoughts, ideas and debating them), thus increasing our student's interaction.

On several occasions, the curriculum highlights the importance of cooperative learning in the section of methodological principles of Baccalaureate and in the social and civic competence (*ORDEN ECD/ 2106 de 26 de mayo).* I would like to clarify that what the curriculum refers to as cooperative is not Kagan's definition of cooperative work. Nevertheless it is important to highlight that the curriculum does not specify what cooperative learning entails. This type of learning has several advantages: (i) groupings contribute to the principle of attention to diversity, as the groups are made of different types of learners; and (ii) pairings and groupings result in students becoming more autonomous, as they organize the groups, developing their social skills, and they learn as they are sharing and working with their peers. All these advantages foster their creativity and entrepreneurship's spirit, which is both a general objective of Baccalaureate and one of the Key competences that every subject has to contribute to.

This Didactic Unit is designed to be implemented in collaborative pairs and groups, as learners face tasks that challenge them to be creative and take the initiative. Students' learning is based on discovering and sharing. Moreover, they work with ICTs, another element that is highlighted in the curriculum, as it contributes to the development of their Digital competence, which will be explained and commented on as part of the critical comment of the Didactic Unit, in the next section.

Apart from the more pedagogical or teaching-related aspects, the curriculum also puts an emphasis on education in values. As the curriculum states, education needs to be in *"valores inherentes al principio de igualdad de trato y no discriminación"* (*ORDEN ECD/ 2106 de 26 de mayo,* p. 1). That is, the education provided during this stage has to foster equality as opposed to discrimination. In addition, the curriculum claims that education has to foster gender equality. This means that education has to promote the effective equality of rights and opportunities between men and women (*ORDEN ECD/ 2106 de 26 de mayo*). These principles are regarded as cross-curricular elements, which means that all subjects should contribute to them at the same time and, at the same time, by putting into practice what the curriculum calls "*la interrelación de los aprendizajes*" *(ORDEN ECD/ 2106 de 26 de mayo*, p. 15).

The Aragonese Curriculum states that it is important to prepare the learners to integrate what they learn in each subject and along the subjects, so that they can apply this knowledge in diverse contexts (*ORDEN ECD/ 2106 de 26 de mayo*). In order to achieve this objective, the curriculum advises to create tasks that go beyond the

classroom content (*ORDEN ECD/ 2106 de 26 de mayo*). This means that education should include real topics and issues instead of just dealing with academic contents. My authentic material is a film that can educate our students in values of gender equality, as it deals with women's fight for the right to vote, and it has been thought to be done in connection with the teacher of Spanish history of the School it is going to be implemented in, so as to delve into these topics connecting two cultures (British and Spanish). This will attend to Stage Objective h: "*Conocer y valorar las realidades del mundo contemporáneo, sus antecedentes históricos y los principals factores de su evolución*" (*ORDEN ECD/ 2106 de 26 de mayo*, p. 5), This objective is later described as the knowledge and reflection of our historical past to avoid the repetition of intolerant situations (*ORDEN ECD/ 2106 de 26 de mayo*).

In conclusion my Didactic Unit is aligned with the Aragonese Curriculum for Baccalaureate because it aims at developing a series of the stage's general objectives. In addition, it uses pair and group work as part of the unit's methodology. In the next section, I explain in detail my dissertation's methodology: the procedure I have followed to design my Didactic Unit. I also include a brief description of the methodology to implement my Unit.

3.3. Methodology

When I started to write the present dissertation, I had a meeting with the Secondary teacher that is going to implement my Didactic proposal at IES Élaios, Fernando Yarza. Thus, this Unit has been created to fit a particular group of Baccalaureate students of the I.E.S Élaios. This group is used to working with films and they find it quite motivating. The teacher claims that using film has helped students to turn input into intake as they relate what they learn with the film they have seen. The teacher explained to me that he wanted students to develop their speaking and listening skills, and told me that he wanted to do so by dealing with the topic of female franchise, because the Didactic Unit is going to be implemented as part of a multi-subject project. The teacher of English and the teacher of Spanish History have decided to collaborate with the aim of raising students' awareness about the importance of gender equality. Consequently, these teachers not only aspire to teach their subjects but also to intertwine students' learning, giving learning about the issue of gender equality a social dimension.

After some consideration, and as has been already mentioned, we decided to use the film *Suffragette* (2015) because it is a current film that deals with women's fight to achieve the vote in the United Kingdom. Thus, it is an original English language

material, which suits the English classroom, and it deals with an historical topic that is part of the general objectives of Baccalaureate. After that, we decided that the film would be seen in the English classroom and that it would take two lessons to watch it. So the teacher of Spanish History agreed on exchanging his class for another English class, so that students could watch the film in one take. With this decision, we wanted to ensure that all the class would see the film. After that, we decided on particular points of discussion that they could exploit in the classes.

Accordingly, I started to design my Didactic Unit in backward design style. This mode of syllabus design consists of, in the first place, identifying the learning outcomes that need to lead to meaningful learning experiences. Once the objectives of the Unit have been identified, the materials and the methodology to use are selected (Richards 2013). In this case, the material selected is the film and the activities that have been designed under the supervision of Mr. Yarza. I decided to use this type of design because it provides a basis for the organization of the learning activities. In addition, using backward design makes learning an observable and measurable behavior because the objectives of the learning experience are explicitly stated. Therefore, you can observe students to check their progress. As a result backward design makes easier to asses students' performance in the L2 (Richards 2013).

I use a TBLT, a task-based approach to design instruction in the Didactic Unit as per the recommendations of my my inservice supervisor, the teacher who is going to implement the lesson. TBLT consists of using tasks (i.e. meaningful activities in which students use real language and are linked with real world situations) as the basis for language learning. TBLT is characterized by developing communicative competence through tasks, which imply a focus on meaning, some kind of gap students have to fill in. In addition, a task involves any of the four language skills and any cognitive process. These tasks are carefully designed and their objectives are very specific (Brown 2007; Skehan 1998). However, the phases of Willis's model for task-based instruction (Willis 1996 p. 52 in Skehan 1998) are not covered in one single lesson but a few of them, as we will see in section 4 of the dissertation.

The way the TBLT has been organized answers to an eclectic approach that meets these students' particular needs. The use of an eclectic approach responds to what Kumaravadivelu calls "pedagogy of particularity" (in Brown 2007 p. 44). Kumaravadivelu believes that we are in an era where no method is correct, which is called the post-method era. He claims that we need an alternative to methods and he proposes a macrostrategic framework that teachers have to take into account. The key

assumption on which this framework is based is that language learning is context-specific and this framework has three principles. The first principle is *particularity*, which means that learning is context-sensitive. The second principle is the principle of *practicality* and refers to the need to carry out action-research. The aim of this piece of research is to unite teachers and theorists so as to improve learning theories, making them more relatable to the real experience. In addition, this action-research may improve not only theory but also practice because this research provides practice with a more theoretical basis. The last principle, *possibility,* refers to paying attention to the social and political consciousness of students when you are designing your method. Thus, each teacher starts using the macrostrategic framework and, then, designs their own micro-strategies to meet the particular needs of the context in which the learning is taking place (2006).

My Didactic Unit is aligned with the methodological specifications given by the Aragonese Curriculum for Baccalaureate. The curriculum specifies that the learning methodology has to foster greater participation and commitment of students. The curriculum adds that these methodologies have to generate more thorough and significant learning that makes easier to transfer the acquired knowledge to heterogeneous contexts (*ORDEN ECD/ 2106 de 26 de mayo*). My Unit's eclectic approach makes it possible to foster students' participation in and commitment to their learning process. This film about female franchise is a collaborative project between two different subjects. This makes possible to make learning significant and thorough. Therefore, the unit becomes more communicative because the tasks are communicative tasks in which students can use real language in a real context.

The curriculum also establishes that learning has to be curricular, adapted to the students' and the education stage, as well as to the new social needs of the context. My Didactic Unit is aligned with the Aragonese Curriculum because it follows the specific objectives of the subject "*Primera Lengua Extranjera: Inglés*" (*ORDEN ECD/ 2106 de 26 de mayo, Anexo 1*). The Unit's main objective is to develop the communicative competence of the students in the L2. The Unit uses an eclectic method and a CLT approach as well as collaborative groups to achieve the Unit's objectives.

In the next section, I explain in detail my Didactic Unit, which is based on using the film *Suffragette* (Gavron, 2015). I explain the specific characteristics of the chosen group of second of Baccalaureate, highlighting their weaknesses and strengths. Then, I describe and justify all the lessons of my didactic unit using the theories and authors I

have used in previous sections. After that, I explain how this Didactic Unit contributes to the curricular key competences. To end, I will explain the assessment that I have designed for this particular Didactic Unit, the syllabus, the objectives and evaluation criteria of the Unit.

4. Didactic Proposal

This Didactic Unit (Annex 4) has been proposed for a specific group of Baccalaureate students that are used to working with films. It is mainly focused on the speaking and writing skills, though some listening skills are also expected to be developed as they watch the film and students interact in English. Reading is probably the skill that is less developed, but this meet the needs of this specific group of students. They develop their communicative competence through the use of tasks, which are activities in which learners have to use meaningful language in a functional way (Ellis 2003; Richards 2006). The development of the speaking skill is mainly achieved through debates about the film, because debates encourage students to develop their speaking skill (Brown 2001). Students' reading skills can be improved primarily through the final investigative task and students' reading skills are part of student's autonomous work at home. This is due to the fact that this specific group has problems communicating in English, because they tend to speak in Spanish, their mother tongue. This group of 26 students has problems with speaking but they have a very advanced reading level. Their listening skill is highly developed and they have a good command of lexical and grammatical items that they have acquired through a 3Ps approach. Therefore, this group needs to develop their production skills, writing and speaking. That is why the main task of this Didactic Unit is a *speaking and writing workshop*.

Before describing my Didactic Unit, I want to clarify that my teaching methodology is eclectic because it relies on specific microstrategies (Kumaravadivelu 2006) that my mentor Secondary school teacher has found useful, specifically the use of pedagogical translation. This eclectic method is TBLT because it has the three phases that Willis's model for task-based instruction includes: pre-task, task cycle and language focus (Willis 1996 p. 52 in Skehan 1998).The pre-task stage consists of the first two lessons where students' schematic knowledge about women's fight for their rights is activated. In addition, in the second, third, fourth and fifth lesson, the film acts a way to expose students to language samples. Then, there are some tasks to focus on form along these lessons, that is on the grammar used to discuss about female's rights. After that, in the task cycle, we have the task itself, which is a writing workshop that provides an opportunity for language use. The final part of the task, the post-task,

includes a focus on language form that is achieved through a final investigation project (Lesson 7 of the Unit).Following the CLT approach, the Didactic Unit attempts to develop the students' communicative competence through tasks in which they have to use language to express their opinion (Richards 2006; Brown 2006). My Didactic Unit is composed of seven lessons, the lesson plan templates are added as Annex 7. It needs to be noted that, two of these lessons will be dedicated to watching the film in class.

In the next paragraphs I am going to describe the lessons that composed the Unit. The materials are included as Annexes 4, 5 and 6. In the first lesson (Annex 4 *Powerpoint* slides 1-16), the first thing to be done is to explain students what they are going to see, how they are going to see it and what is expected of them, which is included in annex 2. It is essential to make students aware of their learning process, so as to motivate them in the consecution of the tasks. Therefore, I think that explaining the expected objectives to students will increase their motivation. This is due to the fact that Dörnyei contends that efficient teachers make sure that students know the purpose and the significance of the activities they are going to do (1994). Then, there will be a series of questions designed to check students' previous knowledge about the topic as they are introduced to it. This Q&A type of exercise is designed to activate students' schemata and ease them into the topic in a more dynamic way, instead of starting with a presentation as these students are used to. After these question-type introduction students work collaboratively, in pairs, to fill in an organizer about women's rights at the beginning of the Twentieth century (Annex 4 *Powerpoint* slide 9). The aims of this activity is to make students interact with their partners in the target language, developing both their listening and speaking skills.

After that, the teacher will briefly explain what the situation of women's rights today is and what it was during the Industrial Revolution, which is the period in which the film is set. The aim of this explanation is to ensure that students have sufficient knowledge of the topic and familiarity with the lexical items in English to enjoy the film. Finally, in this lesson, and in order to check students' understanding of what they have seen throughout the lesson, there will be a fill-in-the-gaps exercise that makes students think about grammatical points as well as specific vocabulary that they will use throughout the Unit as well as in the final task.

At the beginning of Lesson 2 (Annex 4 *Powerpoint* slides 18-25), students will do a questionnaire to activate their schemata and levels or readiness, remembering what they have been discussing in the previous lesson. This questionnaire will be

handed to the teacher who will redistribute them, so they are corrected by students, taking into account the *Powerpoint* presentation that students can use (Annex 4). This may give relevance to a peer-review or feedback method (i.e., informational) instead of using a corrective or controlling teacher-student feedback. This is due to the fact that the teacher's style (including methodology and feedback) plays an important role in students' motivation and can affect them in a negative way (Dörnyei 1994). After doing this exercise, the teacher will introduce students to the film and the characters, so they can fully enjoy the screening of the film. The teacher will also play the official trailer, which is included on a hyperlink in a photo, to grab students' attention (Lertola 2012, Berk 2009, King 2002, Stewart 2006).In addition, Berk explains that introducing short videos at strategic points is useful to re-engage students and make them pay attention (2009). To end the class, students will participate in a *Kahoot*! test about what they have seen in Lessons 1 and 2. As Berk contends "classroom exercises need to extend these [digital, multitasking] capabilities they [students] already possess" (2009, p. 6). Our students are used to using technology on a daily basis, so teachers should take advantage of this reality and help them to use ICTs as part of the classwork.

As I have already mentioned, students will see the film in class during Lessons 3 and 4. I have decided to screen the film in class to make sure that students really watch the film. It is essential to see the film and not just the trailer, which they will have seen in class. I think it is important for them to watch it mainly because it will make them think about an important topic (equality between men and women) that is still a concern in our society. This topic is so relevant that, as has been explained above, is included in the Aragonese Curriculum for Baccalaureate: "se impulsará el desarrollo de los valores que fomenten la igualdad efectiva entre hombres y mujeres […] y de los valores inherentes a principios de igualdad de trato y no discriminación" (*ORDEN ECD/ 2106 de 26 de mayo*, p. 13). Champoux claims that films can be used as teaching materials with several purposes (1999, p. 209). Among these possible functions, there is the use of films as a case study, which is the one I have opted for. As Champoux contends, "films with a solid plot and coherent story […] present material more dramatically and engagingly than a print case" and they may "help [to] develop the students' analytical skills, a curricular objective of this educative stage" (1999). Thus, using the film as a case study can contribute to the learners' integral development as critical thinkers. In addition, this Unit is going to be imparted in conjunction with the subject of Spanish History, so as to delve further into the topic, as "films portraying earlier periods can help show aspects of organizational behavior or management during an earlier time" (Champoux, 1999, p. 212).

Regarding the screening of the film, I will use intralingual subtitles, which means that the film will be played in English and the subtitles will also be in English. Many scholars have researched the possible benefits of both intralingual (i.e. within the same language) and interlingual subtitles (i.e. from one language to another) in teaching and learning languages. Richard Mayer's multimedia theory explains that "the simultaneous involvement of the acoustic and the visual channel enhances learning and helps memory retention" (Mayer 2001 in Lertola, 2012, p. 63). The results of these studies have been quite encouraging. Thus, using subtitles will help students to acquire vocabulary and knowledge about the film and its topic. Subtitling in the L2 functions as a way of input enhancement because it enhances specific features of the language. This is due to the fact that subtitling helps to make lexical and grammatical features more salient so that students can notice them and turn them into intake that can allowed them to acquire the input (Lightbown and Spada 2006; Lightbown 2000).

In Lesson 5 (Annex 4 *Powerpoint* slides 27-30), the focus is on debating the film that students have just seen. Students will return to the organizer of Lesson 1 so as to complete it. Then, they will discuss their findings in small groups of three or four people. In order to attend to diversity and form heterogeneous groups, students will not choose their groups; instead the teacher will make them (four groups of four and three groups of three). In each of the groups, there will be a student with high skills, two/one medium students and one student with a lower ability. The differences between the members of the group will not be diametrically opposed, as this will difficult interaction too much so as to render this activity ineffective. The majority of the class will be dedicated to this task, as it aims at developing both their speaking and writing skills. At the end of the class, students will be introduced to the *speaking and writing workshop*.

In this workshop, students will translate a piece of the film's original script into Spanish and then they will dub the clip. This way, students are expected to focus on language form so as to translate the script accurately. Thus, translation works as a task that helps to enhance input, which will help input to be acquired (Lertola 2012; Lightbown and Spada 2006). This workshop will be done as autonomous work and class work. There are five clips extracted from the film, of two minutes and a half, approximately, which deal with different right or subtopics: women's working conditions, Emmeline Pankhurst's speech, sexual harassment and abuse at work, women's rights over their children and ethic debate "I uphold the law".

The selected clips will be chosen by the groups at random: each clip has a colour assigned[2] and each group will take a piece of coloured paper out of a bag to decide what clip they will be working on. As homework, they have to read the Spanish script and watch the clip, which they will find in the existing class blog. As may be observed, this lesson does not respond to a traditional P-P-P approach. Instead the whole lesson is a task, because the language students will use is meaningful and students use it in a functional way (Richards 2006). This Lesson (5) will be one of the few lessons in which they have to do homework. I decided to introduce homework to allow them the opportunity to reflect about their learning process so that they can become more autonomous. For this reason, I have called homework "Autonomous Work". Students only have to watch the film clip their groups have been assigned. Then, they have to read the original script once. The finality of this work is to help them with the translation process and to understand the communicative situation so as to make learning more significant.

In Lesson 6, students will do the writing workshop in their respective groups. They develop their speaking skills as they debate on how to translate things, creating individual dubbing of the clip and recording it on *voicethread*. Students will develop their reading skills as they have to read the scripts and understand the clip's content in order to write a suitable translation. Students will correct another student's script using a cheat sheet, where they have the correct translation (Annex 5).They will also develop their listening because they have to pay attention to their group, as they learn by sharing and by doing. And, they will develop their writing skill because they have to write an individual final script and correct another student's script.

I decided on this type of writing workshop because of the existent favorable research towards using both intralingual and interlingual translation as a language teaching and learning strategy. Lertola (2012) explains that when students are translating a script, they are not simply watching and listening to the film. Instead, they are interacting with the film as they are translating the source text (English) into the target language (Spanish). Therefore, translating the script makes the activity more interactive for students and it is a way to enhance input. This is due to the fact that students have to understand the language and its pragmatic dimension to be able to translate it, which makes them notice the input. This noticed input is likely to become intake (Lightbown and Spada 2006; Lightbown 2000; Lertola 2012).

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[2] Women's working conditions (red), Emmeline Pankhurst's speech (blue), sexual harassment and abuse at work (light yellow), women's rights over their children (violet) and ethic debate: I uphold the law (grey).

This workshop can be considered a language task, because it implies the three factors involved in the creation of a construct: "need, search and evaluation" (Lertola, 2012, p. 63). The first one refers to the motivational component of the task, as learners need to understand both languages while translating their script to convey its original meaning. There is a search (part of the cognitive dimension), as students have to look for the meaning of unknown words in order to write an accurate and appropriate translation. As the other part of the cognitive dimension of translating, there is an evaluation of the process; students have to choose the appropriate word or expression for the appropriate context, since one word can have different meanings depending on the register and context you find it in. It also develops our students' sense of entrepreneurship and creativity, as the group has to self-manage their workspace and make decisions about the translation.

At the end of the lesson they will hand in their final individual products (their scrip translation), so that other students can correct it. When they correct each other they will develop their critical thinking. Being able to think in a critical way is one the general objectives of the Aragonese Curriculum for Baccalaureate (*ORDEN ECD/ 2106 de 26 de mayo*). In order to make sure that students have developed their critical thinking as well as their communicative competence, they have to write a brief commentary on how they have given a particular mark to their partner's written production. Furthermore, this reinforces the addition of new methodological elements related to writing as a process and not just simply as a product. Students participate in every aspect of the writing process. While students are working with language, they are reflecting on their use of language, which may help them to improve their communicative competence (Richards 2006). This reflection will be taken into account for the evaluation process.

At the end of Lesson 6, students have the weekend to work collaboratively writing a brief summary (two to five pages) on the topic they have been assigned for the workshop. The purpose of this summary is to express their ideas about a certain topic using the film as support. In addition, the summary is a way to make students speak aloud and share their knowledge with their other classmates. In addition, students can learn from their peers as they share their knowledge with their classmates (Swain 1993). Learners will develop their research skills, as the Baccalaureate curriculum states in general objective j (*ORDEN ECD/ 2106 de 26 de mayo).* Students are also expected to do a brief oral presentation to share their knowledge with the rest of the class. Finally, the groups will hand in their written assignments (one per group) when they do their oral presentations on it. The written pieces will be read by the

teacher to make sure that students have developed their writing skills following the specific evaluation criteria established for this task (Annex 3). Once they are corrected, a magazine-like format will be created using the tool *Canva*. Consequently, there will be a tangible final product that students can read in order to know more about the topic and that will show students' acquired knowledge about the topic (Richards 2006).

Regarding the curricular key competences, my Didactic Unit contributes to all of them, as all subjects in Baccalaureate should do. It is especially relevant the Unit's contribution to the communicative competence ("*competencia en comunicación lingüística*") as English is a language. With my eclectic CLT methodology students will develop their communicative competence because the activities are designed to make students use language meaningful; for example giving their opinion about the topic and commenting on the translation process. This language will be used in a realistic context, which is participating in a debate about a certain topic, contributing to the development of their communicative competence (Lightbown 2000; Richards 2006).

The Didactic Unit poses a series of questions to our students related with the film *Suffragette* (2015) and the topic of women's fight for equality throughout history. These knowledge gaps will be answered as the Unit advances by means of debates and the creative writing workshop. The proposed Unit does not deal with grammar in a deductive way, because there is no grammatical explanation. Instead students learn grammar in an inductive way. For example, students have to use the past simple and the appropriate modal verbs when they talk and write about women's past situation. This means that students are using and learning to use the grammar as they express their ideas. Therefore, students will learn to use grammar as they use it to speak and write about the film (Brown 2001).

Insofar as the mathematical competence and basic competence in science and technology ("*competencia matemática y competencias básicas en ciencia y tecnología*") are concerned, the Unit does develop the learners' critical and logical thinking, as the Unit proposes a series of problems to solve, fostering students' creative thinking. As the Aragonese curriculum describes, this competence refers to the fact that learning English fosters problem-solving techniques and develops critical thinking through the use of tasks (*ORDEN ECD/ 2106 de 26 de mayo).* Thus, the Unit poses a series of question about women's situation in the Twentieth Century and the tasks aim at answering these questions. These will be resolved through watching the film, debates and with the final investigative task.

My Didactic Unit develops the digital competence ("*competencia digital*") because the digital competence is part of the Communicative Competence (*ORDEN ECD/ 2106 de 26 de mayo)*, as a major part of communication is done by digital means. Since this is a foreign language classroom, students simultaneously develop the digital and the communicative competence by means of using ICTs. Students have to use *Prezi* or *Google Slides* to create their presentations. In addition, they learn to use *voicethread* to record their dubbings, which they have to upload to the class blog.

With regards to the competence of learning to learn ("*competencia de aprender a aprender*"), my Unit fosters this competence through peer-evaluation, which makes students think and reflect about their decisions. Brown highlights that peer-feedback can be beneficial to develop students' communicative competence because they can develop their communicative competence as they share their opinions and ideas (Brown 2001). Furthermore, the use of self-assessment sheets helps students to reflect on their learning process and on which learning strategies work better for them. As the Aragonese Curriculum explains, this self-assessment will help them to become autonomous learners (*ORDEN ECD/ 2106 de 26 de mayo*). Moreover, collaborative work also helps to develop this competence, as students learn from their classmates, re-structuring their interlanguage with the help of the group (Swain 1993). They work, both in groups and autonomously, to achieve their goals. This work has the additional benefit of making students mature and becoming more mature because the Unit makes students active language learners as they are made responsible of the development of their learning process.

As a result of using a film, a cultural product of the Anglo-Saxon culture, my Unit contributes to develop the social and civic competences ("*competencias sociales y civicas*"). This is due to the fact that students learn from the customs of another culture through its cultural apparatus. Working in heterogeneous groups may encourage students to be tolerant towards other cultures and ideas. Students are required to understand their classmates and reach agreements with them to be able to work harmoniously and achieve the final product.

Moreover, using *Suffragette* (2015) develops the competence of cultural awareness and expressions ("*competencia de conciencia y expresiones culturales*"). It is because of the type of film and its thought-provoking nature that the Unit contributes to the development of a critical attitude and understanding of the target's language cultural products, which in this case is English. In addition, language is linked with culture, so English language is connected to the anglo-saxon culture. Therefore, as

students learn to use language correctly in a real life context, such as a debate, they may learn about cultural questions like politeness and debate rules.

To end with the key competences, my Didactic Unit contributes to the competence of sense of initiative and entrepreneurship ("*competencia de sentido de iniciativa y espíritu enmprendedor*") because it has been designed using a CLT approach, as the main goal is to develop the communicative competence. This means that learners are required to be active participants in the learning activities (Richards 2006). The student is regarded as the centre of their learning-acquisition process. This leads to the importance of the learning activities and the evaluation of the learning process. The traditional student and teacher roles change and the teacher becomes a guide of this learning process, monitoring students and providing different types of feedback and scaffolding. The new role of the teacher motivates students (Dörneyi 1994). Learning by doing is also motivating for our students. In addition, Students can learn as they share in groups in an environment with a sensibility to attention to diversity. Besides, the two final tasks give students some freedom in the process of creation and production, as students have only pre-determined the topic and the type of composition they have to produce. However, students can decide how to present their work and they are free to use different formats. These tasks lead students to learn to plan, to take decisions, to be critical and to be creative in their future educational and professional endeavors.

The objectives and contents of this Didactic Unit (Annexes 1 and 2) have been specified taking into account the Aragonese Curriculum for Baccalaureate. The contents are organized into four main groups that make reference to the four skills and are called: *Bloque 1: comprensión de textos orales, Bloque 2: producción de textos orales, Bloque 3: comprensión de textos escritos Bloque 4: producción de textos escritos*. Within each group, there are six types of contents, which can be seen in Annex 1. The specific objectives of the Didactic Unit have been formulated following a mixed syllabus that is more suitable for a CLT approach than a traditional structural syllabus (Finney 2002).

Annex 3 contains the evaluation criteria for the Unit, unpacked from the curricular evaluation criteria for second of Baccalaureate, which has been adapted from the indicators, which in the curriculum are called *estándares de aprendizaje evaluables*. After that, Annexes 4, 5 and 6 include all the printable materials for the Unit: a *PowerPoint* presentation and some handouts (scripts and their cheat sheet as well as a handout for the last task). Then in Annex 7 all the lesson plan templates for

the Didactic Unit are detailed. Finally, Annex 8 contains all the tools of assessment for the Unit.

The evaluation will not include a final test because this assessment is done to show development. In addition, the evaluation is done to measure students' development of their communicative competence (Hedge 2000). Both teacher and students will evaluate the scripts and the oral presentations. Besides, students will do a self-assessment at the end of each activity that the teacher will be able to see at the end of the Unit. In addition, at the end of the lesson students will evaluate the Unit through *Google Forms* (Annex 8). The teacher will also evaluate the students' attitude and performance in class and their final implementation. All this will be done through rubrics and questionnaires that are included as Annex 8. I have based this evaluation on the curriculum, as it states that there has to be a continuous on-going evaluation or assessment system in which different evaluation tools are used. This system has to include "*autoevaluación y co-evaluación*" (*ORDEN ECD/ 2106 de 26 de mayo*). This refers to the *Learning to learn competence*, because when students are making a reflection about their learning process they become autonomous learners (*ORDEN ECD/ 2106 de 26 de mayo*).

5. Conclusion

In this Dissertation I have proposed a Didactic Unit based on using a film, *Suffragette* (2015) to develop the communicative competence of a second course of Baccalaureate students. This Didactic Unit has been designed for several purposes. The Unit aspires to motivate students intrinsically, which seems, at the same time, one of the most difficult and most important things to do for the learning-acquisition process to take place successfully (Dörneyi 1994). In addition, I have been advised by my supervisor to use films using an eclectic methodology. This reflects to what Kumaravadivelu calls "pedagogy of particularity" (in Brown 2007), which responds to the idea that teaching has to adapt to the learners' context in order to be effective. From these particularities of the students' context, my mentor Secondary teacher has developed a series of microstrategies that are suitable for his students (Kumaravadivelu 2006). Since I have designed my Didactic Unit for one of his groups, I have taken into account his eclectic methodology.

This method is TBLT because it uses structured tasks as the basis of the learning process. There are three parts: pre-task, task cycle and post-task, which encompass the entire Didactic Unit. The tasks are structured activities in which the use

of language is functional and the language itself is meaningful because this language relates to real-life contextual situations (Brown 2007; Richards 2006).

As innovation, my Didactic Unit introduces a new role for translation. This translation develops students' levels of proficiency of the L2 because it is a means to an end, which is to develop their communicative competence (Marqués-Aguado and Solís Becerra 2013). This is called *pedagogical translation* and has been introduced in my Unit through the use of a *speaking and writing workshop*. In these activities, students use real, authentic scripts that they have to translate from English into Spanish, their L1, which serves as a way to enhance input. This is due to the fact that translating the script makes students focus on the salient features of the language so that they can translate these scripts accurately (Lightbown and Spada 2006; Lightbown 2000).

My Didactic Unit revolves around using the film *Suffragette* (2015) as a source of rich, authentic input. The choice of an historical drama about women's fight to vote is by no means incidental. The film *Suffragette* (2015) contains an important social matter that the Aragonese Curriculum remarks as general objectives c and h. In general objective c, the curriculum states that education has to foster gender equality. In addition, the curricular objective h claims that education should provide students with a critical and historical background for the realities of the current social situation. Thus, my Didactic Unit is aligned with the Aragonese Curriculum for Baccalaureate. Finally, I would like to include some suggestions for improvement. For future implementations of this Didactic Unit, the project can be transformed into a semester project by means of including more films and comparing them so as to develop their critical thinking skills.

In order to conclude my Dissertation, I would like to acknowledge that there are many problems and opportunities when using materials in an innovative way. However, I think that it is worth the trouble so as to find new ways to motivate students to develop their communicative competence. Each teacher is different and what I may have found challenging some others may not. The whole aim of this Dissertation has been to present an innovative and context-specific way of using feature films to improve students' levels of proficiency in the L2.

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7. Annexes:

Annex 1

Contents of the Didactic Unit (specified from the Aragonese curriculum for Baccalaureate)

Bloque 1: comprensión de textos orales

- Understanding of general and specific information of oral texts related with the film *Suffragette*.

- Interpretation of oral messages given in the film *Suffragette*.

Bloque 2: Producción de textos orales

- Oral production about topics related with gender equality and the film *Suffragette*.

- Spontaneous participation in communicative situations in the class, and debates or conversations about the film and its associated topics.

- Using different communication strategies (planning and execution).

Bloque 3: Comprensión de textos escritos

- Understanding of general and specific information of adapted texts and subtitles about the film *Suffragette*.

- Using comprehension strategies (planning and execution).

Bloque 4: Producción de textos escritos

- Composition of creative pieces of writing of certain complexity about topics related with the film *Suffragette*.

- Using production strategies.

Socio-cultural and socio-linguistics aspects (for all the *bloques*/skills):

- Values, beliefs and attitudes; critical attitude towards pre-conceptions and stereotypes; respect towards other ways of thinking.

- Valuating the foreign language as a source of information, communication and understanding between cultures.

Communicative Functions (for all the *bloques*/skills):

- Information and points of view exchange.

- Narration of past events and descriptions of present situations

- Managing social relations in the work/classroom environment as they work in cooperative groups.

- Expressing the speaker's/writer's attitudes towards the topic.

- Expressing agreement and disagreement as well as interest in the topic and the film.

- Establishment and managing communication and speech's organization.

Syntactic-discursive structures (Grammar) (for all the *bloques*/skills):

- Present tenses (present simple, present continuous, present perfect simple and present perfect continuous)

- Past tenses (past simple, past continuous, past perfect simple and past perfect continuous)

- Time relations

- Purpose relations

- Simple sentences

- Complex and subordinate sentences

- Conjuncts

- Recognizing and using accent, intonation and rhythm patterns as well as pronunciation.

Common oral lexical items and specialized vocabulary (for all the *bloques*/skills):

- Lexical items related with the fields of cinema and history.

- Collocations.

- False Friends.

- Phrasal Verbs and prepositional verbs.

Phonetics and Phonology (for all the *bloques*/skills):

- Identification of difficult phonemes.

- Recognize phonemes /s/, /z/ and /iz/ at the end of words and phonemes for the ending –ed /d/, /t/ and /id/.

- Contracted forms and weak forms.

- Intonation, accents and rhythm.

Annex 2

Objectives of the didactic unit:

1. Understand the gist of the film Suffragette and extract general and specific information
2. Express opinions and ideas in a coherent and grammatically correct way about this film and topics of gender equality and female's rights.
3. Learn and produce a coherent explanation of one of the topics dealt with in the film Suffragettes.
4. Express yourself in a coherent way about the topics of the film suffragette.
5. Work cooperatively with the classmates to design and produce a creative product: one clip's translation.
6. Make an effective use of English as the vehicular language in the classroom when debating and commenting on the film suffragettes and when working in pairs and groups.
7. Know and understand the historical importance of suffragettes that the film illustrates so as to think critically about the actual social situation.

Annex 3

Evaluation criteria for the Unit (specified from the indicators)

Bloque 1: Comprensión de textos orales

Crit 1. The learner can identify the main information as well as relevant data related to the film *Suffragette*. (Crit. In. 1.1.)

Crit 2. The learner can interpret specific data (images and sounds) to find out the subtext of the film *Suffragette*. (Crit. In. 1.2.)

Bloque 2: Producción de textos orales

Crit 3. The learner can produce an oral text, a summary in which he or sums up an investigative work. (Crit. In. 2.1.)

Crit 4. The learner can participate in oral debates about women's past situation without having major communicative problems. (Crit. In. 2.2.)

Bloque 3: Comprensión de textos escritos

Crit 5. The learner can understand the essential information as well as specific details and implicit meanings on texts associated to *Suffragette* (scripts). (Crit. In. 3.1. and Crit. In. 3.2.)

Bloque 4: Producción de textos escritos

Crit 6. The learner can structure texts of an intermediate difficulty without major problems about the film, *Suffragette*, and about their personal preferences on films in a clear and coherent way. (Crit. In. 4.1. and Crit. In. 4.2)

Crit 7. The learner can translate accurately from English to their mother tongue the communicative situations that are presented in the selected clips from the film *Suffragette* in order to make it coherent and understandable for native Spanish viewers. (Crit. In. 4.2.)

Annex 4

SUFFRAGETTE

Didactic unit
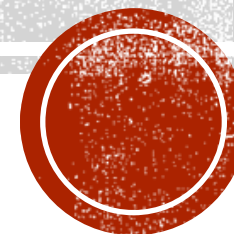
CONTENTS AND OBJECTIVES

- What are we going to see in this unit?
  - Topic: female franchise (right to vote): specific vocabulary and context.
  - Modal verbs of obligations
  - Past tenses
  - Elements of a film review: plot, setting…
  - Creative writing workshop: clip script and dubbing
  - Final task: oral presentation on how the topic you have been given is reflected in the film?

CONTENTS AND OBJECTIVES

- What will you be able to do at the end of the unit?

1. Understand the gist of the film Suffragette and extract general and specific information

2. Express opinions and ideas in a coherent and grammatically correct way about this film and topics of gender equality and female's rights.

3. Learn and produce a coherent explanation of one of the topics dealt with in the film Suffragettes.

4. Express yourself in a coherent way about the topics of the film suffragette.

CONTENTS AND OBJECTIVES

5. Work cooperatively with the classmates to design and produce a creative product: one clip's translation.

6. Make an effective use of English as the vehicular language in the classroom when debating and commenting on the film suffragettes and when working in pairs and groups.

7. Know and understand the historical importance of suffragettes that the film illustrates so as to think critically about the actual social situation.

CONTENTS AND OBJECTIVES

- How are we going to acquire this knowledge?
  - Watching *Suffragettes*
  - Group discussion
  - Writing workshops: Scriptwriting and dubbing
  - Oral presentations

DID YOU KNOW THAT...

- Women were not allowed to vote?

- Women were consider their fathers', and later on, their brothers' or husbands' property?

- Women did not have any private property?

- Women did not have any right over their own children?

DID YOU KNOW THAT...

- Women could be sexually harassed in their work places?

- Women could be fired when they became pregnant?

DID YOU KNOW THAT...

- Women couldn't get a bank account without their husbands' signature?

- Women were battered as if they have to be chastised or disciplined?

- Women were compelled to satisfy their husbands' needs?

- Women earned less than men?

- Women were deprived of many rights that are taken for granted today like the right to vote. In the film you will see most of them but before that: Can you think of a list of things that women had no rights to just because of their biological condition?

Rights	Women's conditions	Example from the film
Franchise		
Property		
Children		

- You can do this exercise in pairs. Use the table above to help you. You can add more rights to it!
- Once we have seen this film, we will return to this question and end the table by fulfilling the last column.

FEMALE FRANCHISE AROUND THE WORLD:
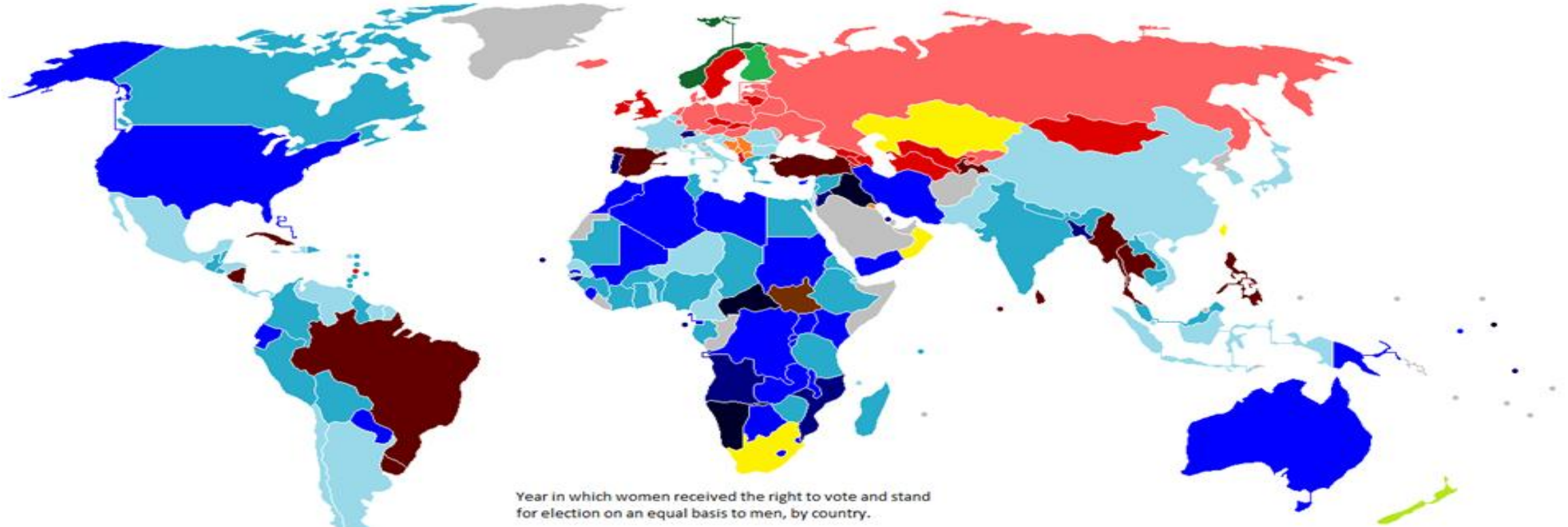
Year in which women received the right to vote and stand for election on an equal basis to men, by country.
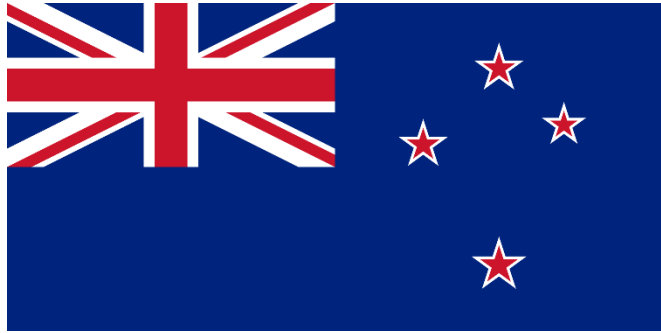
Key:

Pre-WW1	Inter-war	Post-WW2	Post-Cold War
Before 1900	1915-1919	1940-1949	1990-1999
1900-1909	1920-1929	1950-1959	2000-2009
1910-1914	1930-1939	1960-1969	2010 or later
No women's suffrage or data unavailable.		1970-1979	
		1980-1989	

Do you know what is the only country where women can't vote?

It's Vatican City, where only Cardinals (men) can vote

WOMEN GOT THE VOTE IN...

1893

1920 and 1960s
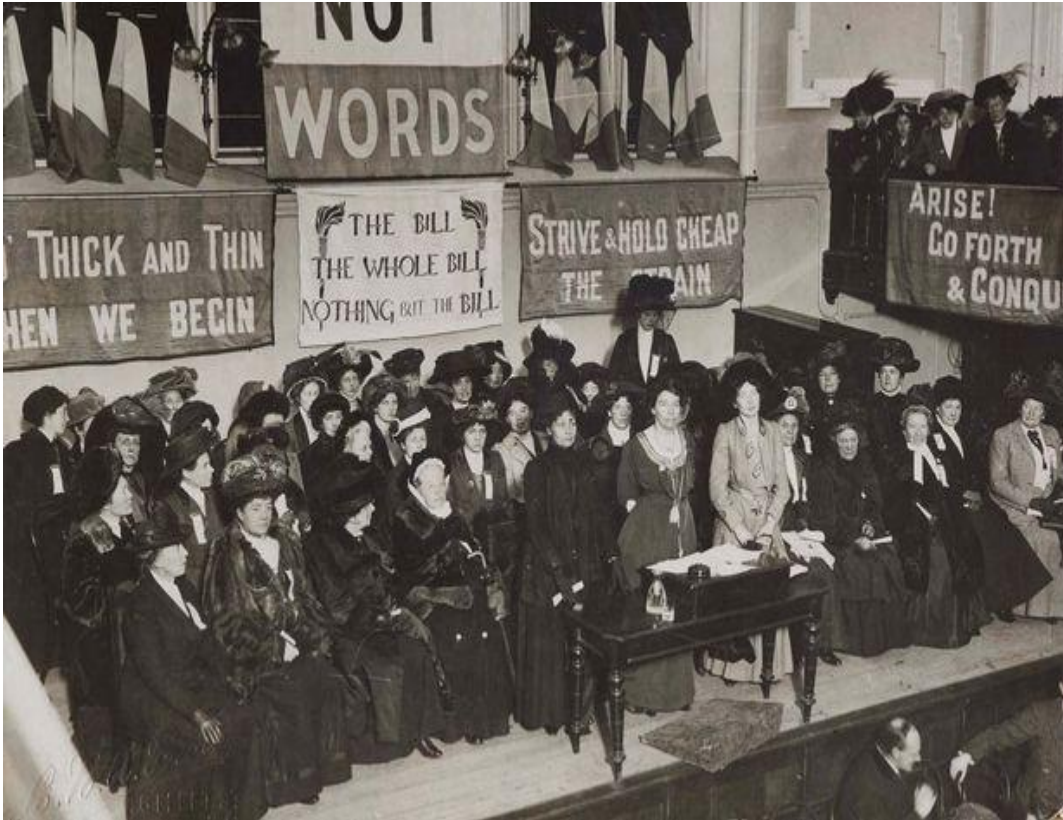
1928

1931

SINCE 2015...

- Women in Saudi Arabia have had the right to vote but with many restrictions and prohibitions due to their religious beliefs.

BUT GOING BACK...

THE SUFFRAGIST MOVEMENT

- Women had no political rights in the 19th and at the beginning of the 20th century

- They were in full-time employment→ opportunities to meet and discuss led to the creation of:

  National Union of Women's Suffrage Societies:

  → middle class
  → peaceful tactics

  → Women get a group identity: fighting for The Cause.

SUFFRAGIST AND SUFFRAGETTES:

- Manchester Suffragist group split into two→ DEEDS NOT WORDS

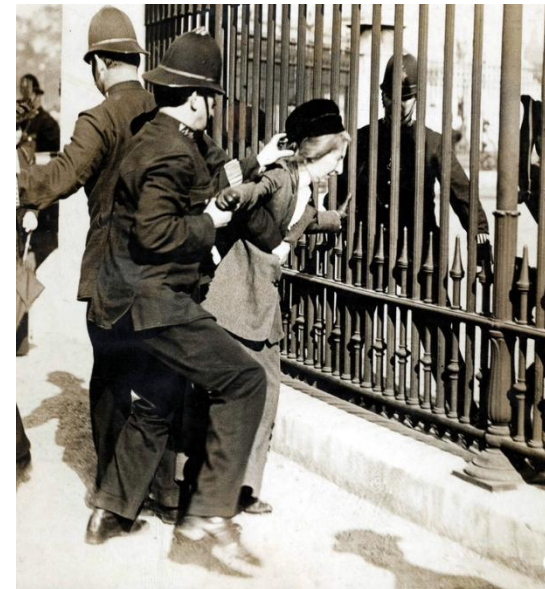| Suffragists	Suffragettes
Millicent Fawcett	Emmeline Pankhurst
National Union of Women's Suffrage Societies (NUWSS)	Women's Social and Political Union (WSPU)
Middle class property-owning women	Working class women
Peaceful protest methods	Militants with more violent methods

THREE BRANCHES:

- In 1907, WSPU split into two: WSPU and Women's Freedom League

→ DIFFERENT TACTICS BUT SAME PURPOSE + WORKING TOGETHER:

- Many arrested and jailed women
- Suspension of their protest for the sake's of the country's unity during WWI

= women gained sympathy and support for their cause, proving to be far from unreasonable

LET'S PRACTICE:

In the _____ and beginning of the twentieth century women _____ have any right: they couldn't _____ or become members of the _____, just to name some. The suffragist_____ started in the _____ class because women worked _____-time and could meet to exchange opinions and ideas. Millicent Fawcett was its _____ and their organization was called _____ (NUWSS). Suffragists believed in peaceful _____ to protest. However, there was a division within the NUWSS, which is the origin of the Women's Social and _____ _____ (WSPU). Its leader, Emmeline _____, believed that to _____ franchise, they had to focus on working _____ women and use more _____ methods, that is, to become _____ for The Cause. Later on, in _____, the WSPU divided into two: WSPU and _____ _____ League.

It was through combined efforts, though they didn't believe in the same methods, that they could finally vote in _____ in the UK.

LET'S PRACTICE:

In the nineteenth and beginning of the twentieth century women didn't have any right: they couldn't vote or become members of the Parliament, just to name some. The suffragist movement started in the middle class because women worked full-time and could meet to exchange opinions and ideas. Millicent Fawcett was its leader and their organization was called National Union of Women's Suffrage Societies (NUWSS). Suffragists believed in peaceful methods/ways to protest. However, there was a division within the NUWSS, which is the origin of the Women's Social and Political Union (WSPU). Its leader, Emmeline Pankhurst, believed that to achieve franchise, they had to focus on working class women and use more violent/miltant-like methods, that is, to become militants for The Cause. Later on, in 1907, the WSPU divided into two: WSPU and Women's Freedom League.

It was through combined efforts, though they didn't believe in the same methods, that they could finally vote in 1928 in the UK.

PROGRESS CHECK

Remember what we did in our previous class? Answer these questions individually and then hand it in to your teacher.

- Write three rights women didn't have:

- The first country to allow women to vote was _____

- What is the gender pay gap? Does it exist today?

- Spanish women couldn't exercise their right to vote until_____

- Have Saudi Arabia women achieved female franchise?

- How did the suffragist movement started?

- What was the name of what both suffragists' and suffragettes' fought for?

- The National Union _____ (NUWSS) was lead by _____

- Can you explain what meant becoming a militant? Who did this?

- Did suffragists and suffragettes demonstrate during the WWI?

HOW ARE WE GOING TO SEE THIS?
THROUGH A FILM CALLED...

SUFFRAGETTE

- *Suffragette*
- October 2015
- 106 minutes
- Historical drama
- Sarah Gavron
- Alexandre Desplat (soundtrack)
- Carey Mulligan, Helena Bonham-Carter, Meryl Streep, Anne-Marie Duff, Natalie Press, Brendan Gleeson

WHAT IS IT ABOUT?

- Insight view on the fight for women's right to vote in the 1910s→ Industrial Revolution and Pre - WWI

- Maud Watts and a group of east end women → working women

- Fighting for the CAUSE→ W.S.P.U

Maud Watts (Carey Mulligan)

- Wife
- Mother
- Laundry worker
- Suffragette

"You told me no one listens to girls like me. Well I can't have that anymore. All my life, I've been respectful, done what men told me. I know better now. I'm worth no more, no less than you. Mrs. Pankhurst said, "If it's right for men to fight for their freedom, then it's right for women to fight for theirs." If the law says I can't see my son, I will fight to change that law. We're both foot soldiers, in our own way. Both fighting for our cause. I won't betray mine."

EMMELINE PANKHURST

- Played by Meryl Streep

- Leader of the suffragette

movement

"we have been ridiculed, battered and ignored. Now we have realized that deeds and sacrifice must be the order of the day"

Violet Miller (Anne-Marie Duff) and her daughter Maggie
"You want me to respect the law? Then make the law respectable."

Edith Ellyn (Helena Bonham Carter)
"Maud Watts: You a suffragette, Mrs. Ellyn?
Edith Ellyn: Yes, well I consider myself more a soldier, Mrs Watts."

Emily Wilding Davidson (Natalie Press)

"Never surrender, never give up the fight"

Inspector Arthur Steed (Brendan Gleeson)

"Inspector Arthur Steed: You know, there was a housekeeper on her way back when the bomb went off. She forgot her gloves. If she was two minutes later - what would that have done for your cause? Violence doesn't discern! It takes the innocent and the guilty! What gives you the right to put that woman's life at risk?
Maud Watts: What gave you the right - to stand in the middle of a riot and watch women beaten and do nothing? You're a hypocrite.
Inspector Arthur Steed: I uphold the law.
Maud Watts: The law means nothing to me - I've had no say in making the law."

LET'S CHECK:

- https://play.kahoot.it/#/k/425ae43a-d99e-4a2f-b414-67a0ca838612

WHAT WE HAVE SEEN:

- Do you remember the table you filled in a previous class when we were discussing women's rights? Here it is again. Now, fill the last part of the table (example from the film).

Rights	Women's conditions	Example from the film
Franchise		
Property		
Children		
Working conditions		
Sexual abuse and violence		

- You can do it individually. After completing the table. The teacher will organize you into groups so that you can discuss your examples. After that, we will share it with the class.

- Write down your group's answers in a piece of paper and hand it to the teacher. Choose one of your group member as the recorder.

WRITING WORKSHOP: SCRIPTWRITING AND DUBBING

- In the groups you have been paired with, you will have to create the script in English and to dub it.

- Each member of the group will have an individual script and an individual dubbing (performance in front of the class).

- To help you, the clip and script in Spanish will be given to you so you can translate it to English.

- The clip will be chosen randomly: each group will take one paper from the hat: depending on the colour of the paper, it will be…

Women's working conditions

Emmeline Pankhurst's speech (female voting)

Sexual harassment and abuse at work

Women's rights over their children

Ethic debate: I uphold the law
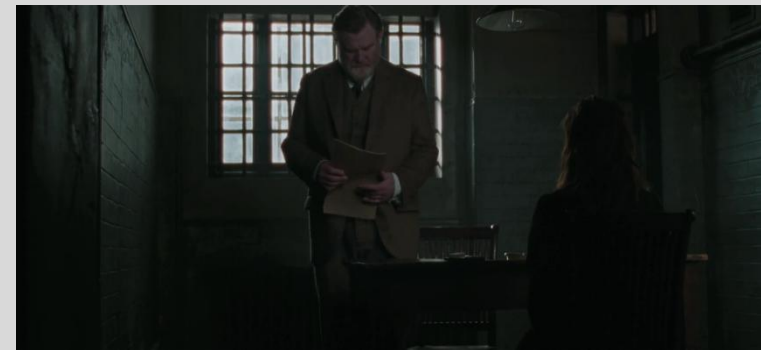
AUTONOMOUS LEARNING

- Now that you have your clips and groups, you have to watch your clip at home and start preparing your script.

- All the clips and scripts will be uploaded in our class's blog.

- In the next class, you will have the whole class to create your script and prepare your dubbing, which you will record individually.

- Then, you will hand in your scripts to the teacher, who will give you a cheat sheet to correct it. You will also hand in your recordings that the teacher will correct and upload in the class's blog

FINAL TASK

- In your clip, there was an specific topic that was shown in the film *Suffragette*. Investigate and writea brief summary about the topic (2-5 pages maximum) and do an oral presentation on the topic you have been working on:

  1. Women's working conditions
  2. Women's right to vote
  3. Sexual harassment
  4. Women's right to their children
  5. Ethic debate: upholding the law

- As always, you can use internet and other resources to help you.

- Each group will do an oral presentation of 5- 10 minutes tops.

- The written work will be handed in when you do your oral presentation.

- Shall you begin, Mrs. Miller?

- Watts. It's Mrs. Watts, sir. Mrs. Miller isn't able to... I have her testimony.

- You work at the Glasshouse Laundry in Bethnal Green, too?

- I was born there.

- Then I should like to hear your testimony.

- I don't know what to say.

- Your mother worked at the laundry?

- From when she was 14. She'd strap me on her back, or under the copper vats if I'd sleep. All the women did it who had babies then.

- Your employer allowed that?

- He'd have you back as soon as you could.

- He?

- Mr. Taylor.

- And does your mother still work at the laundry?

- She died when I was four.

- I see.

- Vat tipped, scalded her.

- What of your father?

- Don't know him.

- And you've worked for Mr. Taylor...

- Part-time from when I was seven. Full-time from when I was 12. Don't need much schooling to launder shirts. I was good at collars, steaming the fine lacing. Got the hands for it. I was made head washer at 17, forewoman at 20. Twenty-four now, so...

- You're young for such a position.

- Laundry work's a short life if you're a woman.

- And why is that?

- You get your aches and your chest cough, crushed fingers. Leg ulcers, burns, headaches from the gas. We had one girl last year poisoned. Can't work again. Ruined her lungs.

- And your Pay?

- We get 13 shillings a week, sir. For a man, it's 19 and we work a third more the hours. They're outside most days on deliveries, so at least they're in the fresh air.

Cheat Sheet

- Puede comenzar Señora Miller...

- ...Watts. Es la Señora Watts, Señor. La Señora Miller no es capaz de hacerlo. Tengo su testimonio.

- ¿Trabaja en la Lavandería Glass House en Bethnal Green también?

- Nací allí.

- Entonces me gustaría oír su testimonio.

- No sé qué decir.

- ¿Su madre trabajaba en la Lavandería?

- Desde que tenía catorce años. Me ataba a la espalda o por debajo de las cubas de cobre, si se dormía. Todas las mujeres que tenían bebés entonces lo hacían.

- ¿Su empleador lo permitió?

- Las recuperaba de vuelta tan pronto como le era posible.

- - ¿Él...

- El Señor Taylor.

- ¿Y su madre todavía trabaja en la Lavandería?

- Ella murió cuando tenía cuatro años.

- Ya veo.

- Tuvo un problema físico.

- ¿Qué hay de su padre?

- No le conocí.

- ¿Y trabajó para el Señor Taylor...

- A tiempo parcial desde que tenía siete años, y a tiempo completo desde que tenía doce años. No se necesita mucha educación para lavar camisas. Era buena en los cuellos, almidonando la tela fina. Tengo

las manos para ello. Me hicieron cabeza de lavanderas a los diecisiete años. Encargada a los veinte años. Tengo veinticuatro ahora, Señor...

- Eres joven para tener tal posición.

- La Lavandería es una vida corta, si se es mujer.

- ¿Y por qué es eso?

- Acabas con tus dolores y tu tos de pecho y los dedos machacados. Úlceras en las piernas, quemaduras, dolores de cabeza por el gas. Tuvimos una chica el año pasado que resulto envenenada .No pudo trabajar de nuevo. Se arruinaron sus pulmones.

- ¿Y tú paga?

- Recibimos trece chelines a la semana, Señor. Para un hombre es diecinueve......y trabajamos un tercio más las horas. Están fuera casi todos los días en las entregas, así que, al menos tienen aire fresco.

- My friends, in spite of His Majesty's government, I am here tonight.

- (women cheering) Yes!

- I know the sacrifice you have made to be here. Many of you, I know, are estranged from the lives you once had, yet I feel your spirit tonight! For 50 years, we have labored peacefully to secure the vote for women. We have been ridiculed, battered and ignored. Now we have realized that deeds and sacrifice must be the order of the day.

- (women cheering) Yes! Yes!

- We are fighting for a time in which every little girl born into the world will have an equal chance with her brothers. Never underestimate the power we women have to define our own destinies. We do not want to be law breakers, we want to be law makers. Be militant, each of you in your own way. Those of you who can break windows, break them. Those of you who can further attack the sacred idol of property, do so. We have been left with no alternative, but to defy this government. If we must go to prison to obtain the vote, let it be the windows of government, not the bodies of women, which shall be broken.

Cheat Sheet

- Mis amigas. A pesar del Gobierno de su Majestad. Estoy aquí esta noche.

- ¡Sí!

- Conozco los sacrificios que han hecho para estar aquí. Muchas de ustedes, lo sé, están alejadas de la vida que una vez tuvieron. Sin embargo, siento su espíritu esta noche. Durante cincuenta años hemos trabajado pacíficamente para asegurar el voto para las mujeres. Hemos sido ridiculizadas, maltratadas e ignoradas. Ahora nos hemos dado cuenta de que los hechos y el sacrificio, deben estar a la orden del día.

- ¡Sí, sí!

- Estamos luchando por un momento en que cada niñita que nazca en el mundo tendrá la misma oportunidad con sus hermanos. Nunca subestimen el poder que las mujeres tenemos, para definir nuestros propios destinos. No queremos ser infractoras de la ley, queremos ser creadoras de la ley. Sean militantes. Cada una de ustedes en su propia manera. Aquellas de ustedes que pueden romper ventanas, rómpanlas. Aquellas de ustedes que puedan atacar al ídolo sagrado de la propiedad, háganlo. No nos han dejado otra alternativa salvo de desafiar a este Gobierno. Si tenemos que ir a prisión para obtener el voto, que sean las ventanas del Gobierno y no los cuerpos de las mujeres los que se rompan.

- "Mrs. Pankhurst's undesirables." It's not a bad photograph, though. I might cut it out, put it on me wall. I want you out, Maud. After everything I've done for you.

- And how I've paid for it.

  (MR. TAYLOR SCREAMS)

- Mr. Taylor, come on... What you looking at? Call the police! Don't let her go!

- You'll walk free, out of here, today. In return, you'll help me. There's information you'll pass to me. Anything you know, anything you hear, even if it's only a snippet or a piece of conversation, it's of interest. Look at me.

- He deserved it. If I told you...

- And do you think anyone listens to a girl like you? That anyone cares? They don't. You're nothing in the world. I grew up with girls like you, Maud. People who sacrifice life for revenge and a cause. I know you. And so do they. They know how to draw on girls like you, girls without money, no prospects, who want things to be better. They primp and they preen and they fluff you and they tell you you're the foot soldiers of the cause. But you're only fodder. For a battle none of you can win. I'm offering you a lifeline. Take it. Before it's too late.

- Las indeseables de la Señora Pankhurst. No es una mala fotografía, sin embargo. Podría recortarla. Colocarla en mi pared. Te quiero fuera, Maud. Después de todo lo que hice por ti.

- ¿Y cómo he pagado por ello?

- Señor Taylor. ¡Qué estas mirando! ¡Llamen a la policía! ¡No dejen que se vaya!

- Saldrás libre. Fuera de aquí, hoy. A cambio...Me ayudarás. Hay información que me pasarás. Cualquier cosa que sepas, todo lo que oigas, incluso si es sólo un fragmento o un trozo de conversación, seria de interés. Mírame.

- Se lo merecía. Si te dijera...

- ¿De verdad crees que alguien escucha a chicas como tú? ¿Qué a alguien le importa? No es así. No eres nada en el mundo. Crecí con chicas como tú, Maud. Las personas que sacrificaron la vida, por una venganza y una causa. Te conozco. Y también ellas. Ellas saben cómo hacer a chicas como tú. Las chicas sin dinero, sin perspectivas… que quieren que las cosas sean mejores. Te preparan y acicalan y te adornan y te dicen que eres una de las soldados de la causa. Pero eres sólo forraje para una batalla que ninguna de ustedes podrá ganar. Te estoy ofreciendo una línea de vida. Tómala. Antes de que sea demasiado tarde.

- I just wanna wish him happy birthday. At least let me do that.

- Not now.

- Sonny. Sonny.

- Don't. You're too late. This is Mr. and Mrs. Drayton. They're taking George.

- What are you talking about?

- Adopting him.

- Sonny...

- We have a very nice home with a garden and all that he'll need.

- No. George.

- I can't look after him. I can't be a mother to him Maud.

- Sonny. Please, Sonny. Just let me have him.

- We have no family, Maud. No one to take him.

- You can't do this.

- I can't do it all. Mrs. Garston won't take him. No one around here will. We've been cast out, Maud.

- Sonny, please, let me... Please! Georgie, come here. Come here. Come here to Mama.

- Say your goodbyes and then let him go.

- Open your present. Georgie. Your mother's name is Maud Watts. Don't forget that name. 'Cause I'll be waiting for you to find me. Will you find me, Georgie? Don't forget it. Ok.

- Come on.

- No. No. No.

- Come on, George. Let him... Let them take him.

- I'm sorry

- Mama.

- Sonny. Don't, Sonny.

- Mama

- No, no, no. What have you done?

- Maud, it's for the best.

Cheat Sheet

- Sólo quiero desearle feliz cumpleaños. Al menos déjame hacer eso.

- No ahora.

- Sonny... Sonny...

- - No, ya es demasiado tarde. Este es el Señor y la Señora Drayton. Recibirán a George.

- ¿De qué estás hablando?

- Lo adoptarán.

- Sonny...

- Tenemos una casa muy bonita. Con un jardín y todo lo que necesitará.

- No, George...

- No puedo cuidar de él. No puedo ser una madre para él Maud.

- Sonny, por favor, sólo déjame tenerlo.

- No tenemos ninguna familia Maud. No hay nadie que lo reciba. No puedo hacerlo todo. La Señora Garston no lo recibirá, nadie por aquí lo hará. Hemos sido rechazados, Maud.

- Por favor, Sonny, déjame... ¡Por favor! ¡Georgie, ven aquí! ¡Ven aquí, ven aquí!

- Despídete y déjalo ir.

- Abre tu regalo. Georgie. El nombre de tu madre es Maud Watts. No te olvides de ese nombre porque voy a estar esperando a que me encuentres. ¿Me encontrarás George? No te olvides. De acuerdo.

- Vamos...

- ¡No! ¡No, no!

- Vamos George! Deja que se lo lleven

- Lo siento.

- Mamá...

Cheat Sheet

- Sonny… ¡Oh no! Sonny.

- Mamá…

- ¡Sonny, no! ¿Qué has hecho?

- Maud, va a ser lo mejor.

- I have to fetch my son by 6:00. I'm late. He'll need his tea.

- You won't be home for tea. Would you like me to contact your husband,

  Mrs. Watts? I picked up a suffragette last week...

- I'm not a suffragette.

- Rough little diamond. In her bloomers, three bricks. Works for Mrs.

  Pankhurst directly. I asked her why she does it. She said it makes

  her life worth something. She's just the hod carrier.

- I'm not a suffragette.

- I'm glad. You know, they say the way certain types of women have been

  acting these past few months gives a good deal of color to the

  argument that the mental equilibrium of the female sex is less than that

  of the male's, but I don't agree. There's no madness in it. They know

  exactly what they're doing. But my opinion doesn't matter. My job is to

  enforce the law, Mrs. Watts. So I'm going to give you some advice now

  and I sincerely hope you take it. You'll serve your time now. At worst,

  you'll get a week. Then you go home to your husband.

- They lied to us.

- They didn't lie. They promised nothing, they gave nothing.

- Tengo que buscar a mi hijo a las seis. Ya voy tarde. Necesitará su té.

- No estará en casa para el té. ¿Le gustaría que contacte a su marido, Señora Watts?

- Recogí a una sufragista la semana pasada...

- No soy una sufragista.

- Pequeño diamante en bruto. En sus bombachos. Con tres ladrillos. Trabajaba para la Señora Pankhurst directamente. Le pregunté por qué lo hace. Ella dijo que hace que su vida valga algo. Era sólo un peón de albañil.

- No soy una sufragista.

- Me alegro. Sabe...Dicen que de la forma en que ciertos tipos de mujeres han actuado en los últimos meses da una buena dosis de color para el argumento de que el equilibrio mental del sexo femenino es menor que el de los hombres. Pero yo no estoy de acuerdo. No hay ninguna locura en ello. Ellas saben exactamente lo que están haciendo. Pero mi opinión no importa. Mi trabajo es hacer cumplir la ley, Señora Watts. Así que le daré un consejo ahora y sinceramente espero que lo tome. Cumpla su tiempo ahora. A lo peor, le tocará una semana. Entonces, irá a casa con su marido.

- Nos mintieron.

- Ellos no mintieron. No prometieron nada y dieron nada.

Annex 6

Investigate and write a brief essay on the topic of *Suffragette* that your group has been assigned to. Your essay should have a maximum of 5 pages and a minimum of 2. After that, you will do an oral presentation on it next class (after the weekend) that will last between 5-10 minutes.

→ You can use internet and other research sources

→ You have to do it in groups; there will be one work and presentation for each group

→ You can use any visual aids that you consider necessary

Deadline:

USEFUL GRAMMAR:

Past tenses: simple,continuous, present perfect, past perfect

- women **worked** full-time

- women **were smashing** windows

- women **have fough/have been fighting** for gender equality since the nineteenth century

- Maud **had worked/had been working** in the laundry since she was seven.

Passive voices

- women **were owned by** their fathers or husbands

Reported Speech

- George Lloyd **denied** having made any promises to suffragettes

- Emmeline Pankhurst **told women to** become militants for The Cause.

Linking words:

- speech organizers: first,secondly, then next ….

- to add ideas: In addition, Moreover, Furthermore, What is more….

- to add contrast: however, nevertheless, but, although ….

- to explain: in order to,because, due to, to, so as…

- to conclude: to sum up, in conclusion…

Annex 7

STAGE	STAGE AIM	DESCRIPTION OF THE STAGE	TIMING (Number of lessons)
Pre-task	Activate students' schemata about the topic and prepare students to watch the film and do the task cycle.	Using the PowerPoint presentation designed for the unit (Annex 4), T will explain Ss the contents and objectives of the lesson. After that, T will introduce the topic to the students as well as the film.	Lesson 1: an uphill battle: gender equality Lesson 2: Introducing *Suffragette* Lesson 3:film screening Lesson 4: film screening Lesson 5:into the world of *Suffragette*
Task Cycle (Task)	Use language in a communicative way and practice expressions and ideas associated with the topic.	Using the clips scripts (Annex 5), SS will translate a clip from English into Spanish in groups.	Lesson 6:creative writing workshop
Post –task	Further use of language in a real life situation, an academic exposition.	In groups, students will write a summary about one of the film's topics and do an oral presentation about it.	Lesson 7:Oral presentation
Feedback Policy	T will guide the class's well development, monitoring the pairs and groups of three to help with possible misunderstandings and correcting only errors that suppose a communication breakdown in their interactions.		
Materials	PowerPoint Presentation (Annex 4*Suffragette* didactic unit), film *Suffragette*, clips scripts (Annex 5) and final task handout (Annex 6)		

Annex 7

STAGE	STAGE AIM	DESCRIPTION OF THE STAGE	INTERACTION	TIMING
Introducing the unit	Introduce students so that they can know what they are going to learn, how they are learning it and what is expected of them (objectives)	Using the PowerPoint presentation designed for the unit, T will explain Ss the contents and objectives of the lesson.	T-Ss	10'
Presentation:	Introduce the film's topic by means of engaging students through questions and asking them about the topic (activating students' schemata)	Using the questions that are written in the PowerPoint, Teacher will ask students, as a group, the questions to see what they know and create debate.	T-Ss	15'
Practice or production: make students check their knowledge about the topic and practice structures used in the presentation.	Further activate students' schemata as they practice and learn in a cooperative group.	In pairs, students will fill in the organizer about their expectation on women's rights (the first column) discussing their ideas to reach an agreement.	S-S	10'

Name of the lesson: 1. an uphill battle: gender equality			Students' level: 2nd of Bachillerato	
Teacher: Sandra Muniesa			Duration: 50'	

Presentation: explaining the historical period they will see in the film and how the situation is today	Explain the setting of the film and background information necessary to understand the film.	T will explain briefly the historical period they are going to be dealing with so as to provide a context and ease students into the film they are going to see.	T-Ss	10'
Production: students check what they have learnt through the lesson	Make sure students have understood the lesson.	Students will fill in the gaps as to make sure they have understood the context and that they start interiorising the necessary grammatical elements like the past tenses. They can do it individually or in pairs. Then, it will be corrected as a group.	S S-S	5'
Feedback Policy	T will guide the class's well development, monitoring the pairs and groups of three to help with possible misunderstandings and correcting only errors that suppose a communication breakdown in their interactions.			
Materials	PowerPoint Presentation slides: 1-17 (Annex 4*Suffragette* didactic unit)			
Homework	None			

Name of the lesson: 2. Introducing *Suffragette*

Students' level: 2nd of Bachillerato

Teacher: Sandra Muniesa

Duration: 50'

STAGE	STAGE AIM	DESCRIPTION OF THE STAGE	INTERACTION	TIMING
Pre-activity: making students remember what they have seen in lesson 1.	To activate students' schemata about the topic and refresh students' memory of what they have seen in the previous lesson.	Individually students will fill in the progress check (slide 17 of the PowerPoint presentation). Then, they will hand it in to the T and the T will re-distribute it so that students correct each other. In order to correct it, students can check the PowerPoint presentation that is uploaded in the class's blog.	S S-S	15'
Presentation: of the film	Introduce students to the film they will be seeing and putting the historical period into context (how is it seen in the film)	T will explain the group the film's basic information and they will watch the Trailer in order to absorb both the language and the	T-Ss	20'

		atmosphere of the film.		
Production: students will check their knowledge of topic (what they have seen in previous classes)	To make students active participants as they check their knowledge in a contest-like game.	T will provide the link to play the Kahoot! about the first two lessons. Students will play it in pairs with their mobile phones or computers.	S-S	15'
Feedback Policy	T will guide the class's well development, monitoring the pairs and groups of three to help with possible misunderstandings and correcting only errors that suppose a communication breakdown in their interactions.			
Materials	PowerPoint Presentation slides 18-26 (Annex 4 *Suffragette* didactic unit) and Kahoot!			
Homework	None (revise past tenses if they need to)			

Name of the lesson: 5. Into the world of *Suffragette* (topics discussion)   Students' level: 2nd of Bachillerato

Teacher: Sandra Muniesa   Duration: 50'

In Lessons 3 and 4 they will see the film. Lesson 5

STAGE	STAGE AIM	DESCRIPTION OF THE STAGE	INTERACTION	TIMING
Pre-task: activating students' schemata and levels of readiness, responding to their predictions.	To activate students' schemata as they speak about their predictions on women's rights in the 19th and 20th century.	With the previous organizer (slide 26), students will fill in individually the column of example from the film.	S	15'
Main task: students will hold a debate on the film to compare ideas and impressions.	To make students interact and share ideas and thoughts developing their critical thinking as well as their speaking and social skills.	Now, in groups that the teacher will create, students will discuss on the organizer's topics and their answers, recording them in a piece of paper that one of them will have to write. After that T will briefly discuss it with the whole class.	SS (Group debate)	30'

Post-task: choosing a topic to write the script of a clip, so as to practice grammar in a real context.	To make students work in cooperative groups and interiorize vocabulary and grammar as they use it, instead of learning it deductively.	With the same groups as the previous activity, students will choose one of the five clips randomly for the next class. T will upload the clips and scripts in Spanish in their blog to help them with the translation to English and its subsequent dubbing.	T-SS	5'
Feedback Policy	T will guide the class's well development, monitoring the pairs and groups of three to help with possible misunderstandings and correcting only errors that suppose a communication breakdown in their interactions.			
Materials	PowerPoint Presentation slides 27-30 (Annex 4 *Suffragette* didactic unit) clips and scripts (Annex 5)			
Homework	Watch the clip at home and read script (all of them will be uploaded in the class's blog)			

STAGE	STAGE AIM	DESCRIPTION OF THE STAGE	INTERACTION	TIMING
Main Task: write the script and dub it in groups.	To make students learn inductively and by means of using it lexical and grammatical elements.	Each group will have its clip (without voice and with Spanish subtitles) and its Spanish script to help them with their task of translating it into English and to individually interpret it. There will be four scripts and recordings per group of four and three final products per group of three. At the end of the class, they have to have done their script in paper. Then. T will take them and re-distribute them between the students for	SS	40'

		correction. The recoding will be uploaded to the blog. The deadline for uploading it will be the next day at 15:00.		
Post-task: self-correction	Male students develop their critical and analytical skills by correcting their peer's script.	T will upload the cheat sheets for each script in the blog and each student will correct another student's script, justifying their correction and providing a final mark and brief commentary on the translation. Then, they will have to investigate on the topic and write a brief summary on it and do an oral presentation for the last class in which each group will do their presentation.	S SS	10'

Name of the lesson: 6. Creative writing workshop	Students' level: 2nd of Bachillerato
Teacher: Sandra Muniesa	Duration: 50'

Feedback Policy	T will guide the class's well development, monitoring the pairs and groups of three to help with possible misunderstandings and correcting only errors that suppose a communication breakdown in their interactions.
Materials	5 original scripts and their cheat sheets to correct them as well as the 5 clips (Annex 5).
Homework	Investigation for the final task (explain with PowerPoint slide 31- Annex 4), give handout for final task (Annex 6)

Name of the lesson: 7. Oral Presentation			Students' level: 2nd of Bachillerato	
Teacher: Sandra Muniesa			Duration: 50'	

STAGE	STAGE AIM	DESCRIPTION OF THE STAGE	INTERACTION	TIMING
Main Task: oral presentation	To prove the knowledge and abilities they have acquired during the previous lessons.	Each group will hand in their summary about the topic and do a brief oral presentation of 5-10' tops. Students will assess the oral presentation of their peers using a rubric given by the teacher (Annex 8: group evaluation). If they haven't finished at the end of this class, an additional lesson can be added.	T-SS	50'
Feedback Policy	T will guide the class's well development, monitoring the pairs and groups of three to help with possible misunderstandings and correcting only errors that suppose a communication breakdown in their interactions.			
Materials	Students' own materials. Group evaluation (Annex 8)			
Homework	None			

Annex 8: evaluation

-Teacher's rubric to evaluate students' general performance during the unit

Student's name:					
Student's Participation	1	2	3	4	5
Use of the L2	1	2	3	4	5
Grammar and accuracy	1	2	3	4	5
Fluency and Pronunciation	1	2	3	4	5
Cooperative work	1	2	3	4	5

- Students evaluation of the teaching

https://www.google.com/url?hl=es&q=https://docs.google.com/forms/d/e/1FAIpQLSc0s1VTEFqqlNoKNg64WGsaTFOAjWqv4K1zF0dy9u-aFsVYdQ/viewform?c%3D0%26w%3D1%26usp%3Dmail_form_link&source=gmail&ust=1498139494197000&usg=AFQjCNGmI-UhQzrZSNdzHBJGoZg7cbs1CQ

- Rubric for students to evaluate the other group's performance

Members of the group:					
Topic	1	2	3	4	5
Fluency	1	2	3	4	5
Grammar and accuracy	1	2	3	4	5
Visual aids	1	2	3	4	5
General Mark	1	2	3	4	5

Justification for this group's mark:

_____
_____
_____
_____
_____

What would you improve about their presentation?

_____
_____
_____
_____
_____
_____

- Student's self-assessment

NAME:

UNIT: History alive. 2nd Baccalaureate. SELF ASSESSMENT SHEET.

Final task: WRITE AND PREPARE AN ORAL PRESENTATION ABOUT ONE OF THE TOPICS OF *SUFFRAGETTE*.

Oral presentation of the TOPIC: **five possible topics**.

1. VOCABULARY and grammar: **activities 3, 4 and 5 (from PowerPoint Presentation)**

5	4	3	2	1

2. SPEAKING: Q&A INTRODUCTION: your KNWOLEDGE ABOUT ... WOMEN'S FIGH TO GET THE VOTE. **Activity 1 (from PowerPoint Presentation)**
   HOW WELL DID YOU UNDERSTAND IT?

5	4	3	2	1

3. GRAMMAR in context: Past tenses and connectors. **Throughout the whole unit(activity 2)**

5	4	3	2	1

4. **CRITICAL THINKING:** Film debate

5	4	3	2	1

5. **WRITING WORKSHOP**: scriptwriting and dubbing. **Activity 7.**

5	4	3	2	1

6. **LISTENING**: film screening and debating

5	4	3	2	1

7. **READING**: incidental during the final task**.**
   HOW WELL DID YOU DO IT?

5	4	3	2	1

8. **ORAL PRESENTATION:** LITERATURE. Exercise 5.
   HOW WELL DID YOU UNDERSTAND IT

5	4	3	2	1

9. **EVALUATING YOUR PEERS: Activities 4, 7, 8.**

10. **Autonomous work**

5	4	3	2	1

11. **Writing**: **a brief essay on one of five topics from *Suffragette*.**

   PARTICIPATION: 5 – 4 – 3 – 2 – 1

- Teacher's self-assement

How have students reacted to using the film? Were they more motivated?	
Has the unit engaged student's attention making them more participative?	
Have students improve their oral and writing skills?	
Have I been able to cover everything I wanted?	
Comments and suggestions for future implementations	