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Don't judge comics by their cover: fostering reading  
and writing through the CLT framework

No juzgues los comics por su portada: fomentando  
la lectura y la escritura a través del marco  
comunicativo.

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## 1. INTRODUCTION

Our contemporary educational system is facing a series of changes. The influence of globalisation has raised the role of English as a Lingua Franca, there is a higher degree of competitiveness in jobs. Apart from this, students invest an important amount of time on using technological devices, which have triggered a passive attitude on them. Within this context, education must move from traditional methodologies to more innovative ones. As a result, the teacher must meet the learner-centred demands by instructing entrepreneurs, active, curious, and innovative people who are craving to take part in a society that aims to be more and more cooperative. To do so, it should be a must to show the students the purpose behind their learning while training their communicative skills in order to develop students' strengths and form competent EFL students.

Now, the influence of globalisation in different fields has been fostering interaction between diverse countries and cultures. In this process of interaction English has become a Lingua Franca, a crucial vehicle for communication between different people worldwide (Jenkins 2007; Mauranen 2012; Seidlhofer 2011). In other words, English is a quintessential tool for global and international communication. But it has to be noted that in order to know a language, in this case English from the perspective of a Foreign Language (EFL), understanding its culture is important, too.

Moreover, education has to deal with current technology, which is affecting to a great extent both students' relationships as well as the way they think. Likewise, children are growing without developing their imagination, and their sensitivity is being harmed by being exposed to considerable and inadequate contents for their age (Rowan, 2017). In line with this context, a more student-friendly teaching is required, and for that, diversity needs to be considered when talking about new teaching methodologies. Students in the classrooms might come from different cultures or have different special learning needs. This can influence the way they understand and assimilate the contents. Besides, diversity is a condition the teacher should bear in mind when designing any unit plan. Paying attention to it will be useful to achieve good dynamics in the classroom environment in terms of pacing (i.e. the flow and rhythm of the lessons) and social relationships. These aspects can be reflected in the current context of Cristo Rey School, as the educational setting chosen for the designed unit plan.

*Cristo Rey School* is in the *Actur* neighbourhood, in Zaragoza. The school is characterised mainly for their innovation and Project Based Learning programs resting on two deep-rooted pillars: the Key Competences and the Multiple Intelligences Theory. The students to whom the Unit Plan is addressed to are enrolled in 3<sup>rd</sup> year of *ESO*. From this group of students is interesting to highlight two main findings found by survey and observation. Firstly, comics are at the centre of their interests due to the fact that it is a hobby closely connected with technology, mass media (videogames and films) and pop culture (widely enjoyed by the masses, especially young people). Comics are usually present in their leisure time as well as in the conversations of this

group of students. Secondly, some problems were spotted such as the students' disruptive behaviour, their lack of motivation in relation to reading and writing activities or their low concentration concerning the rhythm of the lessons.

Bearing in mind these two factors characterising the context of Cristo Rey School, and understanding that they may be applicable to a variety of other contexts, the axis around which the Unit revolves are comics, ICTs, and Communicative Language Teaching (CLT). As an attractive source of materials, comics will give students access to L2 culture, contribute to diversity, and encourage students' imagination and reflection in a communicative and relevant context. Furthermore, technology will support this diversity by facilitating students' understanding and making distance learning more accessible. Additionally, online communication will strengthen students' bonds outside the classroom space, as they will communicate online in collaborative work activities.

Having presented the introduction of the Unit, the structure for this dissertation will be divided into different parts, as follows. The purpose and objectives section will explain how the unit works promoting a communicative approach focusing on the reading and writing skills by means of comics. Secondly, the section entitled rationale will justify the proposal giving reasons to use comics in the ELF classroom, justified by the theoretical framework that includes educational principles from different theories and approaches such as Communicative Language Learning (CLL) and Project Based Learning (PBL), the Curricular Framework, and the results of the questionnaires delivered. Moreover, the problems and the solutions found will be highlighted. Lastly, the advantages of comics will be underlined, for instance the combination of visual and linguistic language that comics use or the fact that they invite to use a range of different technologies to make learning more engaging. Subsequently, the methodology will indicate the process of how the dissertation was carried out. Finally, the analysis of a Unit proposal will be presented together making emphasis on relevant elements that comprise it: Cristo Rey School context and the needs of the class group, the contribution to the key competences, its objectives and specific contents, the task-based instruction sequence of activities, the selection of learner-centred and authentic materials and evaluation criteria following a backward design and promoting a CLT framework.

## **2. PURPOSE AND OBJECTIVES**

My innovation proposal would be the introduction of comics following a genre-based and Project Based Learning (PBL) approach in combination with ICTs and elements of flipped classroom and gamification. The unit plan provides the students with more authentic, engaging material that would guide them to practise the four skills that make up the communicative competence in English, and to explore different areas of the target language culture. In that sense, comics can be understood as culturally relevant

texts that are motivating to read (Feger, 2006: 18) and can be used for the learning of a language.

Some relevant problems have been identified in the specific educational context presented, which allowed me to gain insights into how to improve these students' learning of English. Nowadays, students are characterised by a dispersed attitude in the classroom environment. The reason may be given to their dysfunctional family background, their lack of education and discipline or the economic hardships their families go through. However, technology has also affected students' concentration. Since students have easy access to electronic devices, they have more available information, coming mainly from the Internet. In contrast with this dynamic world in which they are immersed, the lack of authentic materials and learner-centred lessons lead to a monotony far from satisfying the students' curiosity. Ken Robinson (in Vera, 2010) supports this idea claiming that education is not adapting to today's needs. Parents are trying to educate children to find a future job while students are living in "the most stimulating" period in the story of earth. They are experiencing important amounts of information through their digital devices which distract them from their learning at school they view as boring and aimless. Another point is that these devices generate on them an effortless and passive thinking. For these reasons, students have shown certain reluctance in relation to authentic materials and writing that can be more demanding for them. These problems constitute a point of departure so as to determine the aims of the unit to be presented.

The main aim of the unit is based on the identified needs, found in the classroom context. Thus, this objective is focused on the improvement of students' reading and writing skills alike without leaving aside the other skills. Since the Unit will be tackled from a CLT approach, their integration will be very much encouraged. Secondary objectives will be to improve learners' engagement, attitude and concentration using comics as an authentic material at the core of their learning as well as to achieve a positive climate in the classroom by promoting social and civic values. Likewise, the familiarity posed by the already studied familiar contents together with that from the playful material: comics will generate on the students a more positive attitude towards reading.

As already mentioned, the Unit integrates the four skills taking comics and their reading at the centre. They will constitute a good sample of real life dialogues, interactions and situations to later carry out more complex activities. The objectives regarding reading skills will be achieved mainly by working through comics strips and making reading activities with authentic comic strips. Writing will be the output produced after reading these comics and it will be promoted in a double-sided manner. On the one hand students will communicate using both a formal and informal register by means of chatting, writing e-mails, or posting in social networks through the activities. On the other hand, students will develop their literary skills and creativity by means of creating stories, summaries, and descriptions. The design of a comic strip as the

ultimate product of the unit will reflect their understanding and processing of the input acquired along the process. Therefore, reading comics will become relevant as a model of everyday informal conversations and source of input for the students' development in their productive skills. In fact, exposure to the target language by means of being effective readers has been claimed to be a requisite in order to acquire the linguistic and world knowledge and consequently, become successful performers (Anderson, 2013; Ellis, 2014; Ellis and Shintani, 2014). As stated before, the Unit is approached from the Communicative method since the integration of the four skills will be essential to teach students to become effective communicators.

Secondary skills that will be enhanced in the Unit include listening and speaking. Listening is dealt with fragments from films and documentaries to offer new input to students. It will support their understanding of the texts and will widen their knowledge about them. Furthermore, other ways of fostering the listening skill will include interacting with their classmates not only through tasks that encourage group participation but also through peer-assessment. Apart from that, speaking will be encouraged in discussions where they must reflect critically about the readings or activate knowledge, but also by means of collecting information from other classmates, interacting with them by giving opinions and expressing feelings and reactions, or taking part in problem solving situations.

To fulfil the intended outcomes, it is important to provide an achievable input. To do so, it is necessary to consider Krashen's affective filter hypothesis, since according to it some variables have been pinpointed to interfere in the process of learning a second language such as motivation, anxiety or self-confidence (Krashen, 1982: 31). Dealing with the students' affective filter will be necessary to cater for the diversity and the special needs within the classroom so as to make authentic materials accessible to everyone. To do so, it will be positive to provide some scaffolding, to resort to flipped classrooms, to encourage self-reflection and self-expression or to strengthen the bonds between them through the content of the readings, and cooperative work. Specially, critical thinking and close-reading serve to encourage identification with the characters. This encouragement to critical thinking will improve the proficiency of receptive skills, to be more specific, reading (Hashemi &Zabihi, 2012). Once again, comics will become the perfect tool for students to reduce their affective filter helped by their visual aid, the multiple forms they have at their disposal to express themselves, the possibility to tell personalised stories or sharing ideas about their individual interpretation after reading them.

To sum up these ideas, the unit aims to train students' reading skills (without leaving aside the four skills), by taking comics as the learning source for the different tasks. Thus, comics will not only increase students' motivation but they will also assist diversity when appropriately employed. This way, the students, being helped with their difficulties and exposed to appealing materials, will found their lessons less demanding. Consequently, there will be a favourable learning space and a better student's attitude

that will lead to an improvement in the pacing and class dynamics, together with students' communicative competence.

### 3. RATIONALE

#### 3.1 Justification of using comics

The benefits comics can bring to learning a language are diverse. The challenging input found in authentic materials will push students' learning since Krashen's input hypothesis (1982) states that in order to acquire an L2, all learners need to be exposed to comprehensible input, just beyond their current development level ( $i + 1$ ). In connection with this idea, the best way of coming across this comprehensible input and acquire vocabulary is by reading for pleasure (Krashen, 1989). Furthermore, those students who discover reading in a second language clearly find it more and more pleasant and relaxing when they come across interesting and comprehensible reading material (Krashen, 2006). For this reason, it is important to make students aware of the benefits of reading, always guiding them to find out that reading can be a source of fun and learning alike. In this unit, the emphasis will be on comics to try to show students this.

Comics have been selected as the central genre of the unit plan for several advantages. According to Gene (2003) comics are appealing for several reasons. Firstly, in view of the natural attraction of the human eye to pictures, comics are an excellent tool because of their **visual** aid and **motivational content**. Secondly, comics are a **meaningful source of cultural content** that will widen students' knowledge about the L2 culture in diverse contexts. Thirdly, their **permanent** quality contrasts with audio-visual texts such as films making comics reader-friendly. This is so, because when reading comics, the reader is able to move the story on only when he/she progresses in the narration of the events. Thus, the reader can move back and forth between pages when needed, in case he/she needs to check for understanding or reread an interesting event. Finally, their **popular content** will serve as a tool to explore unknown ideas and concepts from familiar material.

These advantages lead to the idea that comics are **intermediary and account for diversity** due to the fact their visual aids function as scaffolding to support the difficulty of some concepts. Additionally, their stories and the gap between the panels (the gutter) are meant to encourage creative thinking and imagination, whose development should be encouraged for ELF students and high capacities students as a relevant area of development. Another feature that will contribute to diversity, especially for Asperger Syndrome students (AS), is the identification with the feelings and circumstances of the characters, similar to those students might go through their adolescence. This identification will **foster empathy** among them and with the L2 culture the comics comprise. Empathy can be a good strategic response to problems



raised in class that need to be cut of, as well as to strengthen the bonds between the students. From this point, a positive classroom atmosphere will be attempted to be built to improve the classroom dynamics and performance.

Moreover, in relation to the linguistic, sociolinguistic and pragmatic aspects of the curriculum mentioned in Section 3.1., comics provide the students with the opportunity of learning **pragmatics** due to their visual aid, which serves as a tool in order to contextualise communicative situations. Additionally, the fact some of the word bubbles are underlined makes emphasis on sentence stress, closely connected to pragmatics and essential to be taught to the learners as Lingua Franca speakers in the making.

In short, the fact that students are given relevant cultural and engaging material connected to their context will encourage participation in the learning atmosphere in which everybody can discuss about their own interests. The incorporation of popular, readable, understandable content such as comics together with their visual support will serve as a bridge not only between the students and more serious and complex works of literature but also between them and audio-visual material such as films or other types of media, such as newspapers or the news on TV.

### **3.2. The genre of comics**

For students to develop their reading skills, it is beneficial that they are aware of the features and devices encompassed within the genre they read. This will facilitate a better understanding of the texts and a more successful expression of ideas when writing an instance of that genre. In a peculiar genre such as comics, in which images and pictures go hand in hand, it is important to be familiar with its main features and devices. For these reasons, this section will be devoted to explaining the language of comics and its structure.

The main feature that characterises comics is the combination of words and pictures. However, combining images and words is not a novelty from comics themselves. Comics' peculiarity remains in "the way in which linguistic and pictorial elements interact with each other" (Saraceni, 2003: 5). Saraceni also describes as another outstanding feature its sequenced arrangement of panels. McCloud (1993) compares the language of comics to a dance between images and words whose perfect balance gives a full meaning to the whole. Saraceni (2003) and McCloud (1993) point out in their respective works some visual and linguistic elements that characterise comics. They share that regarding the structure of comics, they are divided into panels which vary in terms of width, length or amount of content. Furthermore, the bigger the panel and the more content it keeps, the more the duration will take the panel to be read. Therefore, the more time the moment of the narration will last. In brief, the size of the panel tends to reflect its duration in terms of time. They mention that each panel is divided by the gutter, which constitutes an essential element to foster suspense and imagination of the

reader, functioning as an ellipsis in novels. Additionally, Saraceni (2003) explains that inside the panels, captions imitate the voice of the narrator in the novels while different types of bubbles (speech, whisper, thought or scream) point to the characters who are speaking and to their attitude. Apart from this, shots such as extreme long shots, long shots, extreme close-ups, close ups or medium shots introduce settings or contribute to identification with the character's point of view.

Another feature is the change of background and shape of the panels in order to highlight certain elements inside the panel or to suggest certain feelings and emotions to the reader. Regarding the comics representation, McCloud (1993) talks about the importance of combining realism or symbolic representation in order to emphasize characters or objects. Elaborating more this, characters whose features are less detailed and more symbolic facilitate identification with the reader. The reader appreciates certain resemblance with the character's symbolic representation. In contrast to this, realism highlights the unique features of the character creating a distance with the reader. To sum up, the reader embraces the characters' symbolic features as universal, but also as individual.

With respect to linguistic features, the language of comics reproduces interactions and daily life conversations. For this reason, comics contain a wealth of features that point to a conversational style, to be more specific idioms, phrasal verbs, vocatives as well as expressions and formulas such as onomatopoeias so as to represent noises. Additionally, even for a more realistic representation of orality, pronunciation is reproduced in the spelling. More conversational features identified are of a pragmatic type, such as the nuclear stress, highlighted in bold. Moreover, the use of humour and irony aimed at denouncing and expressing criticism is also relevant as an area that involves pragmatics.

From this, we can conclude that what makes comics a unique genre is the emotional involvement of the reader that is achieved by the combination of the above mentioned visual and linguistic elements. This emotional nature leads to subjectivity and to an open interpretation of the subject matter. The readers' subjectivity and the reflections he/she perceives when reading will also vary depending on the time devoted to it and his/her engagement. Thus, comics leave free possibilities to the human imagination and learners could take great advantage of them.

### **3.3. Problems found**

This section will try to explain in detail and give possible solutions to some problems pinpointed that are also hindering students' development in the EFL classroom. These comprise mainly two, the inadequate use of rather innovative seating arrangements and the lack of connection between the use of computers and the current methodologies to provoke a more meaningful learning of English. Moreover, the unsuccessful

introduction of authentic materials to the students will be also regarded as a detrimental aspect for the enhancement of the students' competence.

Concerning seating arrangement, students are in a U-shape, but they are not frequently given the opportunity to participate or interact, since the lessons they receive are very traditional. As a result, this aimless arrangement leads to parallel conversations between the students that constantly interrupt the lessons. Moreover, in relation to groupings, rather than being seated in heterogeneous groups of 4, they sit in homogeneous groups of 3. In some occasions, higher level students seat in the front row of the classroom, and they act as a judgemental board since they receive more attention by the teacher who leaves the lower level students aside. For these reasons, the unit proposal fosters the social and civic competence promoting democratic values such as respect, cooperation and dialogue. Interpersonal skills will be also dealt with through the comics' content. Subsequently, students can put them into practice with these though negotiating-meaning and problem-solving activities.

Another problem that can be brought to the forth is the improper use of the computers, not having educational purposes or a role in the English lessons. Under these circumstances, computers might constitute a distraction for the students who can take advantage of their availability to play videogames or search for pictures. Not only do computers become an obstacle, but these videogames they play constitute another one due to the fact, as Christakis states (in Zichermann, 2011) that "Children habituated to games may find the real-world underwhelming, under stimulating". Thus, their learning experience as stated above becomes less exciting than these videogames they play or the enormous quantity of information the Internet makes them be exposed to. As a result, students' curiosity and dynamic character, encouraged by the Internet and videogames, cannot be fully satisfied in teacher-centred and monotonous lessons. Under these circumstances, there should not be forgotten that varied and challenging activities always adapted to their level and interests are important in order to increase the students' engagement and curiosity (Dörnyei, 1994).

In light of this, computers have been used in the unit for the improvement of writing skills, it would also be useful to introduce a more active and clear-targeted use of the computers and technology during their class tasks while using social interaction strategies so as to motivate the students, being more aware of their progress when writing using computers (Wigfield, 2004). Along with this idea, comics allow the opportunity to be created online by using computers and editing tools, so students can find a two-fold goal: develop their digital competence and improve their writing skills through the production of small messages in the bubbles.

However, the use of computers goes beyond writing and has a role in every activity of the Unit. Students should elaborate a portfolio thorough the lessons completing most of the activities such as filling charts using a word processor. It will be also relevant to prepare presentations creating posters or to prepare some lessons watching videos at

home, to finish activities collaboratively using *Google Drive*, or to discuss with other classmates chatting in a forum or posting using social media. Furthermore, the unit takes advantage of gamifying elements as a bridge between the students' interest for videogames and their learning. Additionally, the close connection of comics with videogames in terms of graphics and motives is aimed to prevent them from distraction and play videogames during the lessons.

Furthermore, although the teacher has tried to introduce several times authentic and literary texts in the classroom, they have not been successfully welcomed by the students. This might have taken place due to the fact these texts might lack aspects promoting learners' engagement. Together with this idea, tasks and activities related to the texts might not invite them to feel curious enough to read them. Sometimes these texts can also be an obstacle for them if they are not adjusted to their level and interest. In fact, according to the scholars' statements regarding reading, students tend not to read in their leisure time, and motivation when reading is closely connected with enjoyment (Guthrie & Wigfield, 2009). Jeremy Harmer states that when reading "the eyes receive messages and the brain, then, has to work out the significance of these messages involving visual and mental processes (1995: 190)". Wigfield (2004) adds that the development of intrinsic motivation and self-efficacy is interrelated when reading. He also claims that curiosity when reading encourages a higher autonomy and appreciation of details. The fact that comics deal with some of their favourite topics will make the students feel at ease to submerge in the reading tasks. On top of that, using strategies such as questioning and summarising or topics connected with personal experience will provide them with background knowledge that will facilitate the comprehension of texts.

Potential problems with authentic texts will be solved with the visual aid that comics provide. Their intrinsic motivation and curiosity has been taken into account choosing proper topics according to their interests such as adventures and fantasy. Another solution for these possible comprehension problems is the consideration of their background knowledge for selecting the texts, as follows. The heroes of the comics align with the feelings and situations that a teenager undergoes or values they admire such as courage or justice. This way, students can easily identify and establish connections with them.

Comics will constitute a source of motivation for students as a model in the process towards the elaboration of the final product of the Project: an original comic strip. In the process they will be able to learn how to write a narrative structure by means of summarising and editing comic strips. The fact that images permeate the genre of the comic is yet another advantage: illustrations reflect everyday conversations, and speech bubbles, colloquial language, so students can also rely on their daily routines to narrate and describe the information, events and characters in their individual comic strips.

To put an end to this sub-section, the initial problems about students' curiosity and concentration would be solved by providing them with a varied array of learner-centred activities triggered by comics. Furthermore, ICTs will have an important role incorporating them in every single step of the learning process. Consequently, the appeal of comics and ICTs will be integral so as to increase the students' engagement and performance of every skill, but looking more closely to reading and writing.

### **3.4. Theoretical Framework**

The theoretical framework follows a CLT approach together with Project Based Learning (PBL), and elements from flipped classroom and gamification. The combination of the four nurturing each other, embracing motivation and concerned on the students' needs, will contribute to the accomplishment of the main aims. Thus, this section will be devoted to their explanation in detail.

#### **CLT Approach**

According to Brown (2007) the main features of CLT include achievement of efficacy in the different elements that cover language: organizational and pragmatic. Furthermore, CLT advocates for a targeted and realistic use of the language reflected. Students should be exposed to messages in varied contexts they can find outside the classroom. Likewise, tasks will equip them with useful language that they are much probably going to need in their everyday personal and professional life. Besides, there will be a balance between fluency and accuracy to achieve proper communication, laying emphasis on one or another according to the students' needs. Therefore, the teaching experience will be learner-centred; being the teacher a facilitator to guide the learners. Richards (2006) points out autonomous, cooperative and collaborative work to be fostered as essential for the students' motivation and the development of fluency. Moreover, there will be more tolerance towards the learner's errors. Jacobs and Farrell (in Richards, 2006) underline, as part of CLT, alternative forms of assessment as well as curricular integration with different aspects of the curriculum. It will be also essential keeping an eye on diversity as part of the learner-centred learning and the development of critical and creative thinking. To close this section, CLT also advocates for the importance of correcting mistakes in positive light with the purpose of creating a favourable climate. That way, it is a common goal for EFL teachers to reduce the affective filter together with students' fear to make mistakes by encouraging them to take risks (Blumenfeld, 1991).

## **Project Based Language Learning**

This communicative approach will be fostered in combination with Project Based Language Learning (PBLL). At Secondary Education School, students must already prepare for the challenges of a changing society and its modern economy. One way of succeeding in this context involves learning through PBL, since it constitutes a unique learning and cross-curricular experience that goes beyond the borders of the classroom. In fact, “Project Based Learning (PBL) prepares students for academic, personal and career success, and readies young people to rise to the challenges of their lives and the world they inherit” (Buck Institute for Education: 2018).

In this line, PBL is meant to involve students in a complete learning experience dealing with challenging material and presenting their creations to others at the end of it. This learning process implies activating critical thinking and carrying out real-life tasks. Applying their knowledge to this sort of tasks will make students notice the importance of English in their everyday and future professional life. Rajcik, J., and Blumenfeld, P. (2005) point out five features of Project Based Learning:

1. A starting question or problem is meant to be solved.
2. Students explore the starting question, learn and apply ideas connected with the discipline. The authentic material provided and analysed will serve as a model for them to produce the final product, a reflection of the acquired knowledge.
3. Students, teachers and members of the community engage collaboratively to find solutions to the starting question.
4. During the process of learning, the role of the teacher will be crucial when monitoring them by providing them with continuous feedback or scaffolding. The role of technologies and higher-level students will also be crucial to assist those who undergo more difficulties and therefore, hardly reach the goals.
5. Students elaborate a final product that will ideally be later published.

As a result, the elements of CLT and PBL methodology will come together in the unit. The methodologies and the comics proposed might be challenging. However, it must not be forgotten that, when overcoming possible obstacles and undertaking risks, the students will count on the teacher’s guidance and the support from other methods and resources such as cooperative learning or scaffolding, respectively. They all will support learners in their way towards their final creation: a comic strip.

### 3.5. Curricular Framework

As the Unit plan is to be implemented in a Secondary Education School, it will be important to take into account the general provisions that are specified in the LOMCE curriculum established in the Real Decreto 105/2014, December 26.

One of the aspects the *LOMCE (Ley Orgánica 8/2013)* brings to the forth is the development of several key competences to drive students to be better learners and to prepare them for their future beyond school. The most relevant one to which the English subject contributes in a direct way is the linguistic one. Following the premises of the Aragonese curriculum, the design of this Unit plan is adapted to generate diverse and communicative situations that will train students to effectively communicate in English. This will be accomplished mainly by following the Communicative Language Teaching approach (CLT) in a positive learning atmosphere. Highlighting the Common European Framework of Reference for Languages CEFR (2001), the LOMCE points out that oral as well as written skills must be functional and contextualised for the students to be communicatively competent in different environments, involving different activities and specific areas so as to perform different tasks. To achieve a command of the communicative competence, students will have to work on the consolidation of several components, namely linguistic, sociolinguistic, and pragmatic, while paying attention to lexical, phonological and syntactic skills. All these aspects are worked on in comics, the main genre used for the development of the lessons.

Furthermore, comics are key in developing the sociolinguistic competence so essential in the learning process of English. The relationship between comics and sociolinguistics is that both comprise society, social behaviour and culture. To be more specific, sociolinguistic components that are reflected in comics include linguistic markers, social relationships, examples of manners and courtesy, popular expressions or differences between registers. All these elements influence communication between people that do not share the mother tongue and/or that come from different cultures. Consequently, the student is going to need assistance and practice about these issues.

In line with sociolinguistics and interaction in a multicultural society, students must be aware of the different codes of behaviour from one culture to another but overall with the correct formulas when using English as a Lingua Franca. Specially, students should be able to express politeness through compliments, requests or apologies. Apart from this, the Unit pays special attention to the informal register taking as a model and point of departure the contextualised panels from comics, specially focusing on idioms and phrasal verbs. In other words, etiquette is essential for using the language in order to make the others feel comfortable and respected while the command of an informal register is useful to understand most of the interactions that occur not only in face to face conversations but also as pieces of language that occur in media, posts or TV shows. Thus, both are necessary for students to achieve effective communication in everyday life.

Part of the linguistic competence the curriculum promotes in the English Subject is the comprehension of general and specific information of authentic or adapted texts. Among them, works of literature (poems and short stories) as well as autonomous readings adapted to students' competence level ought to be taught as part of the specific provisions for English as a Foreign Language in the region, established in the *Orden ECD/489/2016 de 26 de mayo*. In this case, the authentic texts chosen for the implementation whose advantages have been already discussed. Therefore, despite the students' reluctance and the teacher difficulty in implementing these challenging readings, they cannot be ignored since they are essential for the development of the communicative and cultural competence in order to learn a foreign language, in our case, English.

About writing skills, the curriculum insists upon creative texts such as descriptions and narrations. Apart from these, it brings to the fore texts related to everyday interactions such as e-mails, chatting or posts. This creativity, talent, originality, imagination and self-expression of each student will be stimulated from the genre of comics due to the fact they are commonly perceived as appealing. The unit takes advantage of e-mails, chats or posts not only to follow the specifications of the curriculum but also to foster and keep a purposeful communication between learners. This meaningful communication will indeed take place in those collaborative activities in which the students have to work out of the classroom environment.

### **3.6 Questionnaires and results**

To support the problems spotted and the need to improve the specific educational context that I am aware of, some data were collected from observation and in the form of questionnaires.

From observation, it was found that whenever activities do not encourage student's participation, self-expression or the use of interesting content, students manifest their lack of concentration in multiple ways. Additionally, students participate more in those activities that involve speaking and visual support, and they subsequently reject activities implying more autonomous work, difficulty or silence such as writing and reading. This happens especially with authentic texts. Despite small peaks where they somehow keep their concentration (see Figure 8, in Appendix 1), the level of students' concentration gradually decreases towards the end of the lessons.

In view of the questionnaires results, 84% admit the importance of reading (see figure 2 in Appendix 1). This is may be due to their educative and familiar contexts are positive and have influenced them to agree with this idea. Although students are aware of the benefits of reading, it is hard for them to put it into practice. As the data reflect, 48% of students admit that they do not enjoyed reading in English (see figure 1 in Appendix 1), 68% of students do not read in English during their free time. Unravelling



this percentage, 48% read only compulsory activities and 20% never reads books (See figure 3 Appendix 1). The reason can be that current students are more used to images, icons and visual language as opposed to the written language that is more abstract and requires decoding and abstraction. Concerning the students' lack of motivation when reading in English, some qualitative comments are gathered. Some of the students express:

“When I am busy I stop reading it and when I start reading it again I have forgotten everything, so I prefer not to read”.

“I like reading but I don't have time for books in English they are difficult to read”.

“I do not understand vocabulary”.

“I watch movies in English I don't read books because they have no pictures and it's more difficult”.

In connection to their favourite reading options, the results in their questionnaires are: 72% adventure and fantasy and 48% comics, science fictions and humour (See Appendix 1, Figure 4). Other options considered are 28 % online posts, 28% social networks, 28%, magazine articles, 24% novels, 20% film subtitles. The choices that receive less attention are 16% history and romance, 12% travel and 4% poetry. By looking at the highest percentages, it can be observed that most of the texts the students select are illustrated with images, filled fiction and humour. Looking at these percentages, the results show that students feel appealed to text about different topics but all supported with visual images. However, their answers to the open question about the kind of texts they read with frequency corroborate students' interest in comics. Going beyond, adventure and fantasy, science fiction and humour are dealt with in comics in general, and with the examples chosen for this unit proposal in particular.

In the last question, students should organise the four skills from most to least entertaining (see Appendix 1, Figure 5). The questionnaire confirms the observation results somehow, since speaking is the preferred skill and writing is the least voted one. Strikingly, reading is classified as the second most enjoyable skill. This is interesting in relation to Krashen's idea (2006) that, when children become teenagers, reading stops being boring. When the text becomes motivating, then reading becomes an agreeable and pleasurable activity. In fact, according to the rating scale questionnaires, delivered at the end of the implementation (see Appendix 2, Figure 10), 84% of the students asserted comics were motivating. The average grade students give to reading comics in the rating scale is 8.28. Thus, the interest for this reading material arises in a 36%. Their engagement is also demonstrated during the lessons in which they show their enthusiasm by a greater involvement and participation.

All data considered, students might not feel so much reluctance to reading, but they suffer from a motivation problem and lack of commitment led by the fear of leaving their comfort zone. This idea is justified by their own quoted statements. Nevertheless, students must be encouraged to the adventure of reading gradually and with the proper guidance. This will be specifically carried out in this dissertation by employing comics effectively.

#### **4. METHODOLOGY**

To find a solution to the problems found and to start designing an innovative proposal that could effectively work with students, the first necessary step was the collection of data about the students' readings habits in English and concentration in relation to the pacing of the classroom. This is done by means of observation and the administration of a questionnaire. Both are carried out before and after the implementation.

Regarding observation, the observer paradox is taken into account in order not to affect the students' behaviour. Thus, the observation starts to be carried out during the second week of the placement period, with the observer seating down at the end of the classroom and taking notes during the observation to avoid being biased by memory. After that, it is enlightening to observe that students' irregular behaviour due to the predominance of teacher talk and the U-seat arrangement. Moreover, a graphic is used to draw their concentration level (see Appendix 1, figure 8) in relation to the time of the lessons. A classroom map (see Appendix 1, figure 9) is also useful to quantify data and tally the number of times students participate in the classroom as well as their movements. From data collected and analysed, it is concluded the students need to improve their concentration and motivation regarding reading and writing skills.

After finding the necessity, some questionnaires connected to their level of enjoyment in connection to reading and the four skills of the English subjects were delivered to 25 students belonging to this classroom. These questionnaires have the purpose of finding what their reading interests are. In addition, they measure the interest and engagement with the subject in a more personal manner so as to avoid being biased by teacher's perceptions. The questionnaires are composed of open, multiple choice, rating scale and ranking questions (See Appendix 1, figure 6). To ensure that the questions are answered objectively, the teacher monitors the students and ensures they understand the questions.

At the end, using the results of the questionnaires, the unit plan and the materials are designed according to the students' needs and interests. Therefore, the unit plan uses mainly comics connected to adventure so as to improve their reading skills. On their part, narrations, online correspondence or the use of social network are expected to strengthen their writing skills.

## 5. DIDACTIC PROPOSAL

### 5.1 Presentation and Context

The school setting for this course plan is Cristo Rey School, located in the Actur neighbourhood, in Zaragoza. According to the Observatorio Municipal de Estadística de Zaragoza (2017), the Spanish population in January 2017 in Zaragoza represented a total of 94,70%. Besides, the level of education shows that only 2,78% of the population has no studies compared to the predominance of Primary and Secondary studies, 44,28% and 32,62% respectively. In connection to this, the level in this neighbourhood is medium.

This Secondary Education School is mainly characterised for their innovation and Project Based Learning programs resting on two deep-rooted pillars: the Key Competences and the Multiple Intelligences Theory. This is implemented firstly, by means of class management since the students are arranged in groups of three to promote collaborative learning. The AMCO Method is another key element for the teaching of English at this Secondary School. This method is applied to every level from Primary to Secondary and is also assisted by advisory services. Thus, languages are learnt in a ludic manner taking advantage of rapprochement with other cultures in a positive light. A remarkable characteristic is found in its integrated system focused on the development of the communicative competence while developing tools to face the current changing, competitive and multicultural society. Finally, another important fact related to innovation is the seal of *Escuela 2.0* that the school has been granted with. Specially, the program *One to One* provides each student with a computer that eases the teacher's monitoring of each student's progress and learning. Furthermore, this educational centre is specialised in Autism spectrum disorder counting on TEA rooms. These spaces will provide the special students support and training in their social and communication skills that will allow them a better inclusion in their ordinary school room and daily life. A program for high capacities students is also granted.

The Unit proposal to be analysed in this section has been designed ideally, for a bilingual class of 3<sup>rd</sup> year of ESO with a B1 level. In the implementation that I could carry out with the class was composed of 25 students: 10 girls and 15 boys. The class group is talkative, creative and dynamic, especially interested about comics, videogames and superheroes. Besides, there are two students with particular special needs. One of these boys suffers *Autism spectrum disorder (ASD)*. For him, the English subject is very interesting and attractive. In fact, he is one of the students who participates most in class, although he suffers from lack of concentration and tiredness from his condition. For this reason, he will need fragmented tasks, more time in order to complete other tasks, cooperative and collaborative work in order to work with other colleagues, visual aids and representations and the strengthening of their intrapersonal intelligence by reflecting about their emotions in relation to the content and work with other students. There is another girl who is a high capacities student, very enthusiastic

and mature, but due to her shyness she never participates. She will need some follow up tasks that foster their creativity to widen her knowledge.

Regarding classroom management, the fact the tables are arranged in U shape around the classroom. They foster dialogue, interaction among them as well as cooperative learning. The main problems spotted are the monotony of the lessons, students' lack of concentration, and their poor readiness and commitment with reading and writing skills.

## **5.2. Contents and Objectives**

In order to reach an efficient and profitable learning is necessary to establish a series of aims. The specific Contents and objectives (see Appendix 3) have been formulated taking as a point of departure the evaluation criteria of the curriculum. Thus, the criteria have served as the basis for the standards of the abilities, aptitudes and attitudes of the student as well as their level and performance they should reach at the end of the lesson (see Appendix 4 to check the specific evaluation criteria). However, in the process of selection, the student's needs have not been forgotten. It is also noteworthy that the unit plan intends to nurture their enthusiasm for reading as a source of input for them and strengthen their sense of commitment and responsibility in autonomous and cooperative tasks, where they will experience a meaningful learning consolidating the competences of the curriculum.

In relation to the syllabus, it will be competence-based prompting specially one of the key competences of the LOMCE in each lesson. A competence- based syllabus will be constructive and gainful to provide the students with resources for their everyday life and its contexts (Richards, 2006: 41). This is closely related to the application of the contents to practical situations and professional life experiences they may encounter in their future, , as the curriculum recommends. So, this idea has been taken into account when designing the syllabus. The main competences developed are: the Digital, the Communicative (Literacy and Languages competence) and lastly, Cultural Awareness and Expression. The digital is relevant for using ICT; the Communicative one, since the activities are being approached according to the CLT principles and are fostering reading by means of comics. Finally, Cultural Awareness and Expression is present since comics are an important reflection of the evolution of popular culture and its language.

The comics selected for each of the four central lessons of the unit have been *Peanuts*, *Prince Valiant*, *Lucky Luke*, *Spiderman* and *Avengers*. Firstly, *Peanuts* will deepen in the culture of the North of USA to talk about actual problems during adolescence and provide solutions for them (Learning to learn). *Prince Valiant* will teach them the concept of the Arthuric legend deep-rooted in the British tradition (Cultural Awareness and Expression competence). *Lucky Luke* goes back to the western culture in the South of USA, using humour so as to denounce the artificiality of women

and the Southern Belles motif while praising the women's courage and highlighting the usefulness of manners and politeness in a natural way (Civic and Social Values competence). *Spiderman* will promote their spirit of justice encouraging students to think of a better world (Civic and Social Values Competence). Thus, blending two different cultures British and American, with our own, students will become more aware of the importance of the English language as a Lingua Franca so as to understand each other and be able to communicate globally, while improving the four skills (speaking, writing, listening and reading). Overall, this will point towards the path they should follow to become communicatively proficient speakers. Apart from these lessons dealing with these concrete comics, the first lesson *Understanding Comics* teaches students the language of comics and fosters their linguistic competence. In the last lesson, *Becoming a comic artist* students should merge the previous competences, letting students demonstrate what they have learnt and consolidated them.

### **5.3. Sequence of activities**

The Unit conceives its lessons from a task-based learning approach that follows the sequence pre-task, main task and post-task in most of the cases. Thus, each of these phases will involve a set of integrated skills (Hedge, 2000). This pattern will be followed except for the first and last lesson that will constitute an introduction and a closure. Lots of scaffolding will be provided as an important support for the students' learning. It will be encouraged when learners are working in groups in most of the activities.

The first lesson *Understanding Comics* functions as an introduction to test and activate students' previous knowledge in relation to comics while guiding them in the new topic with some basic visual language for their understanding in subsequent activities. This is done, due to the fact that in comics there is a balance made between words and pictures to communicate a message. Furthermore, students are arranged in heterogeneous groups of four as follows. Each student is delivered a card with the name of a character from a comic strip and its role within the team. Subsequently, the student has to find the rest of the members of his own comic strip; they correspond to the members of his group. So as to find the rest of the members, the students will have to interact with each other, exchanging information and establishing relationships between them. In this way, the affective filter will be reduced.

From the 2<sup>nd</sup> to the 5<sup>th</sup> lessons, the structure will follow the one from task based instruction (TBI): pre-task, learning task and post-task. Firstly, throughout pre-task activities, students will activate their knowledge by means of brainstorming, online videos or raising discussion and interaction with their peers that will prepare them to face the main learning task of the lesson. Secondly, tasks will be based on reading activities that will also serve as a model for the post-task activities. Finally, post-task activities will be aimed at the performance and integration of the concepts learnt during

pre-task and learning task. Thus, the learning task will constitute a source of input for the students while authentic, problem-solving, ordering and creative post-task activities will be opportunities of producing output in realistic situations (Richards, 2006: 32). Most of the tasks are carried out in pairs or groups what will encourage interaction and communication between them in line with the CLT approach. Gradually, throughout the Unit, the students will become acknowledged with different types of comics, their language registers, the treatment of humour and characterisation as well as how to improve their critical thinking so necessary to become proficient narrators and story-tellers.

The last lesson *Becoming Comic Artists* will be the most important one: The outcome of the project is producing a comic supplement for a newspaper. This will be the lesson where the final product will be drafted and produced to be published for the whole school, a member of the journal *Heraldo de Aragón* and another coming from the *Asociación Aragonesa de Autores del Cómic (AAAC)*.

#### **5.4 Contribution to the key Competences**

As the curriculum advocates for, all the subjects, English as a Foreign language included, should promote the development and the improvement of the key competences. Thus, students are going to be able to work on different aspects while learning English and enhancing their language skills. More specifically, this Unit mainly contributes to six of the Key Competences.

**Linguistic competence.** As the most relevant curricular competence in relation to the English subject, it recognises the linguistic, sociolinguistic and pragmatic components as part of the communicative competence, and aligns with the guidelines of the Common European Framework of Reference for Languages (CEFR). Thus, after the Unit, students will be competent enough to establish an effective communication understanding English as a Lingua Franca, using it as a vehicle to interact between the different cultures in a variety of contexts and authentic situations. Additionally, the whole Unit is channelled to foster reading and therefore, nurture the students' literacy as an important tool for widening their vocabulary that will be a means to achieve an effective communication. To conclude, the competence is the basis of the whole Unit since students are supposed to learn and understand the comprehensible input and an array of new contents by interacting between them.

**Digital competence.** The equipment of the schools helps to work on the development of this competence. The students will be able to be acknowledged with professional online platforms by learning how to interact with the teacher or other students through *Google Classroom* and its forum. Additionally, other tools such as *Google Drive*, *Padlet* (see Appendix 5.5) or *Answergarden* (see Appendix 6.9) will help them to work collaboratively or share their ideas. ICTs will be helpful in order to show

their creativity and expression, for instance, designing posters with *Canva* (see Appendix 5.54) or creating original presentations with *Prezi*. Furthermore, it will be a source of learning in a motivating way, and students will watch videos in *YouTube* (see Appendix 2, Activity 2 in Lesson 2), use the *Flippity Flashcards* (see Appendix 5.27) or experience interactive ways of learning vocabulary with *Genially* (see Appendix 5.3).

**Learning to Learn competence.** Students will be encouraged to work autonomously during some activities that will follow flipped classroom structure, as well as cooperatively and collaboratively in heterogeneous group. In their learning process they will also count with the teacher as a guide, but the inductive method will be fostered in many of the activities for students to hypothesise, draw conclusions and become more autonomous. With the use of thinking charts or mind maps (see Appendix 2 Activity 4 in Lesson 4) learners will be helped to push their organisational skills and work on their critical thinking. Finally, realistic problem-solving and negotiation-making activities will also develop this competence (see Appendix 2, Activity 5 in Lesson 2). Apart from the teacher's assessment and her/his feedback along the lessons, self-assessment and peer assessment will also be important tools for students to reflect on their learning process and performance to obtain future improvements.

**Social and Civic competence.** The development of the competence will be key in order to strengthen the bonds between the different classmates and reinforce their social skills as an important part of learning a language and towards the achievement of a more effective communication. Furthermore, intercultural understanding to provide an open view to the world will also be part of this unit plan. Thus, activities such as practicing manners or understanding its value are created with this purpose (see Appendix 2, Activity 4 in Lesson 4). Furthermore, mindfulness and reflections about personal feelings are supposed to train learners' intra- and interpersonal skills since understanding ourselves is a necessary first step so as to develop empathy and understanding the others (see Appendix 2, Flipped Classroom in Lesson 1).

Additionally, critical thinking worked on the basis of comics or cooperative learning contributes to make them aware and practice democratic values such as liberty, equality or tolerance. In this sense, the identification and empathy with comic characters and the values they represent may also assist them in promoting this competence. All these aspects will be performed and encapsulated in the final product: creating a comic strip with the purpose of denouncing a negative aspect of society, or providing positive values in order to improve it. All in all, comics will be a hook for students' ethical commitment.

**Cultural Awareness and Expression competence.** Comics are an art form that will inspire students' imagination while transporting them to different atmospheres and nurturing them with a wide array of ideas and feelings in different ways equalling different personalities and characters of the human being. Thus, taking comics as model and training their creative skills through critical thinking and practice, students will

have the opportunity of expressing themselves not only by means of a creating a comic as the final product of the Unit but also by designing the poster, the presentation or drawing and representing scenes.

### **5.5. Materials**

To select the materials and design activities, the conditions and components Dörnyei (1994) highlights to increase the students' motivation have been examined. Thus, the materials will be authentic and learner-centred taking into account the students' needs, an essential feature in CLT approach. Thus, their access to computers, their need in facing challenges and their aforementioned interests in comics, humour, fantasy and adventure, science fiction and videogames have been key in choosing the topics of the stories together with the methodology.

The selection of comics as a focus for this unit plan has been considered as students have quite a high level of English, so they can take the linguistic demand that these texts present. The fact that they have computers at their disposal was taken as an advantage in order to ease this linguistic demand, for example, through the use of an online dictionary. It will serve as a scaffolding tool, helping students to go beyond their capacities and solving their potential doubts along the tasks. Furthermore, it has been observed that the comics deal with characters are outsiders trying to conquer their autonomy. In other words, they show characters living similar situations to those of the teenage students, who are growing as individuals and social beings. Additionally, the topics are intended to provide them with positive values to foster the competences of the curriculum. The activities that foster listening align with the content of the comics and are supported by visual aid, considering that most of time we communicate face to face in our interpersonal relationships.

Cognitive demands have also been considered when designing the materials since developing a sense of efficacy will be necessary to activate motivation and ensure progress. Their creativity has been part of the criteria for achieving a sense of self-efficacy in the final task. Specially, the development of creativity will be a must for the students with special needs. Moreover, the visual aid the comics provide as well as that visual support found in other activities will be useful for a better understanding of unfamiliar words.

Furthermore, efficacy in terms of timing will be worked on in the flipped classroom parts of the Unit. In them, students will become in managers of their own time, so they will be able to adapt time to their aptitudes in contrast with the lessons in the classroom where time will be tighter. Flipped classrooms will also be essential to cope with diversity in the classroom, and will expand students' vocabulary or grammar. More scaffolding will be provided through the lessons as well as through the readings that will work as models for subsequent activities. The introduction of ICTs will



become a relevant tool for their motivation, for instance when preparing presentations with *Prezi* (see Appendix 5.46), learning vocabulary using online flashcards, interacting online by means of forums or working collaboratively using *Google Drive*. The fact that the materials have been adapted to their interests, especially to the use of technological devices, will be very important in activities such as in the *Quizizz* of the first lesson (see Appendix 5.6).

Another relevant component will be some gamifying elements for their interest in videogames. Some tools used have been *Quizizz* together with *Classcraft* (see Appendices 6.15, 6.16, 6.17, 6.18, 6.19, 6.20). Additionally, some elements such as the use of realia and badges will be included in the Unit. The badges awarded will be stuck on a scoreboard at the end of the classroom for each team of students to see their progress. Realia will take an important role in the process of gamification. In fact, every student is given a card with the name of a character (see Appendix 5.15) coming from comics, pretending they are comic characters but at the same time each character will have been assigned with a role that will connect the fantasy with the realism in professional life. Another element of realia will be the use of King Arthur soundtrack in the 3<sup>rd</sup> lesson that will help them to be more engaged with the task associating their learning of the language to a legendary adventure. In addition, badges will be provided as a helper to reflect their progress towards the achievement of their goal and it will reflect symbolically the topics and contents of their learning.

As a result, in the lesson *Understanding Comics*, the students will be given a pen as a start point to their creative process (see Appendix 6.8). In the lesson *Peanuts* the badge will reflect a pot of peanut butter, the same Charlie Brown spreads in their sandwich to cure their depression (see Appendix 6.21). It will encapsulate the idea that life is about enduring doing everything without expecting a reward. In the lesson *Legend...wait for it... dary!* Students will receive a badge with a horse as the horse that Prince Valiant traps in the story in order to start their adventure (see Appendix 6.26). Similarly, the horse will symbolize the contents of the lesson as a support to hold on and move a step forward in their way to adventure. For the lesson *Lucky Luke likes lakes* the badge will have the shape of a star sheriff badge so as to make them aware of their progress being responsible with their learning (see Appendix 6.29). The last badge will be given in the lesson *Becoming a hero*. In this lesson, students will be passed on a press pass similar as if they were workers from the *Daily Star* (see Appendix 6.31), Superman's newspaper that will reflect they are ready in order to move to the final activity of drafting creating and producing the comic supplement for the newspaper. Finally, it will also be used in order to welcome the journalists from *Heraldo de Aragón* and the *Asociación Aragonesa de Autores del Cómic*. This together with the celebration of learning that will take place during the visit of the journalist and the artist will provide the students with a motivating sense of achievement and fun alike. Finally, exit tickets will serve as an excuse for the students to answer content-specific or assessment questions.

To solve these efficacy problems in terms of reading and writing, scaffolding will be key in the unit. According to this, the flipped classrooms (see Appendix 2, flipped classroom in Lessons 1 and 4) will allow a more democratic learning and will contribute to the holistic learning of the students. Flipped classrooms encourage a major commitment and implication on the part of students that will result in the consolidation of understanding.. Its time-saving character will leave open possibilities for students to participate; this will also benefit the teacher to pay attention to diversity and therefore, to the individual needs of each student and possible difficulties. Furthermore, it includes families more actively in the learning process (Santiago, 2018). To sum up this idea, they will constitute a good asset for the students to prepare the readings with some time in advance. Other forms of scaffolding are the *PWP* slides the teacher projects during some activities with some expressions (see Appendices 5.20, 6.13) to carry out certain tasks or a set of instructions they must follow to design the comic successfully (see Appendix 5.53). A more active type of scaffolding is the collaborative table they must complete in *Google docs* (See Appendix 5.19) with some new words they might come across in the texts from the unit.

The tables will help learners to improve their reading comprehension and will involve a contribution to build positive classroom dynamics. For instance, they will be used in visible thinking routines (see Appendices 5.9, 5.10, 5.11) but also for a better clarification of ideas in questions related to pragmatics such as humour or manners (see Appendices 5.31, 5.34). To enhance students' self-efficacy as for the reading activities the close resemblance of students to the characters in comics has been another source of support, as already commented in section 3.3. above. For this reason, there are some activities that deal with characterisation using graphic organisers. An example can be the *Venn diagram* that asks for comparisons and differences among the *Peanuts'* characters (see Appendix 5.12). In addition, students establish connections between themselves and the characters from comics by means of elaborating an anchor chart (see Appendix 2, Activity 6 in Lesson 5). In relation to writing, mind maps will also be used in order to plan information for their writing (see Appendix 2, Activity 5 in Lesson 3).

On top of that, organisers push students to move a step forward from comics to novels or more serious material. An example of this is when carrying out the homework task *Southern ladies* (see Appendix 2, Activity 7 in Lesson 4). In it, students connect with novels by reading some quotations from the novel *To Kill a Mockingbird* related to the comic they have already read: *Calamity Jane*. After the students reflect on the concept of a lady, they use a graphic (see Appendix 4.42) in order to explain how their opinion about the concept has evolved. Similarly, in Lesson 3, Activity 5, Step 2 the students will use the comic *Prince Valiant* to go deeply into more complex material concerning literature such as the monomyth. In this way, they will have to use an organiser in the form of the monomyth structure. On it, they will classify the main events of *Prince Valiant* story. Likewise, students will experience a movement from familiar to unfamiliar content.

In relation to cooperative work, the former problem with the chaos within the groups or more individual tasks will be solved by providing students with some tables to fill in with their answers from discussions (see Appendix 5.4) or problem-solving exercises (See Appendix 5.14). The elaboration of the portfolio through the units, in which students will have to include these tables, will also stimulate the students' autonomous work in different tasks and will provide an insight into each student's contributions inside their respective group.

All things considered, the materials selected have will make learners aware of the role of the English language in the professional world while developing the competences of the curriculum. Comics will also provide the students with authentic materials. These materials, adapted to their level and context and combined with the use of ICTs, gamification and some scaffolding, will boost their feeling of self- efficacy and achievement.

## **5.6. Evaluation Criteria**

Evaluation must be dealt carefully in every Unit plan since it is an essential tool that will reflect the students' learning progress, and it may also be a guide for them towards the improvement of their skills and competences. This Unit has been planned in accordance to a backward design taking the curriculum as a means to an end. That is to say, the aims of this Unit are determined according to the objectives and competences of the curriculum without forgetting the students' needs. In this case, the focus has been placed to a great extent on the reading and writing skills. Another reason for this choice is that a backward design will lead to a major focus on the students' performance (Richards, 2013). In accordance to the backward design the unit will make use of alternative forms of assessment. In this particular case, diagnostic, post assessment, formative and summative assessment will be taken into consideration to provide students as much as possible with a rather objective evaluation.

**Alternative forms** of assessment such as a portfolio will serve as a complementary tool for the evaluation types mentioned above. This will include the activities students have been completing during the unit. The reason for its use lies in the idea from CLT approach that there must be a natural tolerance to error. To prevent a strong focus on mistakes on the part of students, and comparisons with other students, tests and exams are avoided in this unit, since they can decrease students' motivation (Dörnyei, 1994). Likewise, the use of a portfolio will be a beneficial tool for teachers and students. On the one hand, teachers will be able to see individual accountability and effort paying attention to diversity. On the other hand, students will have an overall better perception of their progress throughout the Unit.

Besides, **diagnostic assessment** will also have a role as part of the evaluation. It allows the students as well as the teacher to be aware of their needs and difficulties during their lesson or their previous knowledge. This will be carried out by means of a

Virtual Dice activity (See Appendix 2, Activity 8 in Lesson 1) or a 1-2-3- bridge (See Appendix 2, Activity 2 in Lesson 1). **Post-assessment** through the activity *I used to... Now I think* (See Appendix 2, Activity 3 in Lesson 6) will serve to make a balance between what they have learnt and.... It will also boost their motivation, helping them to assimilate their improvements in relation to the beginning of the lesson.

Finney (2002) adds that evaluation should have a double purpose. On the one hand, it should take into account the aims of the curriculum. On the other hand, it should assess the elements that comprise the teaching process. Hence, the Unit plan will follow an integrated approach combining formative and summative evaluation. **Formative assessment** will keep track of students' learning, their strengths and weaknesses, so as to give them feedback for their improvement. It will be present in each lesson, including peer assessment, exit tickets or think charts in an interactive way which will make this process more entertaining for them. Examples comprise *bookwidgets* roulette (see Appendix 5.16, Exit ticket in Lesson 2) or the use of emojis (see Appendix 5.49). Due to the fact the whole Unit is a Project, evaluation will be **summative** as well. At the end of the Unit multiple objectives in terms of writing skills will be assessed by means of a final product: the elaboration of a comic supplement. Additionally, reading, speaking and writing will be evaluated at the end of the unit (see Appendix 2, Lesson 5). The fact that students may have improved their skills after training them throughout the different activities of the unit may make them more confident and competent, accordingly showing a better performance at the end of the lesson.

Taking into account the CLT framework's promotion of the four skills, all of them are going to be evaluated. However, the fact that the Unit focuses mainly on reading and writing will be the reason why they are going to have more weight in the final percentages. Having stated the above-mentioned features, the Unit plan unfolds the following marking criteria:

- Writing: 40% Portfolio and Comic supplement
- Reading: 35% Portfolio and Avengers reading
- Listening: 12% Portfolio and Avengers *EdPuzzle*
- Speaking: 13% Portfolio, Play It! and Superheroes Presentation
- Class participation and effort: 5% represented by means of badges that each team collects at the end of each lesson. The students receive extra badges for their participation or good behaviour as well as the completion of follow-up or complementary activities. In fact, their completion will be taken into account so as to increase the final mark up to a 10%.

To conclude, these assessment criteria will deviate from other traditional forms of assessment trying to evaluate each student equally. Furthermore, the evaluation

criteria will be fair in the sense that the progress of the students, their effort and participation as well as their diversity will be considered. To conclude, self- assessment and teacher assessment will serve as complementary sources to encourage a major involvement of the students as well as their improvement and motivation by providing not only the students with feedback, but also the teacher with information, so as to approach the activities in a different light, according to their needs.

## **6. CONCLUSION**

Because of the changing bilingual and competitive context and the fact that information has become more accessible for society, education is leaving aside traditional ways of teaching and becoming oriented towards more innovative ones. Since English has become a Lingua Franca for global communication, students need to experience with this language as important tool of interaction in their everyday lives and for their future professional career. In fact, when using the foreign language, the students should become real communicators and socialisers in the multicultural and global world.

Within this context, students have become less used to being concentrated on activities that are more effort-demanding such as reading and writing. Nevertheless, in spite of their difficulty, authentic reading has become an important source of input in ELF learning. This source of input helps the students to move a step further in their learning process of the language. However, the students' resistance is apparent somehow. Furthermore, in relation to authentic texts, although they can be interesting and motivating, they may cause reluctance if they are not adapted to their interest, without the proper guidance or scaffolding.

For that reason, this dissertation has aimed to use comics as a tool that perfectly integrates scaffolding due to their visual aid as well as the appealing content to the student, while providing them with cultural material. In this way, satisfying their curiosity, the love of learning may arise on them. Moreover, taking the familiarity that comics imply to deepen in the culture of manners and human values or enrich their knowledge about linguistic, especially pragmatic aspects that may be unfamiliar to them but required in their daily life. Moreover, comics and reflection will equip the students with knowledge for them to unravel more complex literary works, overall involving humour. As a result, students may become more critical thinkers.

Among the theoretical frameworks followed, CLT is the one that gains more relevance. In fact, one of the aims of the lesson is to achieve an effective communication. However, to prepare students for the challenging activities and readings of the Unit, their commitment and implication is needed. This commitment will be fostered by means of some flipped classrooms with autonomous tasks to be completed at home for the preparation of subsequent lessons. In addition, some gamifying elements together with ICTs resources will contribute to raising students' interest in a context in which digital resources are widely available and should be responsibly

employed . Besides, Project Based Learning will immerse the students by exposing them to the real-world situation of designing a comic strip for a journal. Responsibility through collaborative work will be also fostered by cooperating in heterogeneous groups in which students will assume a role and will develop social skills. When completing the activities, students will interact having face to face or virtual conversations with classmates or other people outside the classroom. In this context they will have to learn civic values that will help them to deal with similar situations in their daily and future professional life when expressing opinions or evaluating other people's work.

Another point worth mentioning is the significant contribution of the unit to the development of the linguistic, digital, learning to learn, social and civic competence and cultural awareness and expression competences. Their training is strengthened in the competence-based syllabus where the previously mentioned competences assume an important role, devoting especial attention to one of them in each lesson. Consequently, lifelong and meaningful type of learning is encouraged.

Some activities could make feel the students exhausted or in need of more time. In this case, there should be activities that should be optional or carried out as follow ups. In addition, for a better control of the completion of some activities within the flipped classrooms a *Symbaloo* could have been created.

The evaluation process will be treated carefully following a backward design without forgetting the curriculum. It will also consider the whole evolution of the student towards the unit using a multiple array of activities. In this way evaluation will be presented as something motivating rather than threatening in an attempt to highlight students' way towards progress and improvement. Additionally, being the unit within the CLT framework, it will promote the four skills by integrating them in many of the tasks and evaluating them all in accordance to the importance each one has received throughout the unit.

In the line of the CLT framework, comics will be suitable so as to learn the language in diverse contexts while paying attention to the implications of the language used for interpersonal relationships. Thus, sociolinguistic aspects become relevant in the unit when learning the register in informal conversations or the code of manners. These elements will be introduced to make the students understand that to live in harmony we need to express affection, and respect towards others. Apart from that, humor will be taught as a powerful linguistic tool whose purpose goes beyond spending a good time. It will be conceived as a tool for criticism.

To conclude, the lesson plan within the world context in general, and that of Cristo Rey School is a reminder of the fact that education needs to change towards innovation . For education to work, teachers should move from their comfort zone and adapt to the students' needs and diversity in the classroom. Meanwhile, they should design more learner-centred contents for students. Furthermore, a profitable learning will contribute

to the holistic development of the learners and celebrate their learning at the end of the unit, so that they can reach a sense of self-efficacy and achievement. Students may consider reading valuable, but that is not enough. They should undertake risks and become adventurous facing reading. For that, unit plan will guide the students through different steps to take advantage of the versatility comics allow. Students will feel attracted to reading after becoming critically thinkers, artists and travelling to other contexts by exploring authentic texts. Thus, throughout the unit the students will be immersed in a journey in which books will welcome them as a source of linguistic and cultural input to feel and experience the language, and develop their communicative competence to become more proficient and effective speakers when communicating in English.

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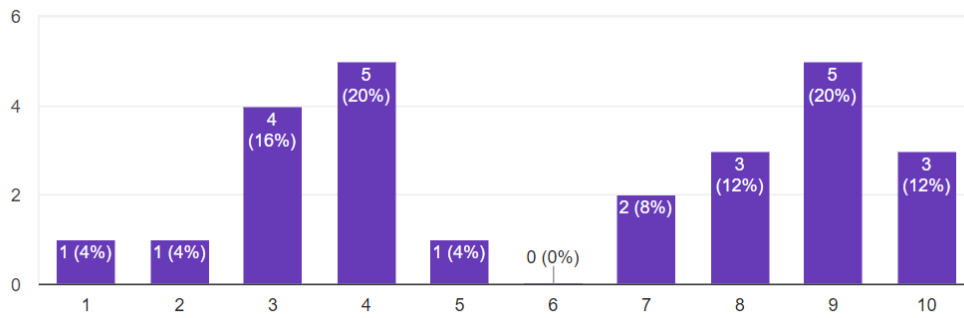
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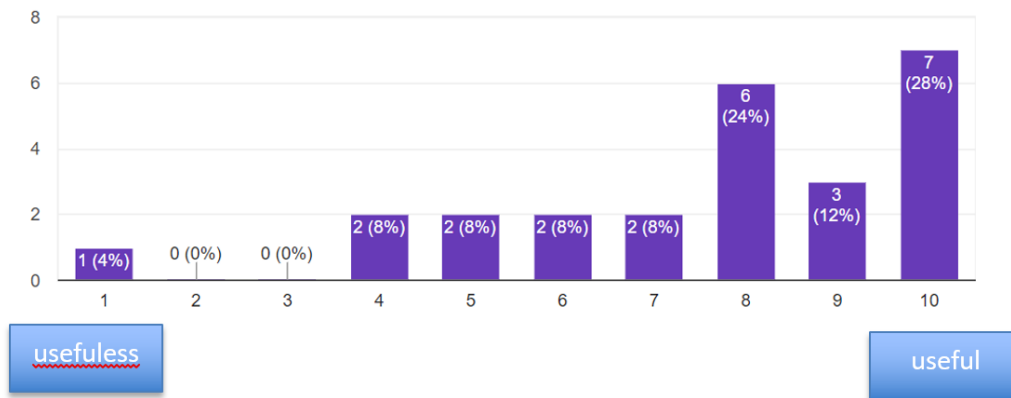
# APPENDICES

## Appendix 1: Questionnaires, figures and results

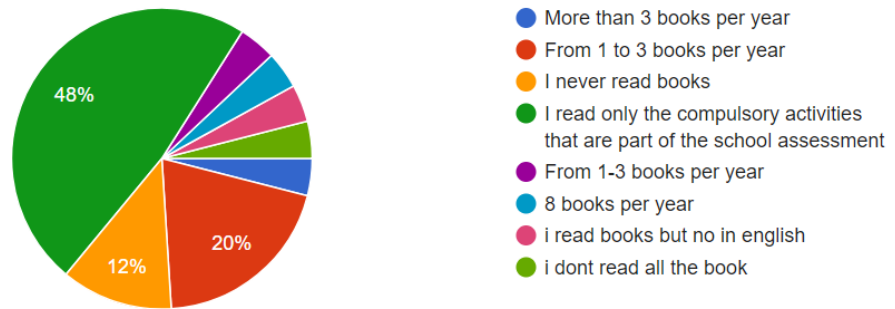
**Figure 1. Answers to the question “How much do I enjoy reading?” in a rating scale.**



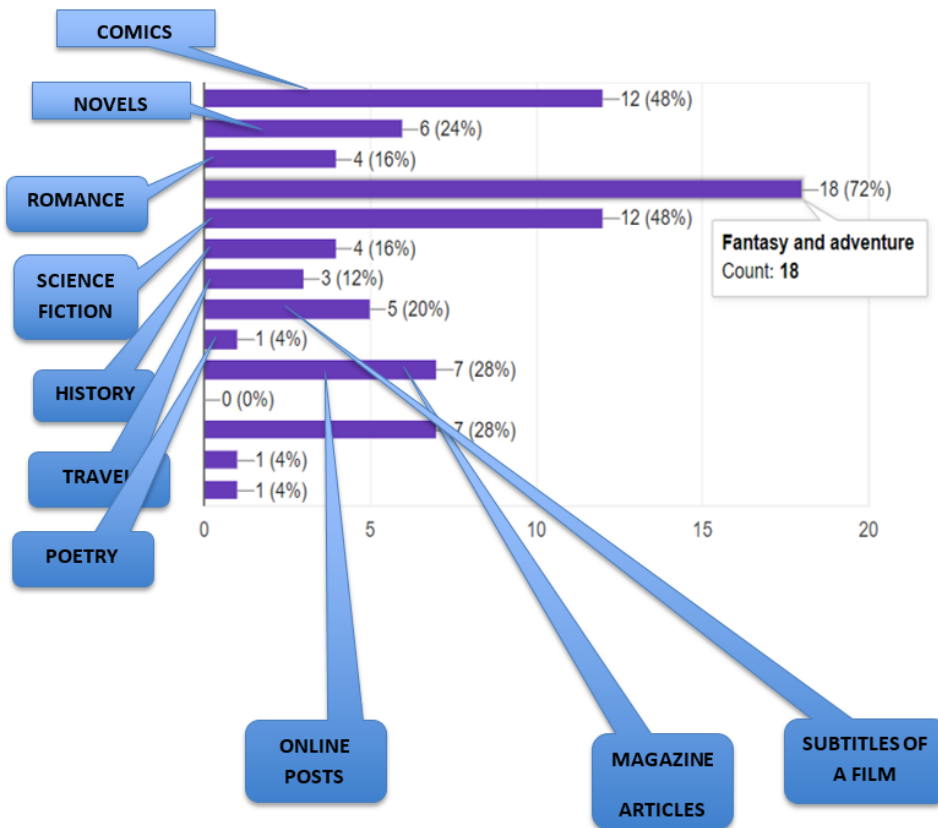
**Figure 2 Answers to the question “How much is reading useful/useless as an irrelevant /important part of my English learning experience” using a rating scale.**



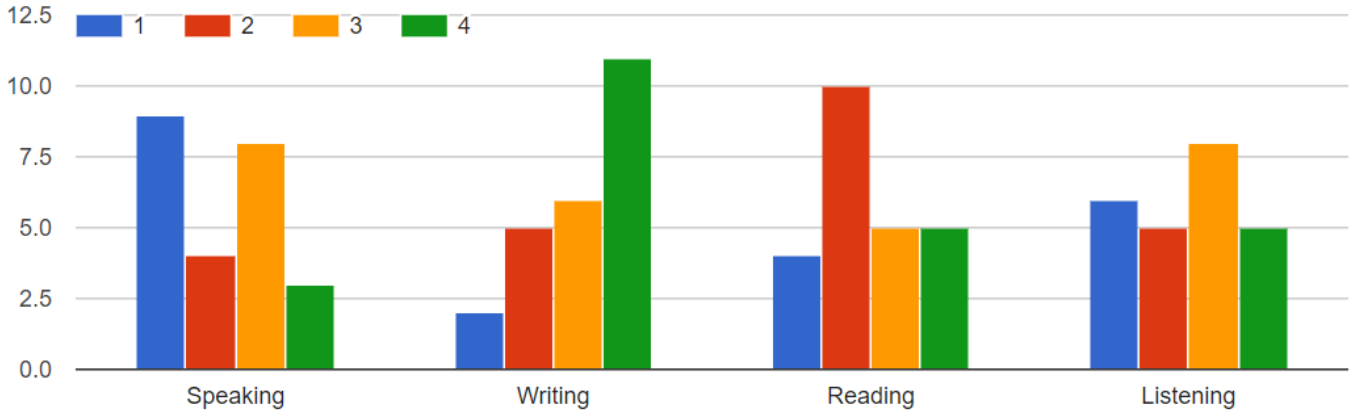
**Figure 3 Answers about the students reading habits.**



**Figure 4 Answers to the multiple-choice question about the students' favourite reading options.**



**Figure 5 Order of skills from more to less entertaining according to the students' opinion.**



**Figure 6 Online questionnaires delivered to the students.**

[https://docs.google.com/forms/d/16MZcM4zm2tp7vYos2\\_fD\\_E6vArdYtmlbdNtPZiM57yU/prefill](https://docs.google.com/forms/d/16MZcM4zm2tp7vYos2_fD_E6vArdYtmlbdNtPZiM57yU/prefill)

1. How much do I enjoy reading ? \*

1 2 3 4 5 6 7 8 9 10

hate           love

I like/ I hate reading because... \*

Your answer \_\_\_\_\_

2. I read in English... \*

- More than 3 books per year
- From 1 to 3 books per year
- I never read books
- I read only the compulsory activities that are part of the school assessment
- Other: \_\_\_\_\_

4. How much is reading useful/useless as an irrelevant /important part of my English learning experience \*

1 2 3 4 5 6 7 8 9 10

Useless           Useful

5. What are your favourite reading options? \*

- Comics
- Novels
- Romance
- Fantasy and adventure
- Science fiction
- History
- Travel
- Subtitles of a film
- Poetry
- Online posts/social network
- Cookbooks
- An article from a magazine or newspaper
- Other: \_\_\_\_\_

other reading options I enjoy different from those above are....

Your answer \_\_\_\_\_

7. Organise these skills in order (1st, 2nd, 3rd, 4rd) from more entertaining(1)to less entertaining (4) according to your own opinion and experience during your English lessons \*

	1	2	3	4
Speaking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Writing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reading	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

[https://docs.google.com/forms/d/1MGOWVAXnXIXwPlumUBD1uyI5HPK\\_iT5Wfckrxb\\_mWX0/prefill](https://docs.google.com/forms/d/1MGOWVAXnXIXwPlumUBD1uyI5HPK_iT5Wfckrxb_mWX0/prefill)

1. How much demotivating or motivating have comics been for me during the lessons? \*

1   2   3   4   5   6   7   8   9   10

demotivating                                 motivating

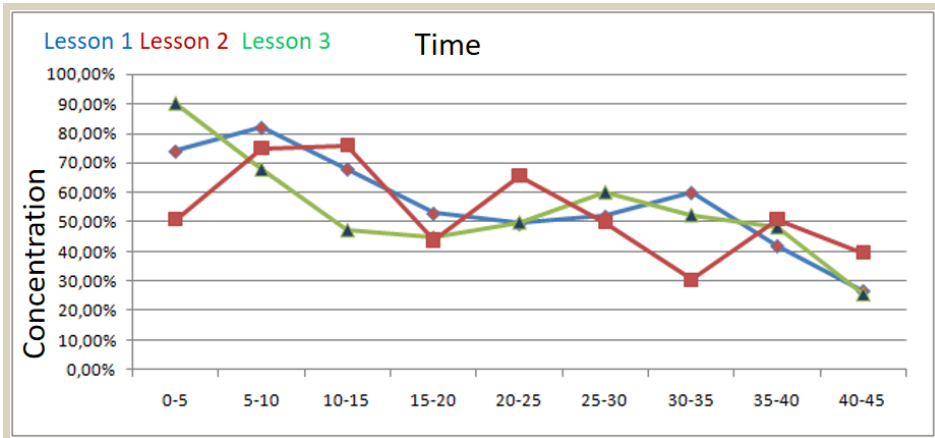
2. How have been comics useful for me throughout the lessons in connection to reading comprehension? Have I perceived any improvement? What have I learnt? \*

Your answer

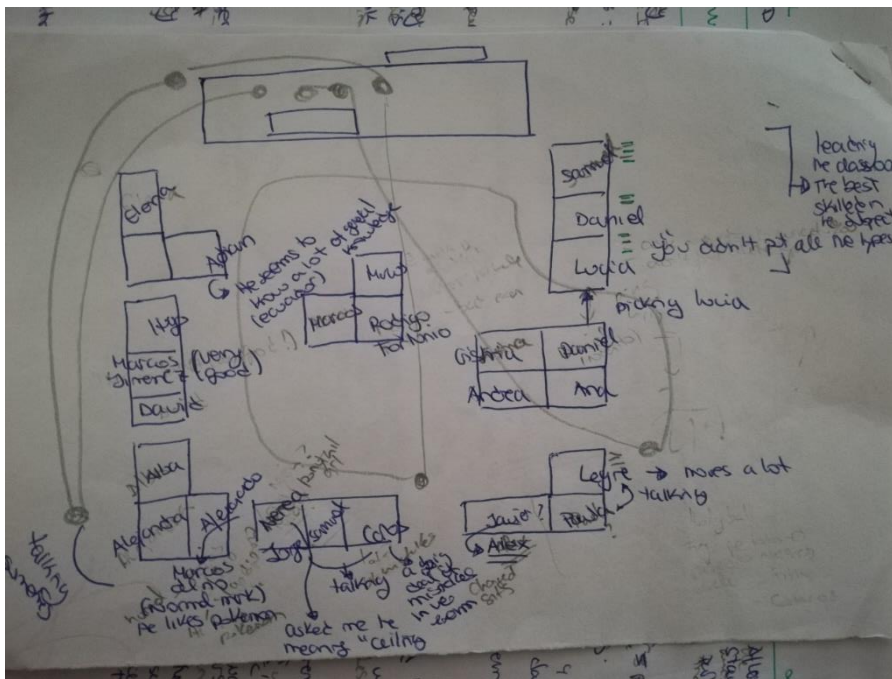
Figure 7 Tables Sample.

PACING		
Activity	Draws across from activities to comments	Comments or questions
Daily Routine • SEE, THINK, WONDER • EVOLUTION (of me)	The student elaborates a ppt presentation previously made is presented to the students INTRODUCTION The more they participate, the quicker, the more noise. Students participating in lesson	The kids to participate actively (to be) in the Participation is encouraged and therefore, students are not bored. One key or number to distinguish by the student presenting Some students don't do my job! Some students are listening, others don't, others don't know. Students participate in peer correction - less participation like some students. Some seem not to be looking, maybe or talking Reading / complaining / doing talking back. While discussing the date for the exam they may be about to collapse because he talks and screaming.
• Personalize the correction per correction change of activity change of activity	Students comment on what their classmates could improve: body language, facial expression... grammar... (he focuses on grammar) and talking about exams communicating with lectures who are not pure at the subject of a classroom	Some students are listening, others don't, others don't know. Students participate in peer correction - less participation like some students. Some seem not to be looking, maybe or talking Reading / complaining / doing talking back. While discussing the date for the exam they may be about to collapse because he talks and screaming.
oral webs explanation & anecdotes modal verbs register	The teacher explains the use of be able to / can / could must / have to. The students must make built sentences using these verbs. the class is idly about the use of modal verbs daily routine was spilled 12 min	Some students are listening, others don't, others don't know. Students participate in peer correction - less participation like some students. Some seem not to be looking, maybe or talking Reading / complaining / doing talking back. While discussing the date for the exam they may be about to collapse because he talks and screaming.
do you think a lesson that is fairly rapidly pace is necessary is not? will rapid pacing affect the wait time after questions? are one factor exclude the other?		Some students are listening, others don't, others don't know. Students participate in peer correction - less participation like some students. Some seem not to be looking, maybe or talking Reading / complaining / doing talking back. While discussing the date for the exam they may be about to collapse because he talks and screaming.

**Figure 8 Graphics-**

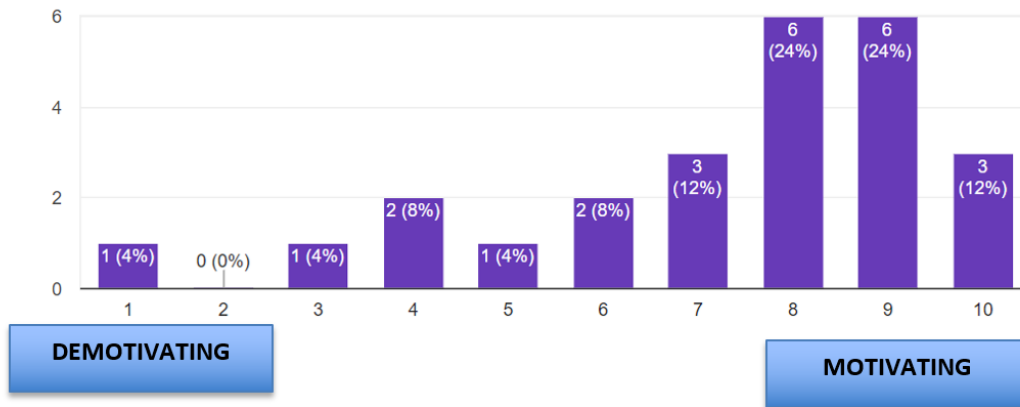


**Figure 9 Classroom Maps.**





**Figure 10 Students' level of motivation after answering the question How much demotivating or motivating have comics been for me during the lessons? in a rating scale.**



## APPENDIX 2: LESSON PLANS

Lesson Plan Overview 1st lesson			
Don't judge comics by their cover			
Teacher: Blanca María Villalba Navarro		Length: 55 min.	Students' age: 2nd ESO
TOPIC: Genre-based approach/Project Based Learning/comic strips			
Flipped Classroom			
Stage aim	Procedure	Class Dynamics	Timing
To learn vocabulary about feelings and emotions guessing the word with the meaning in context, expressing with emojis and reflecting on themselves.	<p>SS are sent a <i>Google Docs</i> to <i>Google Classroom</i> where they</p> <p>Before the lesson they must watch a clip: The 3 act structure (See Appendix 5.1) that will introduce the SS to the concepts of narratology.</p> <p>Furthermore, they must train their knowledge on vocabulary connected to feelings and emotions using this: hyperlink (See Appendix 5.2). This text contains:</p> <ul style="list-style-type: none"> <li>- A link to a glossary with words connected to feelings in a list and in context and underline those they do not understand. In the case of the words in context they must infer its meaning.</li> <li>- A link to <i>Genially</i> (See Appendix 5.3) with some feelings and a gif expressing this feeling.</li> <li>- A table in which they have to connect the feeling with a suitable emoji.</li> <li>- A test to know how emotional they are.</li> <li>- A series of mindfulness exercises, after doing them they must write their emotions</li> </ul>	Autonomous work	1 days limit

Lesson activities			
Stage aims	Procedure	Class Dynamics	Timing
<p><b>To activate schemata about comics and its characters.</b></p> <p><b>To express possibility while predicting possible future information from picture about comics.</b></p>	<p><b>Activity 1: Guessing</b></p> <p>Step 1: T shows SS an image taken from the book <i>Understanding Comics</i> (See Appendix 6.1). Then, T tells SS to work with their shoulder partner and find reasons to guess the topic of the lesson for a minute. Later, they can ask questions for the teacher to give them some clues in case they might experience some difficulty.</p> <p>Step 2: After 2 min, T asks SS for the topic and their reasons why they have thought so.</p>	<p>The whole class group participates by answering the teacher's questions raising their hand to ask for their turn politely.</p>	<p><b>3 min</b></p>

	<p><b>PRESENTATION OF THE PROJECT</b></p> <p>The teacher explains the students that, being Cristo Rey students the most creative and enthusiastic ones with a good level of English, the <i>Heraldo de Aragón</i> has selected the school to write a comic supplement to the Sunday newspaper in English. The T says that noticing 2<sup>nd</sup> of ESO classroom is the most creative in the whole school, she has felt obliged to choose them for the supplement. Then pointing out about the importance of understanding the language of comics so as to design one, she introduces the following activity.</p>	Teacher- Students	<b>3 min</b>
<p><b>To reveal previous understanding, ideas and concepts connected to comics through visible thinking routines.</b></p> <p><b>To share and exchange ideas with their classmates in order to enrich</b></p>	<p><b>Activity 2: 3-2-1 Bridge</b></p> <p>For this task T gives SS a page of a Batman comic in order to trigger some ideas (See Appendix 6.3).</p> <p><u>Step 1:</u> SS write 3 words, 2 questions and a simile or comparison (See Appendix 6.2) about comics individually.</p> <p><u>Step 2:</u> SS share and exchange the ideas they have noted down with their shoulder partner. If they consider necessary they can improve or enrich the contents of their 1-2-3 bridge.</p> <p><u>Step 3:</u> SS who want to participate raise their hands and share their ideas with the whole classroom.</p>	Individual and cooperative work	<b>10 min</b>

the contents of their 1-2-3 bridge.			
<p>To express opinions about reading as well as comics using contrast connectors as well as other linkers.</p> <p>To discriminate between facts and opinions.</p> <p>To reflect and question themselves critically about the artistic work that lies behind comics using graphics and establishing connections in the group</p>	<p><b>Activiy 3: Debate</b></p> <p><u>Step 1:</u> T shows them pictures of comics in different in groups of four students discuss different questions the T projects in the screen. Thus, the SS give their personal opinions and, consequently, create a debate:</p> <ol style="list-style-type: none"> <li>1. Do you enjoy reading? You have to options: comics or books. Which is the one you choose? Why?</li> <li>2. What are your favourite comics? If you haven't ever read a comic, which one would you like to read?</li> <li>3. Do you read comics and take them seriously?</li> <li>4. What 's the purpose of reading comics? Mention positive and negative aspects of reading comics.</li> <li>5. Can comics be considered literature/ an art form? In order to justify this question there is the need to look for a picture.</li> <li>6. Why do we read comics, what's their purpose?</li> <li>7. What do you think that are the tools comics use to express certain feelings, ideas, connect with the characters...?</li> <li>8. What is the origin of comics?</li> <li>9. Is it a male or a female medium? Why do you think it is so? Search some information online.</li> </ol> <p>While they discuss they must complete a chart (Appendix 5.4) in a word document using their computers. In it, they write: "Vocabulary I have used; vocabulary my classmates have used, questions and ideas debated, reasons given to support arguments, distinguish these arguments between facts and opinions their classmates".</p>	Cooperative learning	<b>10 min</b>

<p><b>discussion.</b></p>	<p>Question number 1 and 6 are compulsory to answer. SS must choose another optional question. If they finish earlier, they can continue answering more questions.</p> <p><u>Step 3:</u> Individually, each student must connect the ideas discussed within the group and with the rest of the class. Each student reflects and writes its own conclusion from their group discussion and uploads it to <i>Padlet</i> (See Appendix 5.5).</p>		
<p><b>To learn new concepts, ideas and basic vocabulary about comics in an appealing way by using electronic devices and gamification through online quizzes.</b></p>	<p><b>Activity 4: Quizizz</b></p> <p>This quiz will test them on their previous knowledge while learning new concepts and ideas in an appealing way and a deductive manner. The SS complete an online quiz of 25 questions (see Appendix 5.6) about comics and its elements using their computers. SS have a different amount of time for each question depending on their degree of difficulty.</p>	<p>Autonomous work</p>	<p><b>7.30 min</b></p>
<p><b>To learn how to initiate personal and social relationships by introducing oneself and using greetings</b></p> <p><b>To exchange</b></p>	<p><b>Activity 5: Stand Up, Hand Up, Pair Up</b></p> <p><u>Step 1:</u> The students are delivered some cards (See Appendix 5.7) with the name and pictures of different characters that belong to the world of different comics (The Avengers, Lucky Luke, Peanuts, Prince Valiant and Tintin). Thus, they are divided into six groups of 4 members each one. Under the name of the character, in each card, the name of a role they must fulfil is written together with a description for the students to understand their functions inside their team. The teams will be maintained thorough the whole project.</p> <p><u>Step 2:</u> The students stand up and put their hands up. Next, they move around the classroom, practicing meeting and greeting and asking each other multiple questions pretending they are the</p>	<p>Cooperative work</p>	

<p><b>personal information pretending they are comic characters.</b></p>	<p>characters of their respective comics until they find the members of their team. In case they don't know anything about the character assigned, they can predict information about the character or help each other so as to guess some information about the character assigned. Once they found the members, they sit down together and put their hands down.</p> <p><u>Step 3:</u> SS take an small piece of paper with the name of their team and character and write between inverted commas as a quote a personal objective they want to fulfil as a team: "I promise I .....". Later, this promised is hanged in the classroom wall.</p>		
<p>To learn how to organise a narrative text following the 3 act structure: set up, confrontation and resolution.</p> <p>To hypothesise and think about the language of comics learning basic tools so as to understand it as a medium of communication between people.</p>	<p><b>Activity 6: Understanding Comics</b></p> <p><u>Step 1:</u> T shows students SS some panels from a Garfield comic (See Appendix 5.8), then SS must divide the comic strip in three acts: set-up, confrontation and resolution explaining what is going on in each panel and using connectors they previously have learnt. They will work in each team (timed pair square) until the timer indicates time is over. Then, each pair will give their answer following a round robin structure.</p> <p><u>Step 2:</u> SS use a think chart (See Appendix 5.9) with three columns: What I see, What I think and What I wonder about the comic language in each part of the comic. This way SS' thinking and hypotheses about the comic panels are written on a paper: Thus, using the think chart students must answer what they see, what they think and what they wonder for the confrontation, the development and the resolution. Finally, the students share their ideas with the rest of the classroom.</p>	<p>Collaborative learning</p>	<p><b>15 min</b></p>

<p><b>To describe feelings and emotions while understanding how shapes, backgrounds, lines as well as other visual effects may generate a</b></p>	<p><b>Activity 7: Feeling, color and image routine.</b></p> <p><u>Step 1:</u> T delivers a table to the students (See Appendix 5.10) with some boxes they must fill. While T plays three songs (See Appendix 6.4) SS make notes that they find interesting about the song. When they finish, they must choose a feeling, a colour and draw an image (lines, shapes...) they think best represents this idea.</p> <p>Then SS share their ideas with their shoulder partner and give reasons for their choices.</p> <p><u>Step 2:</u> T shares with the SS different backgrounds taken from the book <i>Understanding Comics</i> (See Appendix 6.5) and SS must write in a similar chart (Appendix 5.11) a feeling and a colour they</p>	<p>In pairs</p>	<p><b>7 min</b></p>



<p><b>reaction in the reader.</b></p> <p><b>To discuss, reflect and observe about different reactions to the backgrounds in order to learn the subjective language behind comics.</b></p>	<p>consider to be related with this background. Again, SS share their ideas with their shoulder partner and give reasons for their choices. Finally, the SS share their ideas with the whole classroom?</p> <p><u>Step 3 (homework)</u>: T asks SS: What have you observed from this practice? How do you think this is related to comics? Do you see a purpose of using the backgrounds? Students must write the answer in a PWP presentation in <i>Google Docs</i> (See Appendix 5.12)</p>		
<p><b>To Self- Reflect on their learning about comics in the first lesson.</b></p>	<p><b>Activity 8: Virtual Dice</b></p> <p>The teacher rolls the virtual dice (See Appendix 6.6). Clockwise and depending on the number, students have to answer a different question. Finally, SS in each group will take a piece of paper to write their personal answer individually in an e-mail to the teacher.</p> <ol style="list-style-type: none"> <li>1. I want to remember...</li> <li>2. Something I learned today</li> <li>3. One word to sum up what I learned</li> <li>4. Something I already knew</li> <li>5. I'm still confused about ...</li> <li>6. An "aha" moment that I had today</li> </ol>	<p>Individual work</p>	<p><b>10 min</b></p>

<p><b>Materials Needed:</b></p> <p><i>Google Classroom.</i> It is a useful online educational platform due to the fact it will give the SS exposure to their use for future experiences in their professional life. Furthermore, it will facilitate communication between students, teachers and parents. It will also ease organization, the access to materials and a closer view to diversity.</p>	<p><b>Other Resources:</b></p> <p><b>How the visual language of comics could have its roots in the ice age</b>  <a href="https://www.theguardian.com/science/2013/nov/24/comics-language-neil-cohn-cartoons-grammar">https://www.theguardian.com/science/2013/nov/24/comics-language-neil-cohn-cartoons-grammar</a></p>
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**Homework**

Stage Aims	Procedure	Dynamics	Timing
<p><b>To discuss, reflect and observe about different reactions to the backgrounds in order to learn the subjective language behind comics.</b></p>	<p><u>Step 3:</u> T asks SS: What have you observed from this practice? How do you think this is related to comics? Do you see a purpose of using the backgrounds? Students must write the answer in a PWP presentation in <i>Google Docs</i> (See Appendix 6.7).</p>	<p>Individual work</p>	<p>1-day limit</p>

Lesson Plan Overview 2nd lesson				
As American as Peanuts				
Teacher: Blanca Villalba		Length: 50 min.	Students' age: 2nd ESO	
TOPIC: Genre-based approach/ Project- Based- Learning/comic strips				
Teacher's guide	Stage aims	Procedure	Class Dynamics	Timing
<b>Pre- task activities and critical input</b>	To activate general knowledge about the American culture literacy by brainstorm using <i>Answersgarden</i> collaboratively.	<p>The teacher will send SS before the lesson access to an online vocabulary list using <i>Google Drive</i>. This will be completed with unknown words they come across thorough the lessons.</p> <p><b>Activity 1: As American as...</b></p> <p><u>Step 1:</u> The SS must guess the title of the unit. They must complete the sentence with the most important ideas, concepts, elements or characteristics they believe define the American culture. Thus, they will guess the title of the comic. For this, the T will give them some ideas to comment: Sports, celebrities, food, symbols, music or places.</p> <p><u>Step 2:</u> In pairs SS write some of their ideas using <i>Answersgarden</i> (See Appendix 6.9).</p>	<p>Pair work</p> <p>Teacher-</p>	<b>5 min</b>

	<p>To learn idiomatic expressions connected with the word peanuts watching two clips and by practice.</p> <p>To work out the meaning of idiomatic expressions from context provided by audio-visual material (online series).</p> <p>To understand frequent expressions in oral texts from online</p>	<p><b>Activity 2: ...Peanuts</b></p> <p><u>Step 1:</u> After explaining the SS the importance of peanuts for the American culture, the teacher shows the SS some American idiomatic expressions connected to the word peanuts.</p> <p><u>Step 2:</u> The T asks the students to watch two clips coming from the TV serie <i>Peanuts</i> (See Appendix 6.10). They must work out the meaning of the idioms out of the context provided by the video. Furthermore, the students must elaborate a small dialogue using one of these expressions. To guess the meaning of the expressions, SS should be told that it is very important to observe carefully the facial expressions and body language of the characters. The teacher will give the students 10 seconds to think individually and then 3 minutes to do round robin, discussing with the rest of the group. T asks a question to help the students: Have you noticed how Snoopy is called by Linus in the second clip?</p> <p><u>Step 3:</u> T selects randomly a group of students in sharing their answers. Then, clockwise, the rest of the class groups tell their answers.</p> <p><b>Activity 3: Do they work for Peanuts?</b></p>	<p>Students</p> <p>Cooperative work</p> <p>Cooperative</p>	<p><b>10 min</b></p>
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	<p>series about personal relationships between boys, girls and friends in adolescence.</p> <p>To establish comparisons and similarities between the different characters from a <i>YouTube</i> video.</p> <p>To classify similarities and differences between characters using graphic organisers (<i>Venn Diagram</i>).</p>	<p><u>Step 1:</u> T shows the students two videos (See Appendix 6.11) about the main characters that take active part in <i>Peanuts</i> comic strip.</p> <p><u>Step2:</u> The SS must write the similarities and differences between the characters' respective personalities and situations using a <i>Venn Diagram</i> (See Appendix 5.12). Finally, they write the relationship between them.</p> <p><u>Step 3:</u> They can write some sentences the characters say in the clip to justify their answers.</p> <p><u>Step4:</u> They will compare their answers with their peers.</p>	work	<b>10 min</b>
<b>Learning Task</b>	<b>To predict the events of a comic strip by drawing one or two panels and writing balloons in a way</b>	<p><b>Activity 4: Reading comic strip: Red-Haired girl</b></p> <p><u>Step 1:</u> The SS are asked to predict what is going on between the first and the last panel shown in the PWP slide (See Appendix 6.12). This is</p>	Pair work	<b>5 min</b>

	<p>that they depict their hypothesis about the characters.</p> <p>To fill information gaps in comic strips by placing the panels in the correct blanks.</p> <p>To establish connections between the characters' experiences and themselves self-reflecting and sharing ideas.</p>	<p>hypothesised with their shoulder partners by means of rally robin in an allocated time of 1 minute. Later, they make a quick drawing in a piece of paper of what is happening to Charlie and Linus.</p> <p><u>Step 2:</u> The SS are delivered two sheets: one with comic strip from <i>Peanuts</i> with some panels in blank, another with the panels missed. In groups, SS must place the suitable panel in a correct blank (See Appendix 5.13).</p> <p><u>Step 3:</u> They check their answers in the screen where the T projects them.</p> <p><u>Step 4:</u> Think Pair Share. The T asks the students if they have ever been in a similar situation. The students think on their own for a minute. Share their ideas with their shoulder partner. And finally, the T invites some SS to participate and share their ideas.</p>	<p>Cooperative work</p> <p>Teacher-Students</p>	<p><b>10 min</b></p>
<p><b>Post task activities</b></p>	<p>To use every day expressions to give advice after they have listened a problem.</p>	<p><b>Activity 5: Problem solving situations</b></p> <p><u>Step 1:</u> The T projects in a PWP slide (See Appendix 6.13) some formulas and expressions the students can use as scaffolding to give some advice. The T will tell the students that for this activity they are going to work with their shoulder</p>	<p>Pair work</p>	<p><b>10 min</b></p>

	<p><b>To express opinion: agreeing and disagreeing and using discourse markers.</b></p>	<p>partners.</p> <p><u>Step 2:</u> Looking back to the videos and the comic strip on which SS have been working previously, the T asks them to think a solution for Charlie’s problem. What would you do if you were in his shoes? Individually, each student writes in the chart provided by the teacher (See Appendix 5.14) their measure they would take in order to tackle with the problem as well as that of their partners. For this, the students can move around the classroom asking this question to other students and see different perspectives on the same idea.</p> <p><u>Step 3:</u> T shows the students the video <i>Love complex Peanuts</i> (1:53) (See Appendix 6.14). From the video SS asks must answer: What’s Lucy’s solution. Finally, SS compare and contrast the different solutions in the charts discussing with their shoulder partners and write their final solution in the chart.</p>		
<p><b>Materials needed:</b></p>		<p><b>Other resources:</b></p> <p><i>Classcraft</i> This gamification tool will assume an important role in ensuring the students’ participation while keeping the pacing of the activities. This is because of its atmosphere that will submerge the students in the world of adventure and fantasy similar to that of Prince Valiant comics.</p>		

<p><b>Homework:</b></p> <p>If any of these activities is unfinished, students must finish it at home.</p> <p>For the next lesson, <i>Classcraft</i> (See Appendix 6.15) will become a relevant tool. Thus, T sends the SS a link to its webpage using <i>Google Classroom</i> (6.16). At home, using this application, as in a videogame the SS will create a character (See Appendix 5.15) choosing a Wizard, Medicine Man or Warrior. If their behaviour and work is appropriate (See Appendix 6.17) the T will grant them with some abilities and privileges (See Appendix 6.18) that they will be able to use in future tasks. If their behaviour is not good (See Appendix 6.19), the T will penalise their behaviour (See Appendix 6.20). Furthermore, the T will be able to send them private messages so as to set some rules. For example: <i>Today the king is coming so you must practice your manners addressing man as Sir and Women as Madam.</i></p> <p><b>Exit ticket:</b> Using bookwidgets (See Appendix 5.16) SS will have to flip some cards. When they stop, SS will answer some questions about self- assessment and teacher assessment concerning the lesson. The SS will send the answers to the teacher in an e-mail.</p>	<p><b>Google Drive</b> (see Appendix 5.17)</p> <p>“Interesting facts: phrase of the day, for peanuts”</p> <p><a href="http://www.gingersoftware.com/content/phrases/for-peanuts/#.Wva2coiFM2w">http://www.gingersoftware.com/content/phrases/for-peanuts/#.Wva2coiFM2w</a></p>
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**Lesson Plan Overview 3rd lesson**

**Legend...wait for it...dary**

Teacher: Blanca Villalba		Length: 50 min.	Students' age: 3rd ESO	
TOPIC: Genre-based approach/ Project-Based-Learning/comic strips				
<b>Teacher's guide</b>	<b>Stage aims</b>	<b>Procedure</b>	<b>Class Dynamics</b>	<b>Timing</b>
<b>Pre-task activities</b>	<p><b>To learn about history of the English speaking culture: the Arthurian legend, the Anglo- Saxon and medieval times by listening and viewing a documentary in <i>YouTube</i>.</b></p> <p><b>To understand general information from audio-visual texts that deal with past events and about cultural topics of their own interests.</b></p>	<p><b>Activity 1: The Search for King Arthur   National Geographic.</b></p> <p><u>Step1:</u> In order to activate knowledge for the whole unit, T plays a National Geographic documentary about King Arthur (3.28 min) on <i>YouTube</i> (see Appendix 6.22) without showing its pictures. Before playing it, T asks them to identify the genre of the type of oral text and students give their answers.</p> <p><u>Step 2:</u> The teacher resorts to Kagan's numbered heads together following the next procedure: The T tells students to work in groups of four. Later, T asks them to point out as many ideas the video expresses. The T plays the video a second time with images. Later, the students write their answers individually in a separate piece of paper the teacher gives them. The T will play the video</p>	Autonomous and cooperative work	14 min

		<p>a last time. Finally, the group puts their ideas together to ensure all the members can arrive to a team answer. Every member has to explain his/her answer within the team since they don't know who will be the spokesperson in front of the class.</p> <p><u>Step 4:</u> The teacher uses <i>Flippity</i> (see Appendix 6.23) in order to call out those who are going to say the answers (3-4 students of the class in case the answer of a group needs to be completed with more ideas).</p>		
<b>Learning task</b>	<b>To use comprehension</b>	<p><b>Activity 2 Arrange the panels</b></p> <p>In this activity, the T plays King Arthur movie Soundtrack (Hans Zimmer, 2004) in order to create realia (see Appendix 6.24). The use of the soundtrack will help to be more emotionally connected with their learning. Exuding an epic feeling of mystery and adventure, the soundtrack will help SS to be engaged in their learning process equalling it to that of a legendary and adventurous mission.</p> <p><u>Step 2:</u> For this, T reminds them to pay attention to the context and the language of</p>	Cooperative work	15 min

	<p><b>strategies such as predicting meanings from the linguistic and situational context (visual aids).</b></p> <p><b>To understand the chronological order of comics by organising different panels from Prince Valiant first volume with support of their students, teacher and the dictionary.</b></p> <p><b>To narrate events that have been previously read in the form of comics using narrative linkers.</b></p>	<p>comics that has been learnt in the first lesson by means of the <i>Quizizz</i> as a tool to facilitate the text understanding. Each group is delivered a set of panels (See Appendix 5.18) corresponding to crucial parts from <i>Prince Valiant Vol. I</i>. Each group must manage to set the panels in the right order. However, each group must look for the missed panel other groups might have. For this reason, the Speaker must interact with other groups till he/she finds the panel. In case they might undergo problems with the meaning of some words, students will be allowed to ask for help to the teacher, other classmates, or use an online dictionary if necessary. These unknown words will be added to a shared vocabulary list (see Appendix 5.19) in <i>Google Drive</i>.</p> <p><u>Step 3:</u> Round table. The teacher gives the SS a handout with some scaffolding in order to use sequence connectors. Thus, SS must write, in groups, a summary of the story that they have already arranged according to the panels by using some linking words that have been provided in their handouts (see Appendix 5.20).</p>		<p>10 min</p>
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<p><b>Post- task activities</b></p>	<p><b>To write comic balloons taking into account the linguistic and situational context of the captions and the pictures.</b></p> <p><b>To revise and edit the content, the layout and the style of their written comics to foster its presentation and appeal.</b></p>	<p><b>Activity 3</b></p> <p><u>Step 1:</u> The teacher uses <i>Voki</i> (See Appendix 6.25) to introduce this activity. The avatar is Hal Foster, cartoonist of Prince Valiant, asking the SS to become their assistants in order to write the word bubbles for his comic.</p> <p><u>Step 2:</u> The teacher projects the script (see Appendix 5.21) for the students to know the task in case some of them might not have understood it or want to recall it during the task.</p> <p><u>Step 3:</u> T refreshes SS about how to use speech, whisper, scream and thought bubbles. Then, T arranges the SS with their previous partners. Finally, SS must draw in the panels some speech bubbles. After some teacher’s feedback, SS will revise and edit the text. Finally, students will hang the bubbles in the classroom wall and see the final result. Each group of SS will hang some notes on the bubbles commenting on their classmates’ strengths and weaknesses as feedback. Using <i>Google Classroom</i>, the T will send the SS a PDF to each team with a recompilation of their classmates’ feedback for their future</p>	<p>In pairs</p>	<p>2 min</p> <p>9 min</p>
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		improvement.		
<b>Materials Needed:</b>		<b>Other resources:</b> You Tube, Voki, Google Classroom, Google Drive.		
<b>Homework</b>				
<b>Stage aims</b>	<b>procedure</b>		<b>Dynamics</b>	<b>Timing</b>
<b>To organise different fragments of a story according to its structure: set up, confrontation and resolution.</b>	<p><b>Activity 5: The Monomyth circle:</b></p> <p><u>Step1:</u> Each group of SS will work at home using <i>Google Drive</i> (See Appendix 5.22) in order to write a summary of the fragment they have read in the lesson. After that, the student that has been given the Prince Valiant card in the first lesson has the responsibility to upload a document created by the teacher in <i>Google Drive</i>. The secretary of each group will upload to that document their group's summary, completed at the end of activity 2 in this lesson. It will be uploaded using a different colour from the rest of the groups, giving the summary a title and writing under it the names of the group members. After each group has uploaded the summary, SS will meet to organise the different summaries coherently, according to the 3 Act structure: set up confrontation and resolution. For this, SS will count with the support of the <i>PWP</i> in the first lesson or a YouTube video (See Appendix 5.23): 3-Act Story Structure and the Hero's</p>		Collaborative work	3 days limit

<p><b>To organise and classify the most important events of a story according to the Monomyth structure creating a poster.</b></p> <p><b>To make use of already learnt formulas and vocabulary words connected with the field of literature, adventure and myth so as to produce correctly a written text.</b></p> <p><b>To summarise and integrate the contents of the Unit answering briefly an open question in a <i>Google Forms</i>.</b></p>	<p>Journey: Metaphysical Film School. Thus, SS will build the whole story that the first volume covers. The arranged complete story will be sent to the T's e-mail. The T will send them feedback to make possible changes until the activity is completed successfully.</p> <p><u>Step 2:</u> Each student must research on the Internet what the <i>Monomyth</i> is. Then, autonomously they make a poster using <i>Canva</i> (see Appendix 5.24) explaining its circular structure. After printed, they handwrite the events of the story that can be in connection with every Monomyth stage they have already researched. For this activity, they will have the support of the input they have received while reading comics and researching. Input they have noted down in their vocabulary list connected with literature, adventure and myth. Furthermore, they will have the visual support of a <i>You Tube</i> video (see Appendix 5.25) The Hero's Journey and the Monomyth: Crash Course World Mythology #25 <a href="https://www.youtube.com/watch?v=XevCvCLdKCU">https://www.youtube.com/watch?v=XevCvCLdKCU</a></p> <p><b>Activity 6: Exit ticket: What are legends? (30 words)</b></p> <p>Students write their definition of legend integrating the concepts and ideas they have learnt throughout the lesson using a <i>Google Forms</i> (see Appendix 5.26).</p>	<p>Autonomous work</p>	
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Lesson Plan Overview 4th lesson				
Luke Luck likes lakes				
Teacher: Blanca Villalba		Length: 55 min.	Students' age: 2nd ESO	
TOPIC: Genre-based approach/ Project- Based-Learning/ comic strips				
Flipped Classroom				
Stage aims	Procedure		Class Dynamics	Timing
<p>To show understanding about the communicative situation of a panel by placing the correct phrasal verb or idiomatic expression already studied.</p> <p>To think critically about</p>	<p><b>Activity 1: Easter Holidays with <i>Calamity Jane</i></b></p> <p><u>Step1:</u> <i>Flippity</i> flashcards phrasal verbs (See Appendix 5.27) and idioms and expressions memory game (See Appendix 5.28). They must use the flashcards to revise and study old and new phrasal verbs and idiomatic expressions.</p> <p><u>Step 2:</u> During Easter Holidays, the SS have already read the comic <i>Calamity Jane</i> as a yearly compulsory reading for the ESL subject during Easter Holidays. While reading it, they have to complete different steps:</p> <p style="padding-left: 40px;"><u>Step2.1:</u> However, the book has some words removed. Instead, there are some boxes in which students must write predicting the phrasal verb or the idiomatic expression they have learnt (See Appendix 5.29).</p> <p style="padding-left: 40px;"><u>Step 2.2:</u> While reading they must write their reactions to the text commenting on it or even using emoji stickers (See Appendix 5.30) Furthermore, they must underline, using a different colour, humorous passages highlight or denounce elements or traditions that are part of the American culture.</p>		Individual work	During the Easter Holidays. These activities must be handed when their return to school.

<p><b>comics underlying and commenting information or passages they consider relevant or striking using a basic digital language (emojis.)</b></p> <p><b>To understand different ways in which humour works in comics to highlight or denounce different aspects of Southern culture using organisers.</b></p> <p><b>To use the</b></p>	<p><u>Step 2.3.</u>: SS must also underline humorous elements, ideas or topics that are repeated thorough the texts. With the ideas collected, they will fill a table (See Appendix 5.31) that the T has sent to <i>Google Classroom</i>. In it, they must pinpoint the elements of the Southern culture that can be reflected in the text, humorous passages and what is the author’s purpose when using humour.</p> <p><b>Activity 2: American Slang: The Vocative.</b></p>		
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<p><b>vocative in conversations.</b></p> <p><b>To identify the vocative as a feature of informal language.</b></p>	<p><u>Step 1:</u> SS play the video Boo &amp; Bae (See Appendix 5.33)</p> <p><u>Step2:</u> SS make a using these Slang expressions. SS think if they have appreciated other vocatives similar to these ones in the comic strip. If not, SS are shown the panels in which “Howdy, dude” appears (See Appendix 5.33).</p>			
<b>Lesson activities</b>				
<b>Teacher’s guide</b>	<b>Stage aims</b>	<b>Procedure</b>	<b>Class dynamics</b>	<b>Timing</b>
<b>Pre-task activities</b>	<b>To understand communicative oral messages about previous information they have collected such as ideas, topics, opinions or</b>	<p><b>Activity 3: Discussion</b></p> <p><u>Step 1:</u> SS discuss in groups of 4 on what they have collected in their respective tables and complete them with other ideas they classmates have collected.</p> <p>Step 2: SS share with the rest of the classroom the words they have written inside the boxes.</p>	Collaborative	5 min.

	<p>specific words.</p> <p>To complete the tables with other classmates' ideas by communicating with other classmates.</p> <p>To activate knowledge about everyday situations in which manners are required.</p> <p>To recognise and employ politeness expressions commonly used in everyday English.</p> <p>To learn and identify the</p>	<p><b>Activity 4: How about some Manners?</b></p> <p>This activity will follow the dynamics of Kagan's Talking Chips in order to ensure individual accountability: each person chooses a talking chip of a different colour. The person who participates places a chip in the centre of the table. While this is done, the person speaking cannot be interrupted by other teammates. When everyone has finished, they collect their chips and continue with their discussion.</p> <p><u>Step 1:</u> They discuss: What are manners? Do you consider them important?</p> <p><u>Step 1:</u> Students complete a chart after watching the video 10 Unusual food etiquettes about the world (See Appendix 6.27).</p> <p>They must write at least 3 countries and the peculiarity in terms of etiquette.</p> <p><u>Step 3:</u> They discuss with the rest of the SS in their group the countries they have found and their peculiarity.</p> <p><u>Step 3:</u> T ask SS. How is this useful for you? Think about 1 minute and discuss with the</p>	<p>Cooperative</p>	<p>10 min</p>
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	<p><b>communicative purpose of using politeness expressions in a contextualised situation given by comics.</b></p>	<p>rest of the world members.</p> <p><u>Step 4:</u> Can you think other situations in which manners are a must? SS clockwise give a situation that requires the use of manners. Each group has 30 seconds to think a situation in which etiquette is required. If a member of the group does not come up with a situation, the group stops taking part on the game.</p> <p>T explains the students that politeness and manners vary in accordance to different cultures and that in order to understand each other it is important to be familiar with these codes. Plus, the importance of politeness for the Native English Speakers is crucial, especially British that in the 19<sup>th</sup> C. In fact, they were the ones who made manuals or etiquette fashionable. Manners were also important for becoming a Southern Belle and a Lady but manners are essential and are crucial to be used in the English Language.</p> <p><u>Step 3:</u> T asks SS to look in the comic they have examples of manners and rude behaviour. How the characters use language when they are rude or polite? They must complete a chart (See Appendix 5.34).</p> <p><u>Step4:</u> The T gives the students a list with some forms of etiquette that are commonly used in English to use it in the following activities (See Appendix 6. 28). Students in group of 4 write a short script using some of these expressions in order to convey politeness.</p>		<p>10 min.</p>
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<p><b>Learning task activities</b></p>	<p><b>To perform and understand nuclear stress reading comics in diverse circumstances, ensuring their speech conveys their feelings and ideas through the use of intonation.</b></p> <p><b>To identify and scan in comics different types of nuclear stress and be aware of its pragmatic consequences in discourse.</b></p>	<p><b>Activity 5: In bold and Stressed.</b></p> <p><u>Step 1:</u> T shows SS in a handout (See Appendix 5.35) some panels from <i>Calamity Jane</i>. Then T asks SS asks the SS why they think that words in comics are in bold, identifying the different communicative purposes that they have in the comic strip according to the context. For this, they can perform the scene with their shoulder partners or other members of the group ensuring the feelings and ideas of the characters.</p> <p><u>Step 2:</u> Later, they have a look at the end of the handout (See Appendix 5.36) where they will find the purposes, usages and some links that will widen the explanations of the handout about Nuclear Stress.</p> <p><u>Step 3:</u> Finally, SS must compare their answers with the different circumstances in which Nuclear Stress is used. After finding them, they must perform the balloons with their shoulder partners, paying special attention to the nuclear stress.</p>	<p>Cooperative</p>	<p>10 min</p>
<p><b>Post-Task activities</b></p>	<p><b>To use digital resources to build monologues or</b></p>	<p><b>Activity 6: PLAY IT!</b></p> <p><b>Step 1:</b> SS must imagine an encounter with one of the comic characters. They must write a script using <i>Google Story Builder</i> (See Appendix 5.37). According to the instructions that</p>	<p>Cooperative</p>	<p>20 min</p>

	<p><b>dialogues</b></p> <p><b>To adequate a formal or informal conversation to the addressee, context and channel applying proper intonation patterns or nuclear stress and using a proper register and structure of the discourse.</b></p>	<p>are specified on the webpage. When writing the script, they must take into account the nuclear stress as well as using some politeness expressions. Additionally, at least two phrasal verbs or idiomatic expressions must be used.</p> <p><b>Step 2:</b> They rehearse the dialogue a couple of times. SS can improvise when performing it. Finally, SS record a video reflecting the encounter of the script in the step 1. Finally, SS send the video via e-mail to the teacher and other partners.</p> <p><b>Step 3:</b> The students will evaluate in groups their own performance as well as that of their peers moving a cross towards the happy or sad face emoji in a PWP slide if they feel satisfied or frustrated about the activity (Appendix 5.38). Finally, SS send the slides with their assessments to the T.</p>		
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<p><b>Materials Needed:</b></p>	<p><b>Other resources:</b></p> <p>HISTORY OF IDEAS- MANNERS</p> <p><a href="https://www.youtube.com/watch?v=JCTzbc76WXY">https://www.youtube.com/watch?v=JCTzbc76WXY</a></p> <p>How good are you at table manners:</p> <p><a href="https://www.youtube.com/watch?v=2AnwEpBLCKc">https://www.youtube.com/watch?v=2AnwEpBLCKc</a></p> <p>William Hanson explains the Etiquette:</p> <p><a href="https://www.youtube.com/watch?v=iXQKtdHNNbQ">https://www.youtube.com/watch?v=iXQKtdHNNbQ</a></p>		
<p><b>Homework</b></p>			
<p><b>Stage aims</b></p>	<p><b>Procedure</b></p>	<p><b>Dynamics</b></p>	<p><b>Timing</b></p>
<p>To connect passages from comics, novels and films in order to learn about Southern culture and tradition, especially Southern belles and the historical figure of Calamity Jane.</p> <p>To share information and build concepts cooperatively extracting information from images and dialogues from a movie</p> <p>To think critically contrasting</p>	<p><b>Activity 7: Southern ladies.</b></p> <p><u>Step 1:</u> T plays a part of a video from the film <i>Gone with the Wind</i> on <i>YouTube</i> (See Appendix 5.39). Later, T asks the SS to guess according to the comic and the part of the clip what would be for them the concept of Southern Belle. Using <i>MindMeinster</i>, they must create a Mind map (See Appendix 5.40).</p> <p><u>Step 2:</u> Later, you give the students some quotes from the novel <i>To Kill A Mockingbird</i> (See Appendix 5.41), they must read some of them and ask themselves if their opinion about the concept <i>Lady</i> stills the same. They must write their answers in a graphic organiser (Appendix 5.42).</p>	<p>Autonomous work</p>	<p>5 days limit</p>

<p>different texts and reflecting on them.</p> <p>To describe and recognise the physical and psychical evolution of a character using specific lexis and structures to refer to them.</p>	<p>Do you think the concept of Southern Belle has or is still being part of our society too in some way? How?</p> <p><u>Step 3:</u> Who is Calamity Jane?</p> <p>SS Make a brief description of Calamity’s evolution throughout the novel. Is she a true <i>Lady</i>? How? Justify your response.</p>		
<p>To self-reflect about their progress in terms of the contents of the unit as well as their oral skills when using English.</p>	<p><b>Activity 8: Self- Evaluation</b></p> <p>The students will self- evaluates by using a PWP slide(See Appendix 14). The student must move a cross through some boxes according to the feeling that best connects with that of the emoji in relation to their speaking performance in activity 6.</p>	<p><b>Autonomous work</b></p>	<p><b>1 day limit</b></p>

Lesson Plan Overview 5th lesson				
Becoming a hero				
Teacher: Blanca Villalba		Length: 55 min.		Students' age: 2nd ESO
TOPIC: Genre-based approach/ Project- Based-Learning/comic strips				
Teacher's guide	Stage aims	Procedure	Class Dynamics	Timing
<b>Pre-task activities</b>	<p><b>To activate the students' prior knowledge about superheroes comics interacting with other students and therefore, discovering new ideas.</b></p> <p><b>To learn how to write a summary about a topic of their interest they have previously</b></p>	<p><u>TEACHER TALK:</u></p> <p><b>Activity 1: Walk Around Survey</b></p> <p><u>Step 1:</u> The teacher asks the students to choose a deep and inspiring quote that can be found in superhero comics.</p> <p><u>Step 2:</u> In this activity, the T tells each group of SS they are journalists of the <i>Daily Planet</i> (Superman's newspaper). Each group of SS are delivered (See Appendix 5.43) a sheet with the survey. The SS are given a limited amount of time to interview at least two informers (SS) about at least 3 of the following facts.</p> <p>Fact 1: Why have they chosen the quote?</p> <p>Fact 2: Why is it relevant in the comic strip where it can be read?</p>	<p>Students-Students</p> <p>Cooperative work</p>	<b>10 min.</b>



	<b>researched</b>	<p>Fact 3: What is the serious issue behind the quote?</p> <p>Fact 4: What they have they learnt out of it?</p> <p><u>Step 3:</u> Each group of students move around the room to interact with others.</p> <p><u>Step 4:</u> The students must write the name of the student surveyed under “informer 1, 2 and 3”. From each student informer, they record three ideas and note them down in the boxes of the survey worksheets.</p> <p><u>Step 5:</u> Finally, the group returns to their seats to write the summary and a final question.</p> <p>After completing this activity they are given a press pass (6.31) for their effort.</p>		
<b>Learning Task</b>	<p><b>To skim and scan for qualities and virtues used by other characters to describe Spiderman in a comic strip.</b></p> <p><b>To classify reasons using graphics and organisers</b></p>	<p><b>Activity 2: To become an Avenger</b></p> <p><u>Step 1:</u> The SS must do skimming and scanning in order to complete the activities requested by the handout (See Appendix 5.44) delivered to each team about the shorter version of comic entitled ...<i>to become an Avenger</i> (See Appendix 5.45). The activities consist of: finding the adjectives used to describe Spiderman, classifying reasons in favour and against welcoming Spiderman as part of the avengers, underlining sentences in which modals can be found, and answering a list of open questions</p>	Cooperative work	<b>12 min</b>

	To answer open questions about Spiderman's evolution thorough the comic	about Spiderman's evolution.		
Post- Task activities	<p>To describe physically and psychologically characters pointing out their strengths, weaknesses and abilities basing on previous models.</p> <p>To present an original creation: a superhero using <i>Prezi</i> or traditional resources such as a cardboard.</p> <p>To express the message with clarity and</p>	<p><b>Activity 3: Superhero! The world needs YOU!</b></p> <p><u>Step 1:</u> Each group of students thinks about their own superhero according to the following questions:</p> <ul style="list-style-type: none"> <li>● What makes your character special?</li> <li>● What is his/her world mission? Why the world needs him/her?</li> <li>● What are their abilities and special powers?</li> <li>● What are his/her weaknesses?</li> <li>● How does he/she look like?</li> <li>● What are his/her special interests or ambitions?</li> </ul> <p>To help them find some models and examples</p> <p><u>Step 2:</u> They will have to prepare a presentation in 10 minutes about an original superhero created by them using <i>Prezi</i>, (See Appendix 5.46) a cardboard or both in case they want to draw the superhero in paper. In it they must include, his/her main features and his/her name. To talk they can count with the following resources: Marvel webpage (See Appendix 5.47) or a link</p>	<p>Students-Students</p> <p>Cooperative work</p>	<b>40 min</b>

	<p><b>coherence, structuring it to the models and formulas of a description and using the pertinent corporal language (gestures, facial expressions or visual contact).</b></p>	<p>that will give them ideas about the main features of a superhero (Appendix 5.48): Furthermore, to prepare the oral presentation, T will give them a handout with some indications they must follow in order to express themselves correctly.</p> <p><u>Step 3:</u> Subsequently, the different members of each team give their presentation in front of the whole class. The different members of the team introduce the new superhero in 5 minutes. In the meanwhile, each group of students evaluates the presentation using emojis in a chart (See Appendix 5.49).</p>		
<p><b>Materials Needed:</b> cardboard, painting materials, Spiderman’s handout.</p>		<p><b>Other resources:</b> You Tube, Google Classroom, Ed Puzzle.</p>		
<p><b>Homework</b></p>				
<p><b>Stage aims</b></p>	<p><b>Procedure</b></p>	<p><b>Dynamics</b></p>	<p><b>Timing</b></p>	

<p>To understand general and specific ideas from a sequence of a film about superheroes using <i>Ed puzzle</i>.</p> <p>To contrast and compare the main differences between comics and film version.</p>	<p><b>Activity 4: The comic and the film</b></p> <p><u>Step 1:</u> SS watch sequence from the movie (See Appendix 6.30): <i>Avengers: Infinity War</i> (Anthony Russo &amp; Joe Russo, 2018). To check comprehension, Students complete and <i>Ed Puzzle</i> (See Appendix 5.50) video T has sent them using <i>Google Classroom</i>.</p> <p><u>Step 3:</u> T asks the students what are the main differences they can pinpoint between the clip and the fragment they have read. They discuss with their team and add their answers in the portfolio creating their own organiser. They can watch the video as many times they want using subtitles to complete this task.</p> <p>Step 4: SS will share their ideas with the rest of the classroom.</p>	<p>Autonomous work</p>	<p>3 days</p>
<p>To reflect by applying strategies of correction and evaluation so as to improve their final product.</p>	<p><b>Activity 5: Avengers meeting</b></p> <p><u>Step 1:</u> T creates a discussion thread in <i>Google Classroom</i>. Then, T explains the students in an e-mail that, as they have read in the comic, the Avengers usually have a meeting to come to an</p>	<p>Autonomous work</p>	<p>1 week</p>

<p><b>To discuss online, respecting other students' opinion, the superhero who should become a new member of the Avengers using the previous knowledge and structures.</b></p>	<p>arrangement or make decisions.</p> <p>Similarly, making use of the vocabulary and grammar they have acquired in this lesson (descriptive adjectives, expressions to give reasons and structures to offer advice and recommendation). The whole class must reach an agreement: From the created superhero, who should become part of the Avengers?</p> <p><u>Step 3:</u> The Student who plays the role of Black Widow (assigned this role in the activity Hand Up, Pair Up! (Lesson 1)) will be the responsible of initiating the discussion the same day this lesson finishes in the <i>Google Classroom</i> forum opened by the T. Thus, each student will have to write at least one comment giving reasons whether or not the different superheroes should be nominated to become part of the avengers. This will ensure individual accountability. There is a rule: SS cannot nominate the superhero their group has designed.</p> <p><u>Step 3:</u> To facilitate the process of making a decision, using <i>Doodle</i> (See</p>		
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<p><b>To make connections between the different characters and themselves of the unit in an anchor chart using comparatives and superlatives.</b></p>	<p>Appendix 5.51) each student must vote secretly a superhero. The vote will be secret, so the students can create a nickname. When voting, students will have into account the following criteria: the quality and content of the presentation considering characterisation. Comments will be done always in a positive way towards improvement.</p> <p><b>Activity 6: Understanding the characters:</b></p> <p>Creating an anchor chart using any type of resource traditional or digital of their like, SS must choose some characters of the comic strips establishing relationships between them. Furthermore, SS must connect these characters to themselves looking for some resemblances. To do this task, they must use descriptive adjectives and comparatives.</p> <p><b>Activity 7: Exit ticket: The power of</b></p>		
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<p><b>To self-reflect about their commitment with their class work as well as with their responsibility with the world.</b></p>	<p><b>responsibility</b></p> <p>Students must reflect individually about their commitment with their class work, their strengths and responsibilities with the world by filling a <i>Google forms</i> (See Appendix 5.52).</p>		
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<b>Lesson Plan Overview 6th lesson</b>			
<b>Becoming comics artists</b>			
Teacher: Blanca Villalba		Length: 50 min.	Students' age: 2nd ESO
TOPIC: Genre-based approach/ Project- Based-Learning/comic strips			
<b>Stage aims</b>	<b>Procedure</b>	<b>Class Dynamics</b>	<b>Timing</b>
<p><b>To prove the understanding an instructional text following their instructions.</b></p> <p><b>To elaborate a draft in integrating the contents learnt in the Unit.</b></p>	<p><b>Activity 1: First Draft</b></p> <p><u>Step 1:</u> The T gives each student an instructional text in order to follow the steps so as to write a comic (See Appendix 5.53) as well as a checklist they will have into account during the elaboration of the comic strip (See Appendix 5.54). The teams suggest different options for each point in order to generate interesting and original ideas between them. During this step the T will be monitoring around the classroom, reviewing the SS's draft or giving them some feedback. Furthermore, for those students who do not feel inspired and cannot come up with ideas to write, the T will provide some story cubes for them (See Appendix 6.32). The icons that will be shown after rolling the dices several times will give them some guides about how to move their story towards a certain direction</p>	Cooperative work	<b>20 min</b>



	<p>in different terms: characters, setting or story and plot.</p> <p><u>Step2:</u> Then, the SS start writing a draft with the main ideas they are going to develop in their comic page. After finishing, it will be shown to the T and the T will give them some feedback.</p>		
<p><b>To write creative texts using ICTs and taking advantage of guided practice, previous knowledge about comics, already learnt expressions.</b></p> <p><b>To produce short texts clearly following a coherent structure and adjusting their message to the proper communicative purposes and generic characteristics of</b></p>	<p><b>Activity 2: Becoming comics artists</b></p> <p><u>Step 1:</u> The T will give SS two options:</p> <ul style="list-style-type: none"> <li>• Designing their comic strip in an online format. For this, the T will provide them with some links (See Appendix 5.55).</li> <li>• Designing their comic on paper drawing and handwriting.</li> </ul> <p>To complete this task SS will have to revise the comics models previously shown in class.</p> <p><u>Step 2:</u> After finishing the comic strip the T give will provide them with some feedback to make some improvements.</p> <p><u>Step 3:</u> Finally, A room is reserved at the school for the comic strip of each group of students to be hanged. The published works are also announced in the innovation blog of the school (See Appendix 6.33). Furthermore, a member of the Asociacion Aragonesa de Autores del Cómic and a journalist from Heraldo de Aragón will go there to</p>	Cooperative work	<b>30 min</b>

<b>the comic strip.</b>	contemplate the exhibition and celebrate their learning with some snacks. In order to evaluate their own final product as well as their peers' the SS will have to fill the checklist previously mention that later will be handed to the teacher. The two visitors will also take a role in the evaluation using this checklist.		
<b>Materials Needed:</b> Art material, cardboards.		<b>Other Resources:</b> Google Classroom, Google Docs	
<b>Homework</b>			
<b>Stage aims</b>	<b>Procedure</b>	<b>Dynamics</b>	<b>Timing</b>
<b>To self- reflect on their learning establishing connections between previous and new understanding about comics during the five previous lessons.</b>	<b>Activity 3: I used to... Now I think</b> <u>Step1:</u> The SS take their mobile phone so as to scan a QR code (See Appendix 5.56) that will give them access to a <i>Google Docs</i> . <u>Step 2:</u> Later, they must write a paragraph with a limited extension of 40 words explaining what they used to think about comics and reading and what they think now. Furthermore,	Individual work	10 min

<p><b>To persuade other people to come to the exhibition writing a post on <i>Instagram</i> using informal and digital language.</b></p>	<p>they write some expectations of the contents and learning they might experience in the following lessons.</p> <p><b>Activity 4: Instagram Post. Come to our exhibition!</b></p> <p>Each group of students must encourage other students or friends in order to come to the exhibition by writing an <i>Instagram</i> post (See Appendix 5.57) in an informal language using the hashtag #cometourexhibition and emojis.</p>		
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## Appendix 3: Contents and Objectives

AIMS	CONTENTS
<p><i>Obj.IN.1. Oral texts comprehension</i></p> <ul style="list-style-type: none"> <li>● To understand general information from online documentaries about legends.</li> <li>● To understand general and specific information from informal texts such as conversations about relationships from online series, films or dramatizations.</li> <li>● To take advantage from sociocultural or sociolinguistic context provided by images or previous reading activities in order to improve their oral comprehension.</li> </ul>	<ul style="list-style-type: none"> <li>● Understanding of general and specific information from documentaries and films adequate to their aptitude and experience coming from <i>You Tube</i>.</li> <li>● Interpretation of messages: distinguish between fact and opinions, usage of humour and irony.</li> <li>● Usage of comprehension and strategies: Activation of previous knowledge about the topic and task, identification of the text adapting its comprehension to it, support of visual aids, guessing meanings from the linguistic and situational context, take notes while listening.</li> <li>● Social conventions, manners and linguistic registers (formal and informal).</li> <li>● Customs and traditions (Similitudes and traditions in relation to manners between the other cultures and the one of the speaker).</li> <li>● Narration of previous events.</li> <li>● Give advice.</li> </ul>
<p><i>Obj.IN.2. Oral expression and interaction</i></p> <ul style="list-style-type: none"> <li>● To make a clear and brief presentation about superhero features with visual support and previous preparation with internal coherence and cohesion.</li> <li>● To describe characters from comics.</li> <li>● To pronounce in an intelligible manner.</li> <li>● To participate in face-to-face informal conversations and discussions in order to express ideas and interchange information using the proper pronunciation patterns and using common courtesy and manners taking into account pragmatics.</li> </ul>	<ul style="list-style-type: none"> <li>● Oral production of descriptions, narration and experiences about manners and literature.</li> <li>● Conceive the message with clarity, following a clear structure.</li> <li>● Use properly the digital or bibliographical resources in order to carry out a presentation applying its structure.</li> <li>● Use proper body language.</li> <li>● Be aware of the pragmatic consequences when interpreting the message.</li> <li>● Social conventions, manners and linguistic registers (formal and informal).</li> <li>● Customs, traditions (similitudes and difference between speakers of the L2 and L1) thinking critically and respecting their traditions.</li> <li>● Body language.</li> <li>● Initiation and maintenance of personal relationships.</li> <li>● Description of physical and abstract qualities of characters.</li> <li>● Expressing diverse types of modality: certainty, probability, possibility, advice.</li> <li>● Interchange of personal interests and opinions about readings.</li> <li>● Express interest, approval, appreciation and sympathy.</li> <li>● Establishment and maintenance of communication and discourse organisation.</li> </ul>

	<ul style="list-style-type: none"> <li>● Identification and usage of basic intonation patterns: nuclear stress.</li> </ul>
<p><i>Obj.IN.3. Reading Comprehension</i></p> <ul style="list-style-type: none"> <li>● To read autonomously short fragments from novels, articles from the internet or subtitles.</li> <li>● To understand general, specific information and the plot from comics placing panels in the correct blank, organising the panels, the paragraphs from a story, completing open-questions, charts, organisers or mind maps.</li> <li>● To understand instructions following them properly.</li> <li>● To understand the relationship between the characters completing an anchor chart.</li> <li>● To Extract and interpret data about the aspects defining the sociolinguistic atmosphere in the South of USA.</li> </ul>	<ul style="list-style-type: none"> <li>● To understand general and specific information reading comics.</li> <li>● Interpretation of the message taking into account the conventions in comics, implicit messages and features of humour and irony.</li> <li>● Comprehension strategies: activation of knowledge about the topic and type of task, prediction of information from textual or non-textual elements, guessing meanings from context, infer meanings, scanning and skimming.</li> <li>● Social conventions, manners and linguistic registers (formal and informal).</li> <li>● Customs, traditions (similitudes and difference between speakers of the L2 and L1) thinking critically and respecting their traditions.</li> <li>● Description of physical and abstract qualities of people.</li> <li>● Narration of previous and recent events.</li> <li>● Expression of modality: intentions, suggestions, advice, ability, promise, obligation, necessity.</li> <li>● To understand basic digital language such as emojis.</li> </ul>
<p><i>Obj.IN.4. Written expression</i></p> <ul style="list-style-type: none"> <li>● To write physical and abstract qualities that defines people and characters.</li> <li>● To narrate past events real or imagined using the proper lexis and register as well as adequate typographic rules to comics, e-mails or stories demanded.</li> <li>● To write brief messages in e-mails, forums always respecting conventions and courtesy norms.</li> <li>● To write brief posts on <i>Instagram</i> using a digital and informal language.</li> </ul>	<ul style="list-style-type: none"> <li>● Composition of creative texts (comics and narrations).</li> <li>● Planning : Activate and coordinate the general and communicative competences in order to carry out effectively the task of writing a comic strip generating option by means of brainstorming or planning a draft.</li> <li>● Execution: Taking maximum advantage of previous knowledge (e.g. formulas and already learnt expressions), write text from models and guided activities, writing the message with clarity adjusting to the formulas and models of comics, readjust the task after evaluating the difficulties such as time availability or the available resources.</li> <li>● Social conventions, code of manners and linguistic registers (formal and informal).</li> <li>● Customs, traditions (similitudes and difference between speakers of the L2 and L1) thinking critically and respecting their traditions.</li> <li>● No verbal language.</li> <li>● Initiation and maintenance of personal relationships.</li> <li>● Description of physical and abstract qualities of characters.</li> </ul>

	<ul style="list-style-type: none"> <li>● Expressing diverse types of modality: will, intention, decision, certainty, probability and possibility promise, ability, permission, prohibition, obligation and necessity, suggestions, advices, invitations, desires, conditions, hypothesis.</li> <li>● Interchange of personal interests and opinions.</li> <li>● Express interest, approval, appreciation and sympathy.</li> <li>● Establishment and maintenance of communication and discourse organisation.</li> <li>● Conventions of comics´.</li> <li>● Management of text processors and dictionaries so as to solve frequent doubts.</li> </ul>
<p><i>Obj.IN.5. Linguistic knowledge about the language and its norms.</i></p> <ul style="list-style-type: none"> <li>● To use linkers and connectors with adequacy.</li> <li>● To use modality in order to express probability.</li> <li>● To use common expressions in informal and colloquial register.</li> <li>● To use comparatives.</li> <li>● To use descriptive adjectives.</li> <li>● To use intonation patterns.</li> <li>● To be aware of the pragmatic consequence of intonation patterns in discourse.</li> </ul>	<ul style="list-style-type: none"> <li>● Modal verbs, possibility (could, may, might), prediction (will), obligation (must, have to), no obligation (don´t need to, don´t have to), prohibition (musn´t, can´t), advice (should), permission/request (can, could, may).</li> <li>● Cause relations (because, due to).</li> <li>● Adverbial clauses: reason or cause (because, since), result (so).</li> <li>● Connectors of sequence, additive, reinforcing, concessive, contrastive, result, exemplification and summative.</li> <li>● Common use lexis: Personal identification and relationships, friends, entertainment and culture (reading, comics and films).</li> <li>● Advice and politeness expressions.</li> <li>● Phrasal verbs and idiomatic expressions.</li> <li>● Recognition and production of nuclear stress.</li> </ul>
<p><i>Obj.IN.6. Autonomous and cooperative learning strategies.</i></p> <ul style="list-style-type: none"> <li>● To show involvement and enthusiasm working collaboratively.</li> <li>● To have a positive interaction and relationship among the members of the group as well as with other students, giving each other feedback, solving questions or discussing ideas.</li> <li>● To fulfil the demands of the role assigned within the team.</li> <li>● To be committed with the tasks requested by the teacher to be completed at home.</li> </ul>	
<p><i>Obj.IN.7. English languages as a tool to access information and communication between people from different cultures.</i></p> <ul style="list-style-type: none"> <li>● To identify cultural aspects that are part of the English Speaking culture.</li> </ul>	<ul style="list-style-type: none"> <li>● To value the English language as a tool for understanding, information and communication between different cultures.</li> </ul>

<ul style="list-style-type: none"> <li>● To be able to use English as an online tool of communication as well as to ease access and understanding online information.</li> </ul>	
<p><i>Obj.IN.8. Effort, interest, confidence in the aptitudes and use of the English Language.</i></p> <ul style="list-style-type: none"> <li>● To show initiative and planning in the learning process.</li> <li>● To participate actively in class.</li> <li>● To reflect about their own learning so as to improve their oral skills</li> <li>● To show initiative when using digital resources in order to access information.</li> <li>● To reflect about the functioning of the language in order to improve the written expression.</li> <li>● To show an attitude of effort and confidence when using the oral and written language as a tool of communication.</li> </ul>	<ul style="list-style-type: none"> <li>● Predisposition to understand a type of text without necessarily understanding every single element that is comprised.</li> <li>● Autonomous reading of other types of text such as novels or online articles.</li> <li>● Spontaneous participation in communicative situations in the classroom and in conversation about topics related to everyday topics with diverse communicative purposes using the conventions proper of a conversation.</li> <li>● Reflect applying self- evaluation and self-assessment in order to improve in the different skills due to the fact mistakes are part of the learning process.</li> <li>● Interest taking care about the presentation of the written texts.</li> <li>● Use basic digital language such as hashtags or emojis</li> </ul>

## Appendix 4: Evaluation Criteria

ENGLISH AS A FOREIGN LANGUAGE		3 <sup>rd</sup> of ESO
<b>BLOCK 1: Comprehension of oral texts</b>		
EVALUATION CRITERIA	KEY COMPETENCES	INDICATORS
<p>Crit.IN.1.1. The student understands general, specific information and some relevant data from films and documentaries transmitted through technical resources in different registers about history, manners, relationships and everyday life as well as other topics of their interest, applying suitable comprehension strategies, identifying main communicative functions and common use lexis. .</p>	<p>CCL-CMCT-CD-CAA-CSC-CCEC</p>	<p>Est.IN.1.1.1. The student listens to oral texts transmitted by a single interlocutor such as documentaries or presentations at a suitable speed with or without support.</p> <p>The student demonstrates comprehension discussing with their classmates, answering open questions or filling a table.</p>
		<p>Est.IN.1.1.2. The student listens oral texts between one or more interlocutor or recordings such as informal conversations, dramatizations from films or performed in the class. Understands general and specific information by means of filling a <i>Venn Diagram</i>, multiple choice questions or open questions.</p>
<p>Crit.IN.1.2. The student knows and uses for comprehension of the text sociocultural and sociolinguistic aspects concerning history, manners superheroes and relationships showing an attitude of confidence when using the language as a means of communication and understanding.</p>	<p>CCL-CAA-CSC-CCEC</p>	<p>Est.IN.1.2.1. The student extracts and interprets data about basic aspects defining the sociocultural and sociolinguistic environment connected to history, manners, superheroes and relationships and uses this knowledge in order to improve their oral comprehension, and shows initiative planning their learning.</p>

ENGLISH AS A FOREIGN LANGUAGE		3 <sup>rd</sup> of ESO
<b>BLOCK 2: Production of oral texts: expression and interaction</b>		
EVALUATION CRITERIA	KEY COMPETENCES	INDICATORS
<p>Crit.IN.2.1. The student produces simple oral messages such as monologues or dialogues in the proper register and a simple language about everyday life (greetings, comics and reading, manners or feelings) using proper planning and execution strategies, expressing politeness or using formal or informal style by means of presentation phrases, politeness expressions, phrasal verbs, idioms while making use of basic pronunciation patterns such as</p>	<p>CCL-CMCT-CD-CAA-CSC-CIEE-CCEC</p>	<p>Est.IN.2.1.1. The student makes brief and well-structured presentations about superheroes with visual support and previous rehearsal; describing people, objects, places and situations with clarity and pronouncing in an intelligible manner.</p>
		<p>Est.IN.2.1.2. The student participates in formal or informal everyday through digital resources or face-to face in order to interchange personal information or carry out a transaction in a simple and straightforward</p>



nuclear stress, in order to organise a text with enough internal coherence and cohesion.		manner.
Crit.IN.2.2. The student incorporates to the oral production of the monological or dialogical texts the sociocultural or sociolinguistic knowledge related to politeness in order to manage presentations and interpersonal relationships, respecting the code of manners in the respective context showing an attitude of confidence in the use of the language as a means of communication and understanding.	CCL-CD-CAA-CSC-CIEE-CCEC	Est.IN.2.2.1. The student manages in everyday conversations such as asking, apologies, excuses etc. reacting in a simple manner to possible interruptions and applying the code of manners using greetings or varied politeness expressions reflecting about how to use language in order to improve their oral production.
<b>ENGLISH AS A FOREIGN LANGUAGE</b>		<b>3<sup>rd</sup> of ESO</b>
<b>BLOCK 3: Comprehension of written texts</b>		
<b>EVALUATION CRITERIA</b>	<b>KEY COMPETENCES</b>	<b>INDICATORS</b>
Crit.IN.3.1. The student understands general and specific information from instructions and varied comics and novels of their interest applying comprehension strategies (activating knowledge, predicting or hypothesising information), identifying its main communicative functions and common lexis such as phrasal verbs and idiomatic expressions as well as the main orthographic, typographic and punctuation rules that governs comics.	CCL-CMCT-CD-CAA-CSC-CIEE-CCEC	Est.IN.3.1.1. The student understands authentic texts (comics, novels and simple instructions) and proves their general, specific and detailed comprehension placing panels correctly, ordering panels or a story, elaborating mindmaps, filling charts answering open questions or carrying out the activity the instructional text demands.
		Est.IN.3.1.2. The student reads autonomously comics, posts, online newspaper articles and other texts connected with the topics of the Unit. The student obtains a comprehensive view of the argument, the character and the relationships between the characters and demonstrates comprehension filling a table.
Crit.IN.3.2. The student knows and uses for the comprehension of comics and novels, sociolinguistic and sociocultural aspects (explicit and implicit) concerning the Arthurian period, superheroes' everyday life,	CCL-CD-CAA-CSC-CCEC	Est.IN.3.2.1. student extracts and interprets essential data to understand North American and British literature and culture such as the Monomyth, the Arthuric legend, the western, the use of humour in literature as a tool of denouncement and film or superheroes as a

<p>the westerns or interpersonal relationships and manners, respecting the code of manners and showing a positive attitude of confidence using the English language as a means of accessing information.</p>		<p>way of North American culture in comics and films and the importance of manners in the English Speaking culture. The student uses these knowledge so as to improve reading comprehension, and shows initiative when using digital resources such as dictionaries in order to access information.</p>
--	--	---

ENGLISH AS A FOREIGN LANGUAGE		3 <sup>rd</sup> of ESO
BLOCK 4: Production of written texts: expression and interaction		
EVALUATION CRITERIA	KEY COMPETENCES	INDICATORS
<p>Crit.IN.4.1. The student produces short brief and simple texts in comics about topics of their interest, using different registers and applying basic strategies of planning and execution, expressing the basic communicative functions required by means of the usage of syntactic didactic discursive patterns associated to them, common lexis and main orthographic, typographic and punctuation rules that align with comics and narrative structures in order to organise texts with clarity, enough internal coherence and cohesion.</p>	<p>CCL-CMCT-CD-CAA-CSC-CIEE-CCEC</p>	<p>Est.IN.4.1.1. The student writes formal texts such as presentations or summaries, completes questionnaires related to self-evaluation and peer evaluation structuring discourse with clarity. The student informal texts (posts) adjusting to an informal and digital language.</p>
		<p>Est.IN.4.1.2. The student describes physical or abstract qualities from people and places; explain plans; narrates past or recent events (real or imagined); and justifies briefly his/her opinions.</p>
<p>Crit.IN.4.2. The student incorporates to the elaboration of texts the sociolinguistic and sociocultural knowledge connected to Arthurian period, superheroes' everyday life, the westerns or interpersonal relationships and manners, respecting the code of manners and showing a positive attitude of confidence and effort using the English language in writing.</p>	<p>CCL-CD-CAA-CSC-CIEE-CCEC</p>	<p>Est.IN.4.2.1. The student writes brief e-mails to the teacher and messages in forums and social network, respecting politeness on the Internet and reflects on the functioning of the English language so as to improve his/her written expression.</p>

# Appendix 5: Students' handouts and materials

## Lesson 1

### Appendix 5.1.

<https://www.youtube.com/watch?v=HIFkyeUgbwk>

### Appendix 5.2.



## EMOTIONS AND FEELINGS

Here you have a list with some vocabulary words about feelings? How many you do not know? <https://www.ryerson.ca/~jgingras/pdf/Feeling%20Vocabulary.pdf>

Retrieved from: <http://www.vocabulary.cl/Lists/Feelings-Emotions.htm>

<https://view.genial.ly/5b193d583070977ecfb06e84/feelings-and-emotions>

Review feelings game: <https://matchthememory.com/seeq>

<https://getemoji.com/> Look for the feeling and paste the emoji(s)

Feeling	Emoji
Tired	
Sleepy	
Confused	
Frightened	
Bored	
Disgusted	
Joyful	
Expressionless	
Ashtonished	
Relieved	
Angry	
Flushed, embarrassed	
Worried	
Disappointed	
Starstruck	
Pensive, thoughtful	

HOW EMOTIONAL ARE YOU? Check it out! <https://www.psychologies.co.uk/tests/how-emotional-are-you.html>

Mindfulness: <https://positivepsychologyprogram.com/mindfulness-for-children-kids-activities/>

### Appendix 5.3

<https://view.genial.ly/5b193d583070977ecfb06e84/feelings-and-emotions>

1. Mad 🎯

2. Puzzled 🤔

3. Threatened ⚠️

4. Furious 😡

5. Uneasy 😟

YOU COME OVER HERE AND YOU SAY THAT TO MY FACE! NETFLIX

HOW DO YOU FEELING TODAY??

1. Overwhelme+ 🤯

2. Homesick+ 🏠




3. Enthusiastic+ 😄

4. Concerned+ 😟

5. Miserable+ 😞

genially

Appendix 5.4

		 <p>Questions and ideas debated</p>
My vocabulary	My classmates'	
<p>Reasons to support your arguments:</p>  <p>WITH PROFESSOR GARFIELD</p>		
FACT	or	OPINION

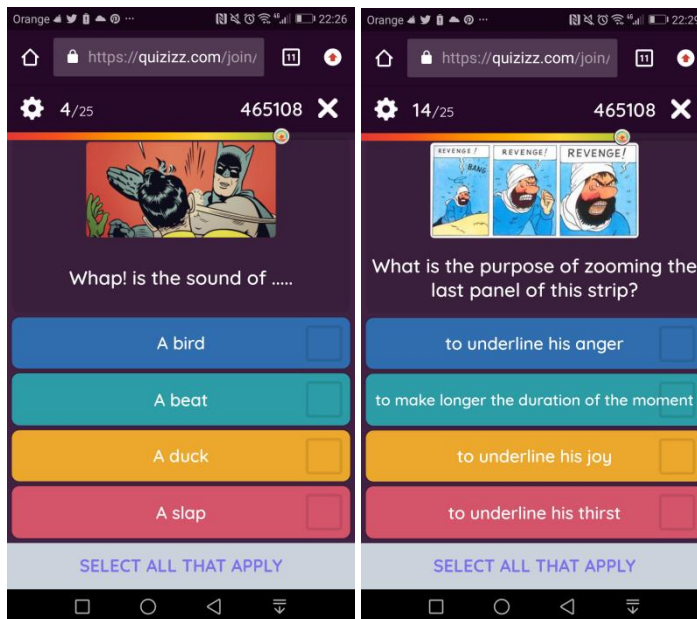
## Appendix 5.5

<https://padlet.com/556768/j4z8um955jj7>




## Appendix 5.6

<https://quizizz.com/admin/quiz/5b0085fe983e1c001a54dda3>




## Appendix 5.7



# Thor

**Speaker** My job is...


- ✓ To present the final product to the class when the group is called by the teacher.
- ✓ To ask the group's questions to the teacher.
- ✓ To make sure understanding between my group and the others'



# Captain America

**Timekeeper** My job is making sure the group...

- ✓ **Optimises the time available for each task.**
- ✓ **Achieves their maximum efficiency and efficacy within the stipulated time.**
- ✓ **Keeps on task.**



# Scarlet Witch

**Checker** My job is making sure the group...

- ✓ Produces a work of the greatest quality and meets success criteria.
- ✓ Understands the objectives and procedures of each task.
- ✓ Members equitably participate.



# Black Widow

**Secretary** My job is...

- ✓ To keep records of the teacher's instructions as well as of every group's need and idea.
- ✓ To remind these instructions when the group is at work.
- ✓ To keep our space clean

## Appendix 5.8

3 acts: 1. Set Up – 2. Confrontation – 3. Resolution

You can use the sequence connectors: First/ Next/ After that/ Finally

### Set up: What is Garfield doing?

### Confrontation: AND NOW...?

## Appendix 5.9

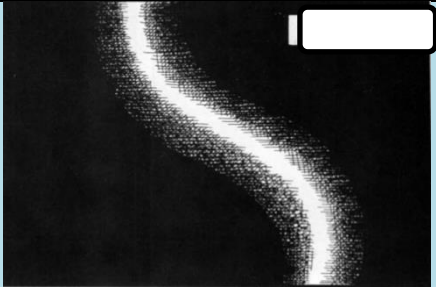
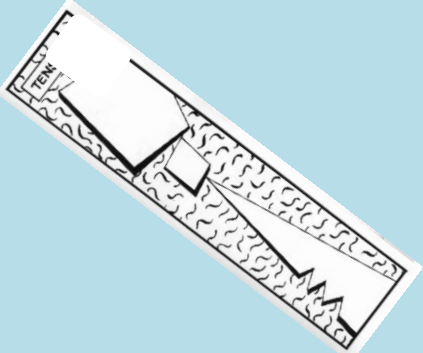
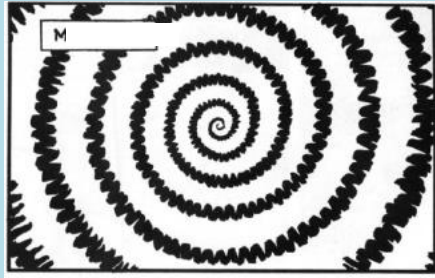
<p>I SEE...</p>	<p>I THINK...</p>	<p>I WONDER...</p>

## Appendix 5.10

SONG	Feeling	Colour	Image
1 <sup>st</sup> song			
2 <sup>nd</sup> Song			
3 <sup>rd</sup> Song			



## Appendix 5.11

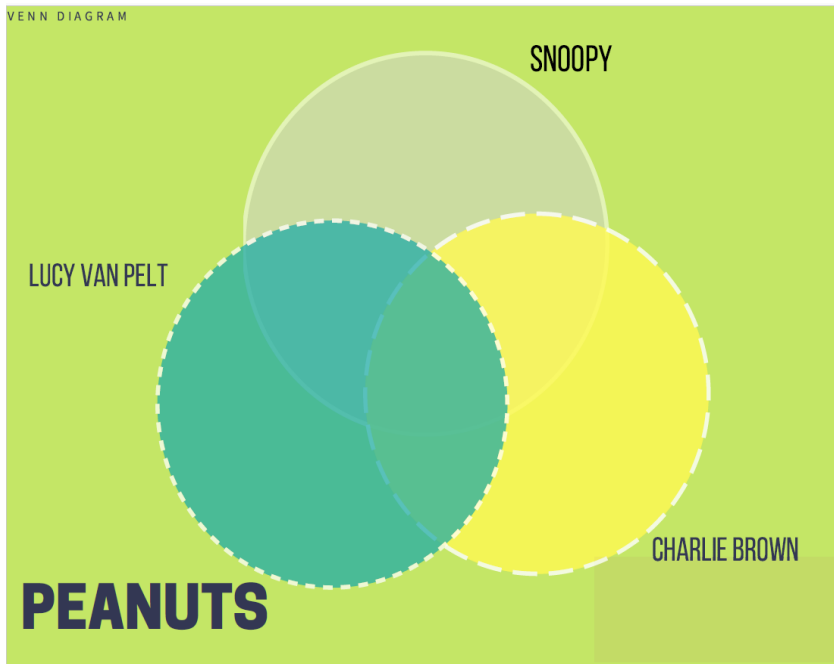
BACKGROUND	Feeling	Colour	Image
			
			
			

## Appendix 5.12

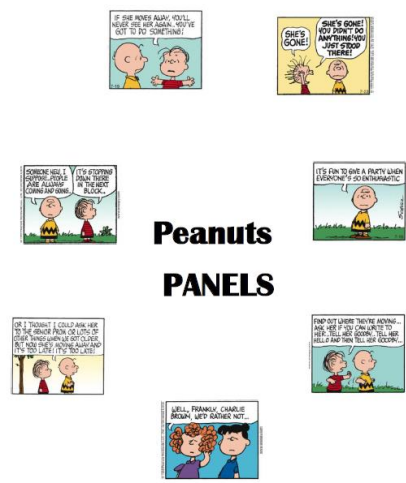
<https://www.google.es/intl/es/docs/about/>

# Lesson 2




## Appendix 5.12



## Appendix 5.13



## Appendix 5.14

<b>My solution</b> 	<b>My classmates' solutions</b> 	<b>Lucy's solution</b> 
<b>The best solution for me is...</b>		

## Appendix 5.15

**CLASSCRAFT** Comics

Tintin

**Esther García Gil**  
Mago • Nivel 1

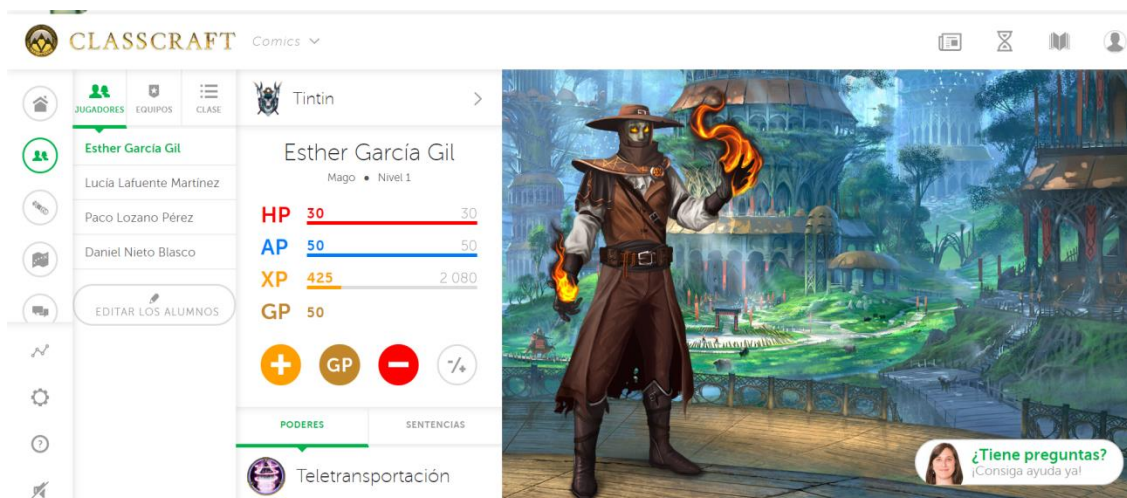
HP	30	30
AP	50	50
XP	425	2.080
GP	50	

+ GP - 7%

PODERES SENTENCIAS

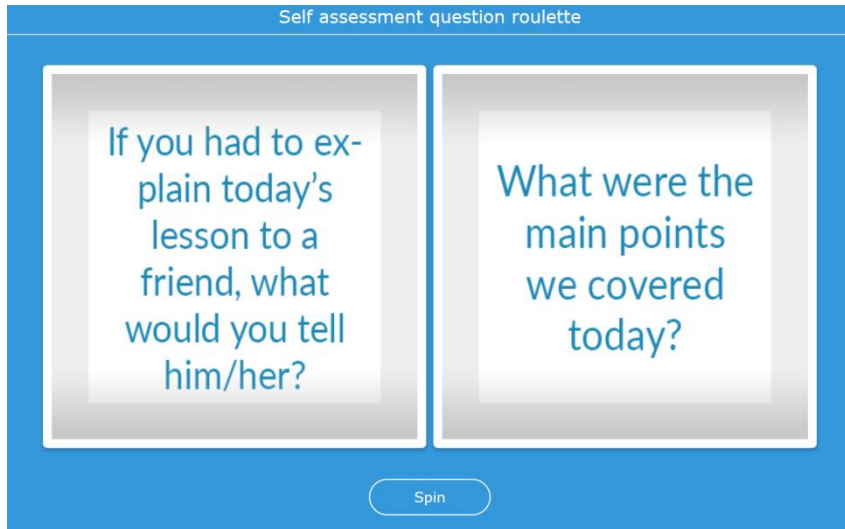
Teletransportación

¿Tiene preguntas?  
¡Consiga ayuda ya!



## Appendix 5.16

<https://www.bookwidgets.com/play/CCL88X>



## Appendix 5.17

<https://www.google.com/drive/>

# Lesson 3

## Appendix 5.18 panels sample.



## Appendix 5.19

[https://docs.google.com/spreadsheets/d/1x05lccX\\_I0rN8uesEsX0SUi\\_HImUHOOpKw1vWvVjF9s/edit?usp=sharing](https://docs.google.com/spreadsheets/d/1x05lccX_I0rN8uesEsX0SUi_HImUHOOpKw1vWvVjF9s/edit?usp=sharing)

Where	Word	Part of Speech	Context Clue	Definition	Synonym

## Appendix 5.20

### SEQUENCE LINKERS

**After that:**

- He was working during the whole evening. **After that**, he felt asleep.

**Subsequently:**

- He was taken prisoner at the battle of Tinchebrai in 1106, but was **subsequently** released.

**All of a sudden/ Suddenly:**

- He was quiet and **all of a sudden/suddenly**, he started to cry.

**While:**

- **While** she was watching the film, she was writing a letter to her father.

**In the meantime:**

- The russians were attacking the islands. **In the meantime**, the queen had retired to England.

**First of all/First:**

- **First of all**, computers have become a crucial tool in transmitting ideas, thoughts and knowledge.

**Then:**

- She said something and **then** rode ahead.

**Next:**

- First, think about what is happening today. **Next**, imagine that happening every week for one hundred years.

**Finally/in the end:**

- **Finally/in the end**, he returned home safe and sound.

**At this point:**

- **At this point**, we were getting very hot and started to feel the heat.

## Appendix 5.21

Hi, Cristo Rey students. I am Hal Foster, Prince Valiant Cartoonist without moustache. In the past, comics were made individually, but now the work is divided between writer and illustrator. I need assistants! A Prince Valiant page takes me 53 hours, sooo...I need your help to add some word bubbles! Can I count on you?

## Appendix 5.22

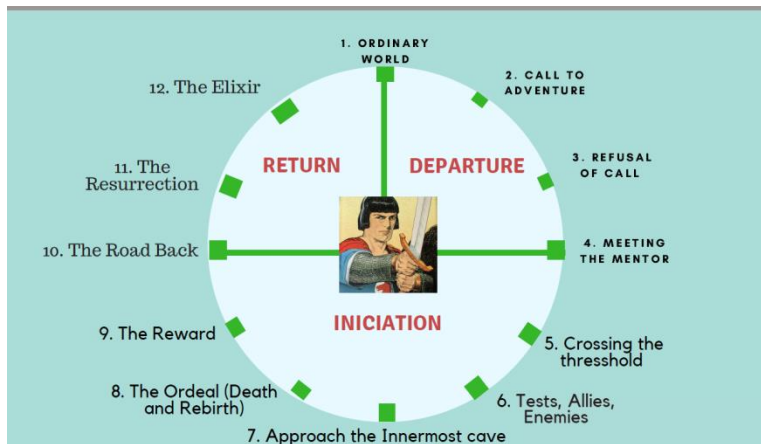
<https://www.google.es/drive/apps.html>

## Appendix 5.23

<https://www.youtube.com/watch?v=5KwBJIWPzHQ>

## Appendix 5.24

<https://www.canva.com/>



## Appendix 5.25

<https://www.youtube.com/watch?v=XevCvCLdKCU>

## Appendix 5.26

[https://docs.google.com/forms/d/e/1FAIpQLSe5MRtzJMiZxZDA9fcM61dm4jlb9SctO11wRuGEYDuV1cxs1g/viewform?usp=pp\\_url](https://docs.google.com/forms/d/e/1FAIpQLSe5MRtzJMiZxZDA9fcM61dm4jlb9SctO11wRuGEYDuV1cxs1g/viewform?usp=pp_url)

The form is titled "Prince Valiant: Exit ticket". It contains the following fields:

- Name \*** (required): Tu respuesta
- E-mail**: Tu respuesta
- What are legends? (30w)**: Tu respuesta

At the bottom of the form, there is a blue button labeled "GENERAR ENLACE" and a small note: "Nunca envíes contraseñas a través de Formularios de Google."

## Lesson 4

### Appendix 5.27

<https://www.flippity.net/fc.asp?k=1jKXLLPxO6X-HDRUSDZp7ULEWV14JoDM7kUb02Xu2p1g>

The screenshot shows a Flippity memory game interface with two cards. The left card is yellow and has the text "Put down stakes". The right card is also yellow and has the text "having a personal interest in getting involved in the activities of a place you recently moved (making friends...) so that you feel at home and you put down roots". Both cards have a set of navigation icons on their right side, including a speaker icon, a magnifying glass, a double-headed arrow, a refresh icon, and a share icon. Below each card are three directional arrow icons (left, up, right).

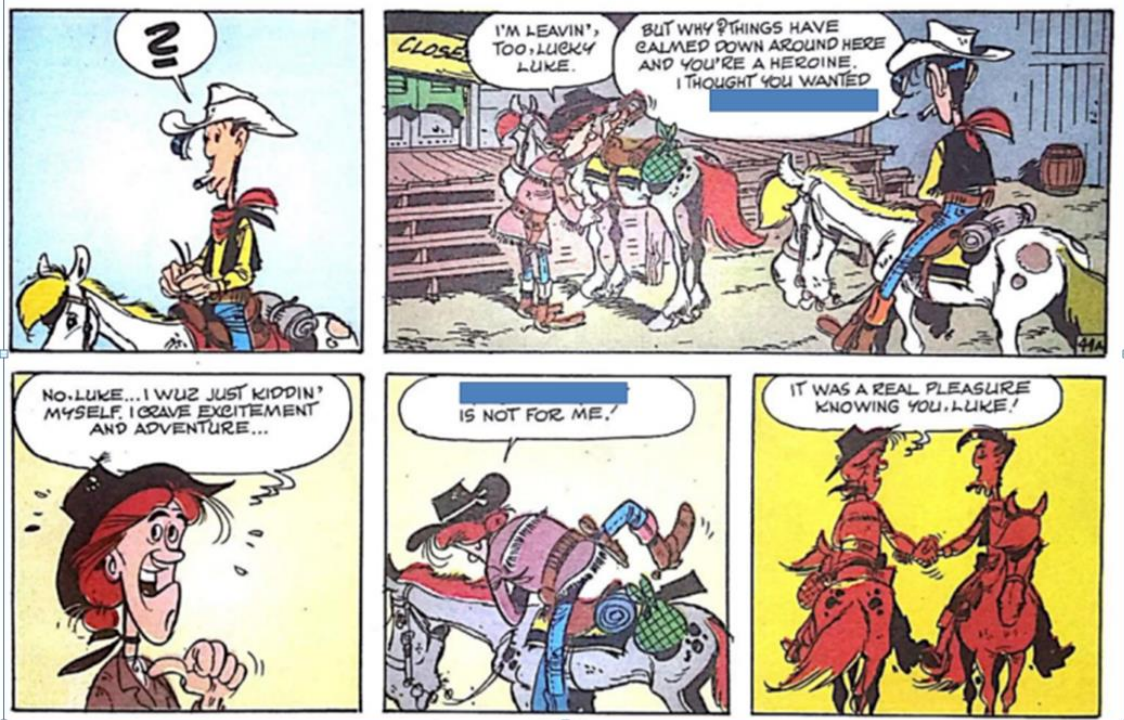
### Appendix 5.28

[https://www.flippity.net/me.asp?k=1\\_rFy9ByDXdLlnI9ToHyUzmgPrnwxmWwsA\\_uDiPzNYhA](https://www.flippity.net/me.asp?k=1_rFy9ByDXdLlnI9ToHyUzmgPrnwxmWwsA_uDiPzNYhA)

The screenshot shows a Flippity memory game interface with a grid of 20 cards. The cards are arranged in three rows: the first row has 9 cards, the second row has 9 cards, and the third row has 2 cards. Two cards are flipped, revealing their text: "Barefoot to boot" and "Used to express disappointment after previous high expectations". The other 18 cards are face down with a red and white checkered pattern. At the bottom left, there is a "flippity Memory Game" logo. At the bottom center, there is a "share" icon. At the bottom right, there is a copyright notice: "Copyright© 2017-2018 Flippity.net. All Rights Reserved".



Appendix 5.29



Appendix 5.30

<https://www.amazon.com/Emojistickers-Most-Popular-Emojis-Pack/dp/B00VS4MU8M>



### Appendix 5.31

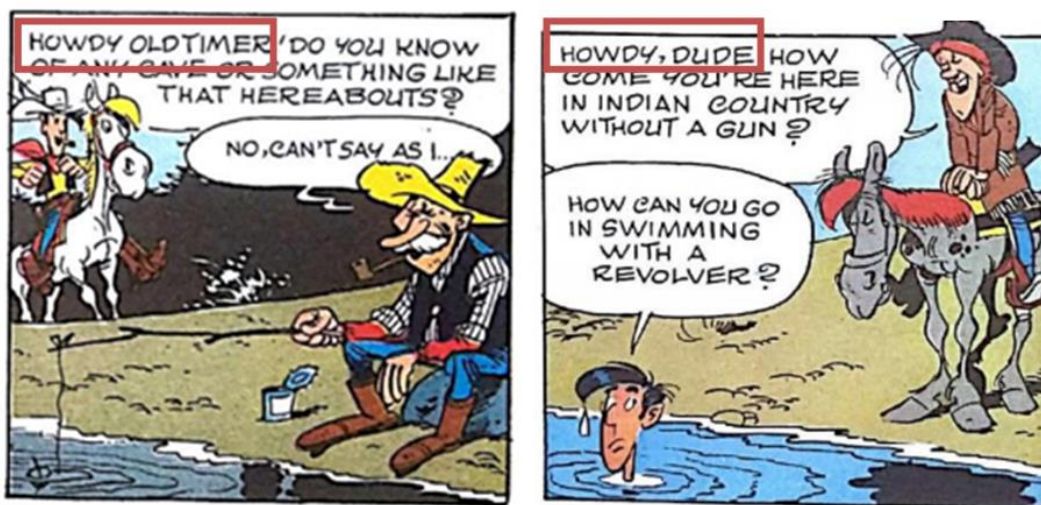
**Aren't you roaring with laughter?**

Southern Culture	Funny Moments	<b>What purpose?</b>
		
<p>Politeness</p> <p>Welcoming character</p> <p>Food as a way of connecting between people</p> <p>Hypocrisy</p> <p>Cowardice</p> <p>War and</p>	<p>When Calamity serves men their crumpets (p.7) they don't want to taste them because they are disgusting. On the contrary, the ladies know Calamity's crumpets are disgusting but anyway they taste them because they</p>	<p>To criticise men as cowards. Men believe themselves to be better than women for being fighters in war. However, they are afraid of trying her crumpets. Praise women for their bravery eating the crumpets politely despite they seem not to be enjoying them.</p> <p>It also laughs at women's hypocrisy and men's sincerity.</p>

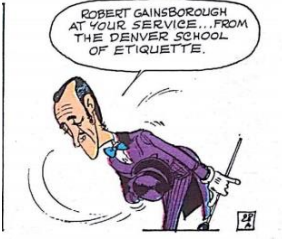

### Appendix 5.32

[https://www.youtube.com/watch?v=0b0\\_BsZHVqF&index=3&list=PLpmfxPNGCgV5TL-GHouo2eqFh0Y8G18RO](https://www.youtube.com/watch?v=0b0_BsZHVqF&index=3&list=PLpmfxPNGCgV5TL-GHouo2eqFh0Y8G18RO)

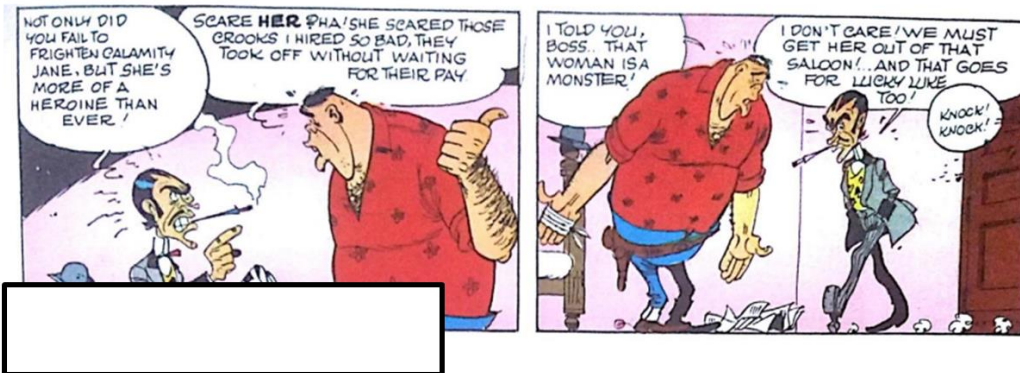
### Appendix 5.33



**Appendix 5.34**

GOOD BEHAVIOUR AND MANNERS		RUDE BEHAVIOUR	
			
Situation	Language used	Situation	Language used

Appendix 5.35





## Appendix 5.36

# NUCLEAR STRESS

### WHY USING IT?

- To emphasise giving more emphasis or volume to certain words.
- The meaning of a sentence varies depending on when we place the nuclear stress. So, in order to understand each other, it is important to be familiarised with it.

### 3 MAIN USAGES:

- **New information:** It sounds like RAIN
- **Emphatic Stress:** Where did you go yesterday? I went to the CINEMA.
- **Contrastive Stress:** He LIKES rain, but he HATES snow.

### Related links:

Word stress: changing the word stress will change the MEANING  
<https://www.youtube.com/watch?v=ZrBBVOMq-0>

Speak like a NATIVE SPEAKER by using sentence stress in English (with examples!)

<https://www.youtube.com/watch?v=xcjgrgkGhB4>

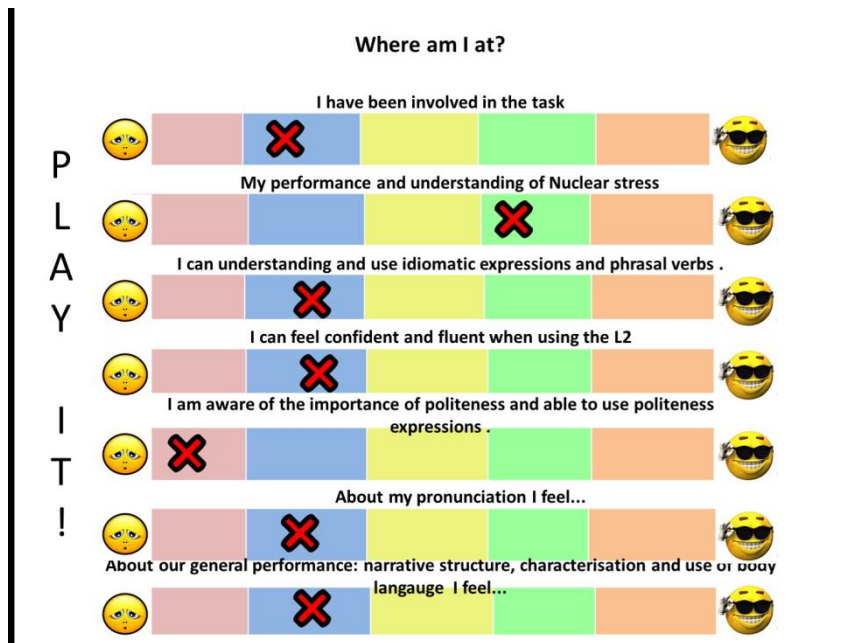
Word Stress Rules

<https://www.youtube.com/watch?v=W-KD9n393zc&t=241s> pelos

## Appendix 5.37

[https://docs.google.com/document/d/1zltLCc\\_z3vrONWrW\\_gfdKUeZcY1JDkXW8\\_WBoG0KiK4/edit](https://docs.google.com/document/d/1zltLCc_z3vrONWrW_gfdKUeZcY1JDkXW8_WBoG0KiK4/edit)

## Appendix 5.38



## Appendix 5.39

<https://www.youtube.com/watch?v=5S2BclqxdNw>

## Appendix 5.40

<https://www.mindmeister.com/es>

## Appendix 5.41

QUOTATION 1: *I was more at home in my father's world. People like Mr. Heck Tate did not trap you with innocent questions to make fun of you; even Jem was not highly critical unless you said something stupid. Ladies seemed to live in faint horror of men, seemed unwilling to approve wholeheartedly of them. But I liked them. they weren't—*

*Hypocrites, Mrs. Perkins, born hypocrites," Mrs. Merriweather was saying.*

*When Aunt Alexandra went to school, self-doubt could not be found in any textbook, so she knew not its meaning. She was never bored, and given the slightest chance she would exercise her royal prerogative: she would arrange, advise, caution, and warn. She never let a chance escape her to point out the shortcomings of other tribal groups to the greater glory of our own" (Lee 1960: 118).*

QUOTATION 2: *Aunt Alexandra looked across the room at me and smiled. She looked at a tray of cookies on the table and nodded at them. I carefully picked up the tray and watched myself walk to Mrs. Merriweather. With my best company manners, I asked her if she would have some. After all, if Auntie could be a lady at a time like this, so could I. (Lee 1960: 93).*

*QUOTATION 3: Aunt Alexandra's vision of my deportment involved playing with small stoves, tea sets and wearing the Add- A- Pearl necklace she gave me when I was born. Aunt Alexandra was fanatical on the subject of my attire. I could not possibly home to be a lady if I wore breeches; when I said I could do nothing in a dress, she said I wasn't supposed to be doing things that required pants. Aunt Alexandra's vision of my deportment involved playing with small stoves, tea sets, and wearing the Add-A-Pearl necklace she gave me when I was born; furthermore, I should be a ray of sunshine in my father's lonely life. (Lee 1960: 74).*

#### Appendix 5.42



## Lesson 5

### Appendix 5.43

**Daily Planet**

DATE: \_\_\_\_\_  
TEAM NAME AND MEMBERS: \_\_\_\_\_

Fact · 1      Fact · 2      Fact · 3

Informer 1			
Informer 2			
Informer 3			

**BRIEFLY SUMMARIZE WHAT YOU HAVE DISCOVERED FROM OTHER INFORMERS**  
And give it a headline

**WOULD YOU NEED MORE INFORMATION ABOUT ANY OF THE PREVIOUS TOPICS?**

### Appendix 5.44

**...TO BECOME AN AVENGER!**

DATE: \_\_\_\_\_  
TEAM NAME AND MEMBERS: \_\_\_\_\_

**SPIDERMAN: DESCRIPTIVE ADJECTIVES (8)**

**WELCOMING SPIDEY?**

REASONS IN FAVOUR	SUGGESTIONS OR COMMENTS	REASONS AGAINST
○	○	○

UNDERLINE THESE SENTENCES IN WHICH YOU CAN FIND MODALS

**...TO BECOME AN AVENGER!**

**WHY DO THE AVENGERS NEED SPIDERMAN?**

**DOES SPIDERMAN WANT TO BECOME AN AVENGER? SHOULD HE? POINT OUT THE MAIN REASONS**

**WHY ARE THE AVENGERS TESTS IMPORTANT? / WHAT'S THEIR OBJECTIVE/PURPOSE?**

**DISCUSS: DOES SPIDERMAN MAKE THE RIGHT DECISION? WHY?**

**DID SPIDERMAN SUCCEED IN HIS MISSION?**

**HOW DID THE AVENGERS REACT ABOUT SPIDEY AT THE END ?**

**HOW IS SPIDERMAN FEELING AT THE END?**

### Appendix 5.45

<http://readcomiconline.to/Comic/The-Amazing-Spider-Man-1963/Annual-3?id=34843>

### Appendix 5.46

[https://prezi.com/uYd762xod\\_2f/opinion-best-superpower/](https://prezi.com/uYd762xod_2f/opinion-best-superpower/)



**Appendix 5.47**

<https://marvel.com/characters/68/avengers>




**Appendix 5.48**

<http://readcomiconline.to/Comic/The-Amazing-Spider-Man-1963/Annual-4?id=34857#43>




**Appendix 5.49**

**Where are they?**




They have made clear the topic of their presentation

B   




They have explained the special characteristics and the mission of the superhero

E   




They have clearly structured the presentation with coherence and cohesion

A   




They have used a wide variety of vocabulary and linkers in order to express their ideas




They have been creative and original using the resources available and visual support

H   

They have made a good use of body language

R   

They have been fluent and confident using the L2.


O   

**Appendix 5.50**

<https://edpuzzle.com/media/5b1ee76b9202c140a3960354>

Tony Stark Recruits Peter Parker | "Responsibility" Civil War Scene Full HD | Tom Holland by B NV

You are not logged in! Answers and progress will not be saved!



YouTube

Tony Stark is...

- Throwing Peter an invitation.
- Apologising for picking on him.
- Giving him a piece of advice about his superpowers.

Submit Skip Rewatch

03:48 / 04:14

**Appendix 5.51**

<https://doodle.com/poll/vafun6e76cmtfyqt>

Tabla    Calendario

	Risketo-man	Beerman	Funny girl	Super-Charles	Hermod	Green-wood
2 participantes	✓1	✓0	✓0	✓0	✓0	✓0
Bond	✓	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
BLANCA MARÍA VILL...						

✓1    **Actualizar**

---

**COMENTARIOS**

Añadir comentario

---

**B** **Bond**  
hace segundos

Bond: We think Risketo should become part of the Avengers because his superpowers make him smarter and stronger. Furthermore, he is a good person the world needs. Although Beer-man is funny, he should be more a foe than a superhero since he looks a little bit irresponsible.

## Appendix 5.52

[https://docs.google.com/forms/d/e/1FAIpQLScPpDGQQHY\\_J8v1m04U4Z90z3AdZTrVCF25tRqu86x8lbQ3gQ/viewform?usp=pp\\_url](https://docs.google.com/forms/d/e/1FAIpQLScPpDGQQHY_J8v1m04U4Z90z3AdZTrVCF25tRqu86x8lbQ3gQ/viewform?usp=pp_url)

**The power of responsibility**

Por favor, responde a estas preguntas antes de irte.  
\*Obligatorio

**Name \***  
Tu respuesta

**E-mail**  
Tu respuesta

Value your commitment with your autonomous work throughout the lessons.  
1    2    3    4    5  
           

Value your commitment with cooperative work throughout the lessons.  
1    2    3    4    5  
           

**What are my superpowers?**  
Tu respuesta

**What is my responsibility with the world?**  
Tu respuesta

## Lesson 6

### Appendix 5.53




## Instructions for Comics

1. Choose a genre
2. Think about the characters and their physical and psychological description
3. Think about the set up/ confrontation/resolution
4. Decide the content of the panels: their background, shapes, balloons, captions...
5. How are gonna be your character realistic or iconic?
6. Think for each scene: close up/middle shot/wide shot/ extreme wide shot



Appendix 5.54

	
Colegio Cristo Rey (Escolapios), Zaragoza Project: Don't judge books by their cover Student Group Self-assessment comic supplement	
STUDENTS:	SUBJECT, TEACHER:
TEAM:	
CLASS:	DATE DUE:
AGENDA	Write a number from 1-5
<ul style="list-style-type: none"> <li>■ Our comic strip is well- presented with clarity and follows the conventions regarding its layout.</li> <li>■ Our comic strip is well-structured following the logical order of a 3 Act narrative Structure.</li> <li>■ Our characters have made use nuclear stress.</li> <li>■ Our characters are able to express in a formal and informal register using vocatives, phrasal verbs, idioms, politeness or advice expressions.</li> <li>■ Our comic strip is creative, original and engaging for the reader.</li> <li>■ Our comic strip makes use of humor.</li> <li>■ Our comic strip provides positive values or criticizes negative aspects in order to improve society.</li> <li>■ Global Achievement: Our comic strip integrates aesthetic features of comics and linguistic features of English that have been reviewed in the Unit, especially those related to comics.</li>   <li>■ Our team has fulfilled our initial promise.</li> <li>■ The team has demonstrated involvement in the activity.</li> <li>■ All the members have equally participated in the activities.</li> <li>■ Our group has experienced a positive interdependence: helping each other, asking questions, giving suggestions... politely.</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>  <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
What have been your weaknesses and strengths:	
Teacher's Comments:	

Appendix 5.55

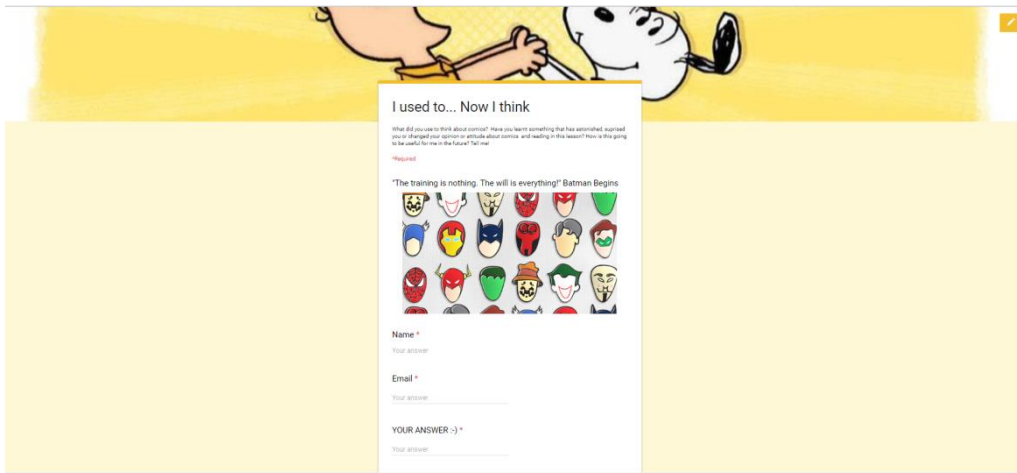
<http://stripgenerator.com/>

<http://www.storyboardthat.com/es>

## Appendix 5.56



<https://docs.google.com/forms/d/e/1FAIpQLSdSO2tXNv0yXQTZDz8JwO4FCYj1QCIUaN9on6sAmMyXcPftIQ/viewform?c=0&w=1>



The screenshot shows a Google Form with a yellow background. At the top, there is a cartoon illustration of a person's hand holding a pencil, about to write on a notepad. The form title is "I used to... Now I think". Below the title, there is a question: "What did you use to think about comics? Have you learnt something that has astonished, surprised, shocked or changed your opinion on comics and reading in the past? How are you going to be useful for you in the future? Tell me!". There is a red asterisk next to the word "Required". Below the question, there is a quote: "The training is nothing. The will is everything!" Batman Begins. Underneath the quote is a grid of 15 cartoon superhero masks, including Batman, Iron Man, Spider-Man, and others. Below the grid, there are three text input fields: "Name \*", "Email \*", and "YOUR ANSWER :-> \*". Each field has a "Your answer" label below it.

## Appendix 5.57

<https://www.instagram.com/>

# Appendix 6: Teacher materials

## Lesson 1

### Appendix 6.1



### Appendix 6.2

A graphic organizer on a light brown, textured background. In the center is a colorful illustration of a comic book scene with a bridge, a superhero, and a villain. Above the illustration, the text "3-2-1 BRIDGE" is written in a bold, slanted font. Below the illustration, the text "COMIC BOOKS" is written in a bold, sans-serif font. Surrounding the central illustration are six white boxes with green borders, arranged in a 3x2 grid. Each box contains a prompt: the top row boxes are labeled "3. WORDS", the middle row boxes are labeled "2. QUESTIONS", and the bottom row boxes are labeled "1. SIMILE" followed by a line and "IS LIKE" followed by another line. The text "3. WORDS" is at the top, "2. QUESTIONS" is in the middle, and "1. SIMILE" is at the bottom, with the line and "IS LIKE" below it.

### Appendix 6.3



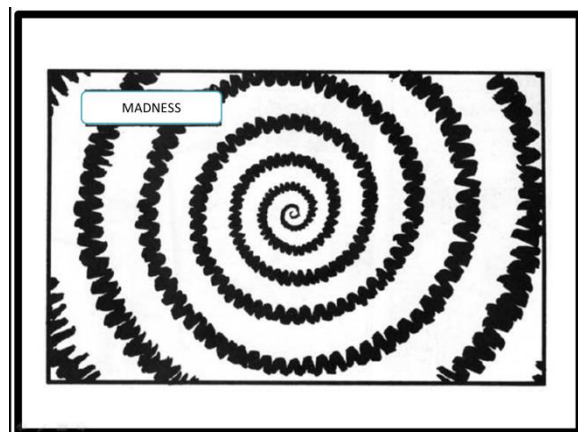
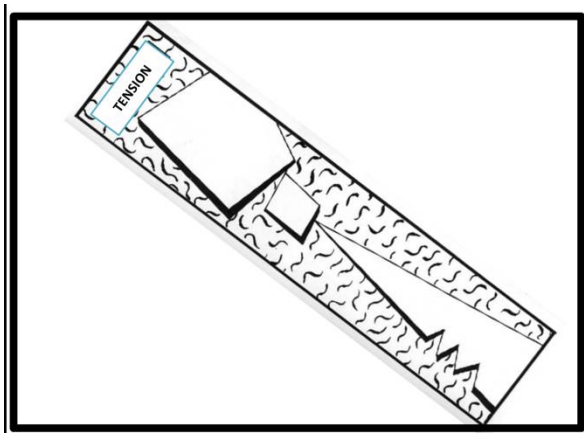
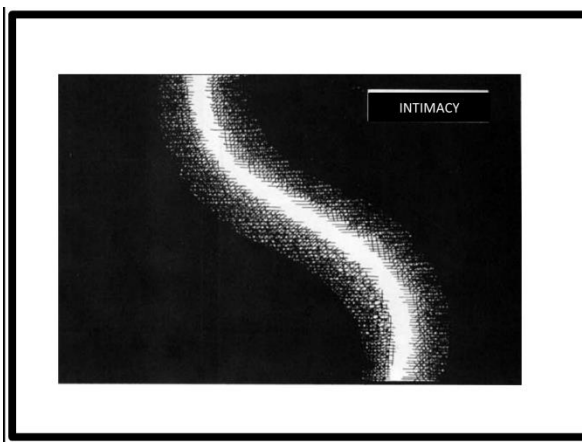
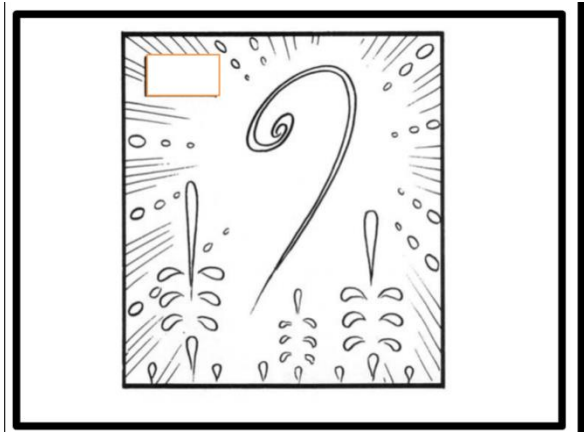
### Appendix 6.4

<https://www.youtube.com/watch?v=CvewElZjv4I>

[https://www.youtube.com/results?search\\_query=netta+toy](https://www.youtube.com/results?search_query=netta+toy)

<https://www.youtube.com/watch?v=VPRjCeoBqrI>

## Appendix 6.5



## Appendix 6.6

<http://www.virtualdiceroll.com/1/en/one-die>

## Appendix 6.7

<https://play.google.com/store/apps/details?id=com.google.android.apps.classroom&hl=es>








## Appendix 6.8



## Lesson 2

### Appendix 6.9

<https://answergarden.ch/698889>

AnswerGarden     

As American as...

Thanks! Type another answer here...

40 characters remaining

elvis freedom pie dollars  
sheriff country music dreams  
hollywood music junk food  
burgers racism violence hot dogs  
the statue of peanuts  
liberty

### Appendix 6.10

<https://mashable.com/2016/05/08/peanuts-boomerang-series/#LqgoXkncQEqp>

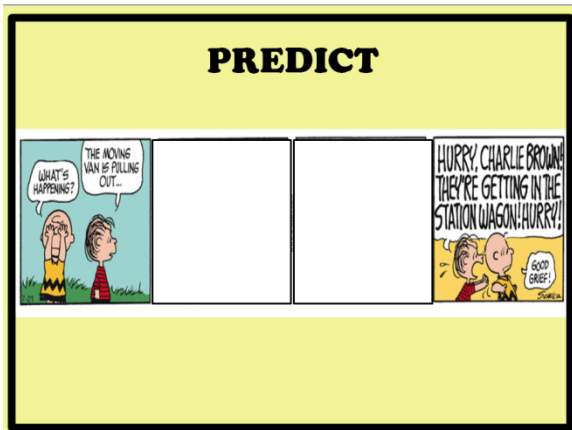
<https://www.youtube.com/watch?v=K3JAC37mwPk>

### Appendix 6.11

<https://www.youtube.com/watch?v=a59ECQR-sI>

<https://www.youtube.com/watch?v=3ohMo2dnDA4>

### Appendix 6.12



### Appendix 6.13

**GIVE CHARLIE A SOLUTION**

- You **shouldn't** cry over spilt milk.
- **May be** is a **good idea** if you just go and say hello to her.
- You **could be** more optimistic.
- **If I were you/were in your position/were in your shoes** I **would** do more exercise.
- You **had better** take some money to invite her for a drink.
- **Whatever you do**, be confident of your choice.
- **Why don't you try** socializing with her friends/ a conversation with her friends?

wah wah wah wah wah wah WAH  
wah wah WAH wah wah WAH  
WAH wah Wah wah  
wah wah

### Appendix 6.14

<https://www.youtube.com/watch?v=IQ5L9zJa1Lw>

### Appendix 6.15

<https://www.classcraft.com/es/>

## Appendix 6.16

<https://play.google.com/store/apps/details?id=com.google.android.apps.classroom&hl=es>

## Appendix 6.17

**CLASSCRAFT** COMICS – CONFIGURA SU CLASE

Los alumnos necesitan **XP (puntos de experiencia)** para subir de nivel en el juego.  
Elija tres comportamientos de las opciones inferiores.

75	Answering a question correctly	CANCELAR
50	Helping to other student/ group of students to finish their wc	CANCELAR
25	Being <u>involved</u> in <u>the</u> <u>task</u>	CANCELAR

**SIGUIENTE**





## Appendix 6.18

**CLASSCRAFT** Comics

Comics [Share Settings](#)

**Poderes**  
Personaliza los poderes  
Revise los privilegios disponibles para cada personaje y edítelos para adaptarlos a su clase.  
[VER LOS RECURSOS](#)

Caza	The warriors are granted with extra time so as to finish a task	5	
Emboscada	The warriors can hand a task a day later.	20	
Contra Ataque	The warriors can have a look to their notes so as to answer a question in quizzes	20	
Asalto Frontal	The warriors can change two of the questions they have to answer	30	✓
Arma Secreta	The warriors might have another opportunity to answer in quizzes and competitions	25	

Eventos aleatorios	 <b>Santidad</b> The medicine person can leave earlier the classroom	5	
AVANZADO	 <b>Fe Ardiente</b> The medicine person can ask the T if his/her answer is correct	10	
Reglas del juego			
Interfaz			

## Appendix 6.19



### desalentar?

Los **HP (puntos de salud)** son la energía de los alumnos en el juego. Retire **HP** cuando un alumno tiene un comportamiento negativo en la clase.

Elija tres comportamientos de las opciones inferiores.

- 10 HP** *Not using English as a the language of communication in the classroom* CAMBIAR

---

- 20 HP** *Not meeting the objectives of his role in the team* CAMBIAR


---





- 5 HP** *Being noisy and undisciplined* CAMBIAR









[← REGRESAR](#)

[SIGUIENTE](#)

## Appendix 6.20









-  Comics
-  Comportamientos
-  Poderes
-  Sentencias
-  Eventos aleatorios
-  AVANZADO
-  Reglas del juego
-  Interfaz

### Sentencias


**Crea una lista de consecuencias**  
Cuando un jugador llega a 0 HP, cae en batalla y recibe una sentencia elegida al azar de esta lista.

[VER LOS RECURSOS](#)




SENTENCIAS


---

**Clean the classroom** 

---

**Complete an additional task about the monomyth** 

---

**Stay 10 minutes more in class during the break so as to finish the task** 

## Appendix 6.21



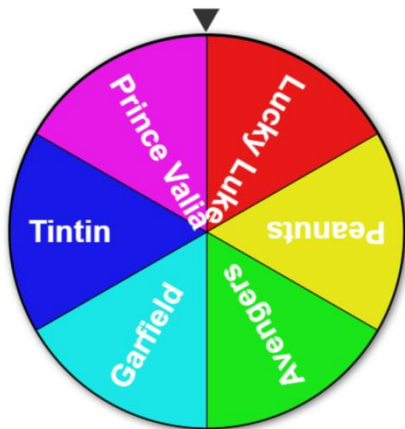
## Lesson 3

### Appendix 6.22

<https://www.youtube.com/watch?v=Pa4v5gH3b18&list=PLD1EC722C21A8E070>

### Appendix 6.23

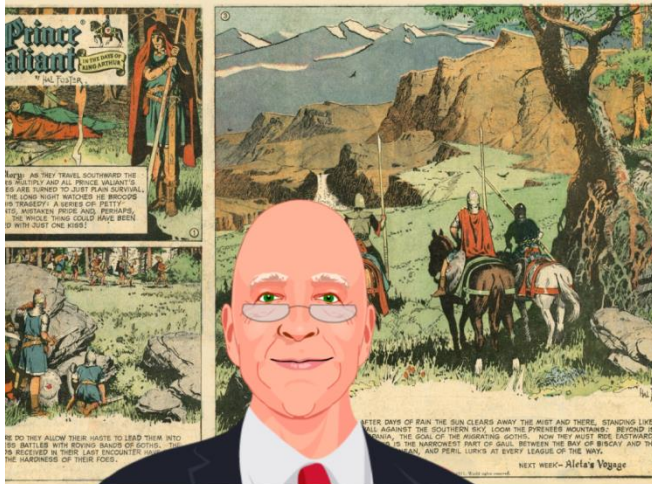
<https://www.flippity.net/rp.asp?k=1oSAC9ZDD5ZclzqmS6QyWML0vCxETzJMsbl7XXVQiloM>



### Appendix 6.24

[https://www.youtube.com/watch?v=nQ4fkLBo\\_fA&list=PLDCD2BE8292006D38](https://www.youtube.com/watch?v=nQ4fkLBo_fA&list=PLDCD2BE8292006D38)

## Appendix 6.25



[https://www.voki.com/vp-editor/preview\\_export/impress.php#/step-1](https://www.voki.com/vp-editor/preview_export/impress.php#/step-1)

## Appendix 6.26



## Lesson 4

## Appendix 6.27

<https://www.youtube.com/watch?v=D2RnaViWuuE>

## Appendix 6.28

<https://dictionary.cambridge.org/topics/admiration-and-respect/polite-expressions/>

actually	<b>after</b>	<b>all right</b>	allow	by all means <i>idiom</i>	
<b>can 1</b>	chance	cordially	<b>correct</b>	<b>could</b>	disrespect
don't mention it! <i>idiom</i>	don't mind me <i>idiom</i>	excuse	<b>forgive</b>		
<b>good</b>	<b>honour</b>	<b>how</b>	how are you placed for...? <i>idiom</i>		
If you don't mind me saying/asking <i>idiom</i>	it's a pleasure <i>idiom</i>				
it's the least I can do <i>idiom</i>	kindly	least	magic word	<b>may</b>	
may I ask <i>idiom</i>	<b>means</b>	<b>mention</b>	<b>might</b>		
might I ask/inquire/know <i>idiom</i>	mind	no problem <i>idiom</i>	<b>not</b>		
<b>not at all <i>idiom</i></b>	obliged	<b>pardon</b>	pardon (me) <i>idiom</i>		
perhaps	<b>place</b>	<b>please</b>	pleasure	possibly	pray
<b>problem</b>	respect	sorry	suppose	<b>thank you</b>	
welcome	what's the magic word? <i>idiom</i>	<b>will</b>			
with (all due) respect <i>idiom</i>	with pleasure <i>idiom</i>	wonder	would		
you're welcome <i>idiom</i>					

## Appendix 6.29

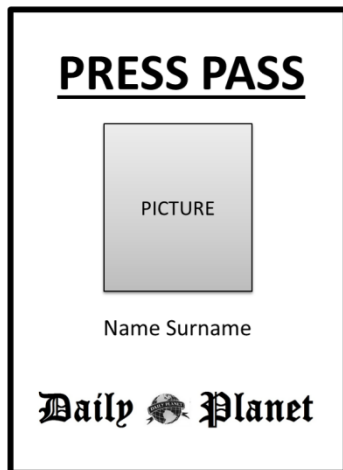


## Lesson 5

## Appendix 6.30

<https://www.youtube.com/watch?v=DESwBLlniCg>

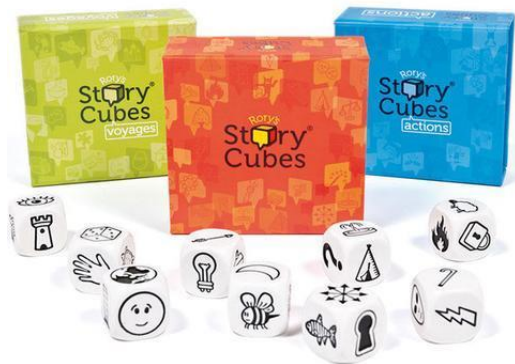
## Appendix 6.31



## Lesson 6

### Appendix 6.32

<https://www.amazon.es/story-cubes/s?ie=UTF8&page=1&rh=i%3Aaps%2Ck%3Astory%20cubes>



### Appendix 6.33

<http://www.cristorey.zaragoza.escolapiosemaus.org/blogs/innova/>