

# Trabajo Fin de Máster

## “The Power of Graphic Novels in EFL Classroom”

A Proposal Including *MAUS A Survivor's Tale* and PBL in a 4<sup>th</sup> Year of ESO

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## Abstract

[English]

The main aim of this paper is to propose an innovation unit plan that consists of the implementation of the graphic novel *MAUS A Survivor's Tale* (1996) by Art Spiegelman in a 4<sup>th</sup> year ESO ESL classroom as the main learning tool. The *raison d'être* of this paper emerged with the necessity to demonstrate that literature is as useful as well as an appealing learning resource that can boost learners' critical thinking and self-reflection in the EFL classroom. In order to support this idea, the first part of the paper provides the theoretical background that sustains the unit plan: the Communicative Approach, Project-Based Language Learning, in general, and the importance of literature and the graphic novel in particular. The second part provides a critical analysis on the unit plan by stressing the relevance of the proposal in tune with the objectives and the key competences provided by the LOMCE and Curriculum of Aragon, the contents worked during the lessons, the learning objectives and the relevance of the different tasks in connection to cooperative work and attention to diversity.

**KEY WORDS:** *graphic novel, cooperative learning, project-based language learning, communicative language approach*

[Español]

El objetivo central de este trabajo es diseñar una propuesta didáctica innovadora que implemente la novela gráfica de Art Spiegelman *MAUS A Survivor's Tale* (1996) como herramienta pedagógica principal en la asignatura de inglés como segunda lengua en una clase de 4<sup>º</sup> de la ESO. La razón de ser de este ensayo emerge debido al deseo de demostrar que la literatura puede llegar a ser una herramienta pedagógica útil que ayude a potenciar el pensamiento crítico y la reflexión personal en las clases de EFL. Para demostrar dicha teoría, la primera parte de este trabajo trata de explicar los diferentes pilares teóricos que componen la unidad didáctica: el Enfoque Comunicativo, el Aprendizaje por Proyectos y la importancia de la literatura y, más concretamente, de la novela gráfica en la enseñanza del inglés. Asimismo, la segunda parte del trabajo consiste en exponer el análisis crítico de la propuesta didáctica, así como la relevancia de dicha propuesta en concordancia con los objetivos, las competencias claves y los contenidos específicos estipulados por el Currículo Aragonés y la LOMCE. En relación al marco legislativo, el trabajo busca exponer la relevancia de las actividades propuestas en lo que respecta al trabajo cooperativo y la atención a la diversidad.

**PALABRAS CLAVE:** *Novela gráfica, Aprendizaje cooperativo, Aprendizaje del lenguaje por proyectos, Aprendizaje comunicativo*

## 1. Introduction

The purpose of this dissertation is to provide a lesson plan proposal that entails the use of the graphic novel *MAUS A Survivor's Tale* (Spiegelman, 1996) to deal with the topic of the Holocaust and social segregation from a critical and a true-to-life perspective.

The necessity to design this innovative lesson plan has arisen due to two main reasons: the lack of use of literature as a tool in order to teach English in secondary school, and the second one was pinpointed during my first placement period in the school Agustín Gericó. In this educational context, during my first practicum I had the chance to observe different types of English lessons and I was puzzled by the way in which they were handled in 4th -year ESO (Appendix 1). To start with, the lack of exposure to authentic material for students to learn English was quite noticeable; they followed the book in a very systematic way, focusing on its contents. Secondly, students were given little opportunity to interact in a real, fluent-like communicative context. Lastly, the methodology of the sessions was teacher-centred. Simply put, the lessons followed a very traditional methodology.

In this vein, the unit plan has been designed to be implemented in a 4th -year ESO classroom of the school Agustín Gericó. The group, composed of 25 students, have demonstrated an overall good level of English. I had the possibility to assess that the students have a an intermediate level of English with respect of language forms, but many of them tend to act shyly when using English in conversation; owing to the little opportunity is usually given for speaking interaction during the English sessions. Therefore, the unit plan intends to boost speaking skills and active, spontaneous participation among students. Apart from that, the lesson plan intends to work cross curricular contents, such as the Holocaust and the Second World War, by giving a different perspective from the contents provided by the History Class.

All in all, what I personally intend with this paper is, on the one hand, to make students reflect on the clout that graphic novels currently have to relate facts by combining imagery and language at the same time. On the other hand, I expect to create a learning atmosphere where the graphic novel is intended as a way to enrich students' learning path while, at the same time, to foster critical understanding of human rights to counteract negative social attitudes that are applicable on a daily basis.

The first part of this paper will focus on the guiding theory variables. This section will provide the theoretical justification and the methodology that will sustain the lesson plan. First, I will explain the importance of Communicative Language Teaching, the Project-based Language Learning approach and Cooperative Learning, based on research as well as on the LOMCE and the Aragonese Curriculu. This will be further related to the importance of literature in EFL classroom, more precisely, to the graphic novel *MAUS A Survivor's Tale* by Art Spiegelman (1996).

The second part of this dissertation will focus on the implementation of the didactic proposal in relation to the legislative framework that defines this unit plan. The proposal intends to promote activities by means of which English is seen as a tool for communication in order to overcome mechanical and grammar-focused tasks, both individually and cooperatively. The proposed activities will promote interaction and the expression of personal opinions on the topics discussed by boosting language use in both written and oral discourse. By the same token, the suggested tasks will pursue the use of visual literacy as a powerful complement to language use.

Unfortunately, due to the COVID-19 situation, the unit plan has not been implemented. That is why this paper will be a reflection on the expected results of the objectives to attain.

## **2. Purpose and Objectives**

The purpose of this dissertation is to examine the use of literature, concretely the use of the graphic novel, in order to create a unit plan based on this genre as the main learning pillar to boost learners' self-reflection and teamwork. By so doing, it is intended that learners could deal with the topic of the Holocaust linked to human rights in a critical and a creative way.

Among the subsidiary objectives this dissertation evinces, the unit plan will endeavour to provide another perspective of a historical fact such as the Holocaust. At the same time, it will seek to trigger students' curiosity towards the graphic novel as an appealing learning tool. Owing to these facts, the main objective students need to fulfil in this proposal is to create a comic about a story that deals with social discrimination while involved in cooperative group dynamics. To do so, students will be exposed to different tasks and lesson stages that would lead them to the fulfilment of this final product such as the reading of *MAUS*, the completion of a story map portfolio on the graphic novel,

and different participative tasks that would encourage them to demonstrate their ability to reflect on the topics of the novel, both in written and oral tasks.

This project will be evaluated considering the linguistic competence, connected to the development of teamwork skills and the use of creativity by means of different tasks and the use of ICTs. In other words, this unit plan intends to fulfil the key competences of Linguistic Communication, Digital Competence, Learning to Learn, Social and Civic Competences, Sense of Initiative and Entrepreneurship and Cultural Awareness and Expression stated by the LOMCE. In order to achieve this, this proposal seeks to provide different opportunities for students to reflect, interact and cooperate in a Project-based Language Learning environment that will deal with the topic of the Holocaust in connection to other segregation issues in the contemporary society such as identity, race, belonging, discrimination, among the most salient.

In this regard, the learners' autonomy and awareness of metacognition processes will be important variables in this unit plan, both individually and cooperatively. Thus, these aspects will be integrated in the assessment dynamics to a great extent. Among other significant objectives this learning unit pursues is to assess whether the understanding of the graphic novel itself, and the application of such understanding —through different discursive and written strategies— could allow students to express their opinion about topics of social concern. Therefore, during these sessions, the practice of the four skills will be fostered, putting special emphasis on reading comprehension and the written and oral production based on the genre of the graphic novel as the main model.

### **3. Justification and Theoretical Framework**

#### **The Need to Foster the Communicative Approach and Project-Based Learning in the EFL Classroom**

As H. Douglas Brown suggests, before considering the techniques as well as the different theories it is crucial to know the situational context in which they could be developed, in his own words, “a principled approach to language teaching encourages the language teacher to engage carefully crafted process of diagnosis, treatment, and assessment” (2002).

Fortunately, in my case, I had the chance to observe the class to which I will address this learning unit during my first practicum period. As mentioned in the introduction, the classroom consists of 25 4<sup>th</sup> year ESO students that attend Agustín Gericó School in the neighbourhood of San José in Zaragoza. The average profile of these students is that of the low-middle class, and in recent years, there has been an increase in the number of students who belong to families of immigrants. The classroom shows a variety of learners coming from different cultural backgrounds, although the predominant profile is that of the students who appertain to local families. In the same line, the class shows an overall comity since the students seem show a congenial disposition to each other. This includes the few students who are immigrants, who are well integrated in the group.

In terms of language level and learning competencies, an average number of students can be categorized in the “medium achiever” linguistic profile (*Kagan Online Magazine*, 1998). In addition, less of half of the class is composed by the so-called “high achievers,” who have an excellent competence level in the language, and also a few of them, “slow achievers,” who have failed the subject in the second semester.

Similarly, it is important to highlight that the methodology used by the teacher, briefly stated, could be described as traditional and teacher-centred. The main aim seems to be learning the grammatical aspects of the language and students are meant to do most of the activities on their own. Bearing this traditional pedagogical methodology in mind, it is necessary to stress the currently promoted Communicative Teaching Approach stipulated in the current legislative framework and the values propounded by the Aragonese Curriculum: “Todos los elementos del currículo deben estar al servicio del objetivo último que debe alcanzar un estudiante: ser capaz de comunicarse en inglés en distintos contextos comunicativos y con distintos fines”<sup>1</sup> (Aragonese Curriculum 26th May 2016).

As stated in the aforementioned paragraph, the LOMCE puts forth the idea that teaching and learning interaction should be implemented within the framework propounded by the Communicative Approach —which in the last decades has gained reliability and strength. In tune with these teaching assumptions, I have devised a unit

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<sup>1</sup> [My translation] “All the elements in the curriculum must serve to promote the last objective the students have to fulfil: they need to be able to communicate in English in different communicative contexts and with different purposes”

plan within the Communicative Language Teaching approach through the graphic novel and exploited it through Project-Based Language learning. By taking advantage of students' already-competent level of reading comprehension, I have focused on this skill as an opportunity for students to interact collaboratively and develop their spoken and written fluency on certain topics —as I will subsequently explain in the section of Methodology.

In line with the national legal framework, the Aragonese curriculum complies with by explaining the main features of the communicative competence, which encompasses many different components, as it follows: “La competencia comunicativa engloba varios componentes: el lingüístico, el sociolingüístico y el pragmático; y cada uno de ellos comprende, en concreto, conocimientos, destrezas y habilidades”<sup>2</sup> (Aragonese Curriculum 26th May 2016). As such, the communicative competence includes the mastery of discourse —cohesion and coherence— the acknowledgment of the different types or forms of textual representations (which are neither necessarily oral nor written), and the different pragmatic and literary meanings which underlie a message such as the metaphors, ulterior motives and such subsidiary variables. In this vein, many are the authors that state different features that would result in an effective achievement of the Communicative Competence according to Second Language Acquisition (SLA) theories.

### **The CLT Approach**

Communicative Language Teaching has been regarded as one of the most effective contemporary approaches which contributes to the attainment of the communicative competence and that can similarly promote students' motivation. In this aspect, Dörnyei himself defends in his article *CLT in the 21<sup>st</sup> Century* (2009) the component of the situational meaning, defined as “the conception underlying learning within CLT was confined to the widespread assumption that the learners' communicative competence develops automatically through their active participation in meaningful communicative tasks” (34). Therefore, and contrary to assumptions of previous methodologies, CLT seeks a learner-centered pedagogy, within which the goal of the lessons is the communicative outcome which seeks to directly engage learners in communicative, real-life-like intercourse.

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<sup>2</sup> [My translation] “The communicative competence encompasses several components: the linguistic, the sociolinguistic and the pragmatic; and each of them include, concretely, knowledge, abilities and skills”



In the same line, authors like D. H. Brown state that the CLT approach is a paradigm composed by different methods and it still “probes the nature of social, cultural and pragmatic features of language.” Repeatedly, and against the teacher-centred and vertical teaching pedagogies, Brown points out that “we are trying to get our learners to develop linguistic fluency, and not just the accuracy that once consumed our predecessors” (2007: 46).

In this regard, the aspects that CLT has been defending alongside this decade are closely related to the authenticity of materials and the communicative outcome as the main goal. Jack C. Richards notes that the implications of CLT in terms of methodology that fosters meaningful and real communication “provides a better opportunity for learning that through a grammar-based approach” (2006: 12). He continues by stating that CLT makes “real communication the focus of language learning” (12). These communicative situations are created due to the freedom the teacher grants learners for them to experiment with language and apply what they know in a spontaneous manner. Hence, these communicative situations allow teachers to apply the four macro skills together, as it occurs in real life. Other salient aspects of CLT are the priority given to fluency over accuracy by means of which learners’ communicative success is achieved through the different attempts to communicate and discover grammar rules by themselves; that is, through the implementation of trial and error, “the learner is building up his or her communicative competence” (Richards, 2006: 13).

### **The Project-Based Language Learning Approach**

Now that the CLT approach has been defined, it is worth considering how to link these premises with the following assumptions: how do teachers create a space in which real communication happens in a real-life like manner? Is it possible to pursue significant adaptations in tune with learners’ competencies and language levels, without undermining their self-esteem and motivation towards the L2?

Zoltan Dörnyei lists a range of different motivational strategies in his article *Motivation and Motivating in the Foreign Language Classroom* (1994) that can generate motivation in the EFL classroom. Thus, we can highlight the ones affecting the learning situation. This author states that learning specific motivational components should foster, to start with, a relevant syllabus based on “needs analysis and involving the students in the actual planning of the course programme” (276). Secondly, there must be an increase

on “the attractiveness of the course content, by using authentic materials that are within students’ grasp” (277). In addition, the syllabus should provide opportunity for learners to choose among “the teaching materials for the course [...] pointing out their strong as well as their weak points.” Moreover, the units should spark learners’ interest by “selecting varied and challenging activities [...] to engage in meaningful exchange,” or else, “facilitate students’ satisfaction by allowing students to create finished products that they can perform or display, encouraging them to be proud of themselves” (1994: 277), among other variables.

In all these motivational aspects, Project-Based Language Learning plays a relevant role. As mentioned before, the current language learning pedagogy focuses on language production in its most natural and real-life-like essence; at the same time that the input provided is comprehensible and feasible to the level of the learner. In this manner, in order for students to master the skills to produce the language in question, it is vital to create a learning atmosphere that could encourage them to use the target language lowering the so-called affective filter. According to Ibrahim Farouc, in PBL, “students engage in real, meaningful problems that are important to them and that are similar to what scientists, mathematicians, writers, and historians do” (2016: 12). That is why students involved in Project Based Learning are actively part of the learning process. This learner-centered pedagogy, therefore, allows students to analyze, hypothesize, do research, discuss and provide their own ideas and overcome different challenging tasks both individual and cooperatively.

As it has been explained alongside the seminars of Design of Learning Activities for EFL (2019-2020) (Appendix 1), the essential Project-design elements are key knowledge, understanding and success skills, having a challenging problem, providing sustained inquiry for the suggested ideas, purveying authenticity in terms of learning purpose and the materials used, fostering students’ voice and choice, encouraging reflection and constructive critique of the final product and the creation of a task with the purpose of being published. With these salient elements in mind, this learner-centred pedagogy aims at accompanying the learner through their learning process. As such, PBL propounds a series of sequences to be followed by the learner to create the project. These sequences are divided into seven different learning stages as follows:

*Activation of Schemata.* In this stage, students are exposed to input they are already familiar with in connection to a proposed challenge. In this vein, students can make connections with what they already know about the new topic.

*Discovery.* Students at this point are meant to internalise the input that is comprehensible. For this, students are given the chance to explore, discover, observe the language and the content, solve doubts and organise their thinking abilities.

*Deepening.* At this moment, the input supplied and internalised is applied to communication: learners are asked to generalise, apply language in context, generate ideas and formulate hypotheses about the challenge, by applying the learnt input in context.

*Planning.* At this juncture, students are meant to demonstrate learning, by organising their ideas towards the product they will be creating.

*Creation.* At this stage, students begin to contrive the product, by applying the knowledge they have already received in previous tasks.

*Publishing.* Thereafter, students are given the chance to communicate and share their learning through their products.

*Assessment and Reflection.* Eventually, learners are given time to reflect on their learning process and their different responsibilities once they have published their products.

In doing so, PBL has proved to address different learning rhythms efficiently, bearing in mind that learners have different learning styles, academic experience and accomplishments and interests. This learning methodology encourages the creation of a cooperative tandem by means of which learners can contribute to the fulfilment of the goal playing different roles and improving their interpersonal skills. In addition, the use of ICTs adds an extra variable so that learners get accustomed to the contemporary business environment. In brief, PBL provides several learning advantages that positively contribute to students' learning process.

### **The Potential of Literature in a Communicative EFL Classroom**

Literature is a powerful source that contributes to the aesthetic enjoyment of the communicative as well as the cultural competence in every subject related to languages.

However, as Silvia Pellicer-Ortín and Paula Romo-Mayor clearly state in their book *Using Literature in the EFL Classroom*:

there is still some reticence to introduce this resource in the secondary-school EFL classroom. The low frequency with which these are used in the Aragonese EFL classrooms, together with the notable absence of authentic texts and the reticence to exploit them for the development of the main skills, cultural and civic values and lexis and grammar, indicates that there is still room for improvement. (2020: 9)

In the same line, other authors such as Ortells, claim that the main reasons for teachers to reject literature as a teaching source are that “the students do not know enough English,” “it is time consuming,” or “there is a syllabus to be covered” (2013: 93). Apart from the fact that teachers do not seem to be interested in the use of literature —mainly because of it is time demanding, or due to the fact that they may lack motivation to exploit literary authentic literary texts in the EFL classroom, it is worth noting that teenagers are usually reluctant to read nowadays. Thus, it is becoming increasingly difficult to make young adult literature engaging for learners.

However, several are the advantages of using literature in the EFL classroom, which not only provides learners with authentic texts and exposure to the language propounded by the CLT Approach, but also provides many opportunities for learners’ insight in many respects. Authors such as Gillian Lazar (1993) examine several arguments in favour of the use of literature in EFL classrooms such as the fact that literary texts are motivating materials due to their social value that could bring about a “real sense of achievement” (15). Additionally, literature allows students to be aware of “the social, political and historical events” (17) that can connect to their lifestyle or situations that are familiar to them. Moreover, literary texts promote learners’ language acquisition by providing them with authentic, real-life models that encourage them to reflect on the rules of the English language in an alternative way. Apart from its linguistic benefits, literature can “stimulate the imagination of our students, to develop their critical abilities and to increase their emotional awareness” (Lazar, 1993: 19).

Thus, by creating activities with literary texts as input, one can positively contribute to successful interaction among students, who can exchange feelings and opinions about certain topics, and at the same time, could greatly enhance their language learning process.

## **The Learning Potential of Graphic Novels: *MAUS A Survivor's Tale* in a 4<sup>th</sup> year ESO Classroom**

Specifically speaking, the use of graphic novels in the EFL classroom contributes to all the previously mentioned benefits of literature. At the same time, it adds another important advantage that makes this literary genre a perfect learning tool: the power of its imagery. This characteristic feature of comics and graphic novels renders its use in EFL classroom a great advantage in terms of comprehension, due to the combination of cinematic language together with the texts *per se*.

According to Scott McCloud in his graphic essay *Understanding Comics: The Invisible Art* (1994), the comic is “juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response on the reader” (9). McCloud explains that the multifaceted function of the comic is separated into different elements that make the combination of words and images harmonious in terms of meaning. He speaks of realistic images versus abstract icons in comparison to the real world through the “amplification through simplification” (30), where the meaning of the cartoon lays on its complexity and the way in which the observer identifies with it as “we don’t just observe the cartoon, we become the cartoon” (36). In this respect, the less realistic an image is, the better it is for the observer to grasp its focal aspects in the story.

More interestingly, he explains terms such as “frames” and “panels” —a technique that represents a continuum of an action within the same space— or “gutters” —the blank gap that determines the division of the panels. He also mentions concepts such as “bleeding” —images that spread beyond the edge of a panel— or “balloons” —the space in which the conversations, thoughts and exclamations lie— as specific jargon of the comics. All these variables contribute to the different ways meaning is generated by blending words and images.

With respect to the graphic novel used in this unit plan, *MAUS* is the story of Vladek Spiegelman, a Jewish Pole who was sent to Auschwitz and survived the tragedy of the Holocaust during the World War II. However, the comic does not only describe Vladek’s story, but it is a complex combination of narratives that merge the present and the past. The present belongs to Art Spiegelman himself (the author/illustrator), who

narrates his relationship with his father Vladek. At the same time, he asks his father about the *Shoah*. The past belongs to Vladek's memories before and after the war.

In fact, the comic is a medium that allows Spiegelman to arrange historical facts, personal history and time layers in a way that is comprehensible and meaningful, still using a simple iconic style. However, and in words of McCloud referring to *MAUS*, “a simple style doesn't necessitate simple story” (1994: 46). Indeed, and according to Pellicer-Ortín and Romo-Mayor, *MAUS* “overflow[s] the frames of the panels and spill[s] out into the gutters, especially to indicate that the memories of the past still exist in the present” (2020: 71).

Other examples of this particular amalgamation between language and image in *MAUS* are some iconic strategies that symbolise segregation such as the use of personification by means of animals representing the different strata of society during the World War II. Instances that contribute to the reliability and the authenticity of Spiegelman's story are the use of maps to represent the different geographical spots where the story unfolds, such as the one that appears at the back cover of the novel or the documents and the diagrams that explain the different bunkers in which Vladek had to live (1996: 110, 112). It is also worth noting the use of personification, by drawing different animals as a way to label races and ideologies at the time of the Second World War. Moreover, the use of real, personal photographs in various strips make the story honest and reliable at the same time.

Thus, all these kinds of documents contribute to the authenticity and reliability of this source. Inserting these documents also contributes to Spiegelman's attempt to make the story likewise understandable and genuine. In addition, in terms of cognition, and using Pellicer-Ortín and Romo-Mayor's criteria for selecting the texts (2020: 20), one may observe that *MAUS* successfully fulfils the following features to make language learning meaningful. On the one hand, “the images it displays reduce the cognitive load for the students.” The graphic novel also “has the potential to sharpen the students' visual literacy by stimulating the visualisation abilities and imagination of the students.” In addition, it proposes an achievable challenge when combining the meaning of the texts and the illustrations at the same time it “has the potential to stimulate cognitive and metacognitive strategies when interpreting the text” (20).

Allegedly, we can consider *MAUS A Survivor's Tale* the perfect tool by means of which students can combine the textual together with visual input to reach the learning outcomes. The graphic novel intends to stimulate both their interest towards the topic of the Holocaust, as well as it could serve as a WAGOLL model to push students' creativity towards their own production of a story through comic strips. What is more, the unit plan contributes to a great extent to exploit cross-curricular contents on the topic of the Second World War in the subject of History.

#### **4. Methodology**

After analysing the different traits of literature and the graphic novel in the EFL classroom together with the theories on CLT, this section introduces the methodology chosen to implement the lesson plan. In order to do so, it is necessary to refer back to the fact that this unit plan pursues the learners' critical thinking and different opportunities to interact with the graphic novel *MAUS* as well as other topics related to social discrimination in a productive and a reflective way.

To attain this goal, the unit plan has been conceived as a backward syllabus design and will introduce the practice and the production of a new literary form such as the graphic novel. Students will be exposed to a variety of authentic sources of input and the class will be equipped in such a manner that group work would be encouraged with the use of ICTs and the development of the four skills.

In a learning context such as the 4<sup>th</sup> year of ESO students—who are normally exposed to individual work and direct explanation of the language form—it seems a meaningful initiative to boost cooperative learning. Working in teams implies social skills that need to be learned as well as fostered by the teacher. Owing to this, the sessions attempt to stimulate certain situations which students will need to manage in real social contexts. Activities such as round tables or class debates will hopefully make students realise the urge to use language to communicate their needs and thoughts.

Learners' responses and learning procedures will be sequenced through the seven stages of Project-based Learning, which have been labelled and described previously. These stages will be divided in a total of seven different sessions. Through PBL lesson sequencing, the teacher will be able to accompany the learner throughout each step of their learning process. Hence, s/he will guide them and by giving them sufficient

scaffolding, by providing each step with different tasks that promote their learning progress until they achieve the ultimate goal: the understanding of the graphic novel, its components as well as its implications. Eventually, the students will produce their own comic story. By so doing, students will be encouraged to develop discover and explore strategies, which in PBL are intricately connected to Flipped Classroom Learning, as students need to discover and investigate on their own.

That is why individual reflection will be carried out by using the Flipped Classroom technique —students will be asked to work and reflect on *MAUS* by themselves to express their own opinions and understanding on the novel. This kind of technique allows students to create their own space for reflection and structure their ideas before coming to class. In this manner, the teacher will facilitate learning through templates that could help them demonstrate understanding of the graphic novel. Activities such as Story Maps will favour students' reflection when reading the novel before the sessions and individual reflection will precede subsequent group discussion with their peers. By so doing, learners will practise writing and reading comprehension in an innovative manner.

By the same token, the combination of individual work through the Flipped Classroom technique together with cooperative work intends to build a positive interdependence among peers. In Kagan's words, "positive interdependence drives cooperation. If I know you are doing well and this helps me, I work with you, helping and encouraging you" (*Kagan Online Magazine*, 1999). By creating a learning atmosphere where every student compensates each other's understanding gaps, scaffolding will be carried out in a horizontal way; that is between learners.

That is why it is similarly important to settle an appropriate seating arrangement that would favour their team as well as their pair work. According to Kagan, "we come to understand, appreciate, and celebrate our individual differences. If there were but one way to be smart, each person would rank below some individuals and above others in intelligences" (*Kagan Online Magazine*, 1998). For this reason, the first step is to recognise there is not a universal way to address learners' intelligence, and that the best option is to create a cooperative atmosphere where students with different learning profiles, high, medium and slow achievers, are cooperating with each other, compensating each other's learning and understanding gaps, at the same time they acquire social skills, improve their social relations and feel better about themselves. To boost this



dynamic, the Jigsaw technique proposed by Kagan will be implemented (Appendix 4) and will be further justified in the second part of the paper.

As far as assessment is concerned, formative and summative evaluation will be implemented through different thinking routines and activities via observation charts. These tasks will also help learners make their learning process visible and will provide them with different steps to reflect in order to achieve the final goal at the end of the unit; that is, a cooperative final task that consists of a comic as the main narrative to relate a story of the learners' choice.

## 5. Unit Plan Proposal

After introducing the literature on which this didactic unit is based, this second part of the dissertation aims at providing a critical analysis of the proposal. The main aim of this is to create a space for interaction and communication in English where students have the chance to express their opinions and ideas about literature using the format of the graphic novel, social issues and empathy by using their critical and creative skills. In order to do so, the graphic novel *MAUS* has been the tool chosen as the focal point to develop the different contents to deal with throughout the lessons, whereas PBLL together with cooperative learning have guided the whole learning process of the students.

The fact that learners are meant to create a comic in cooperative groups gives them the chance to boost their team spirit, by creating a positive interdependence among them. As mentioned in the theoretical framework, Kagan's cooperative seating arrangement, the so-called Jigsaw arrangement, deals with the different learning pace that each student is required. Simply put, these groups should be formed by one "High Achiever," two "Medium Achievers" and one "Slow Achiever" (see Appendix 2).

This does not mean that students will be working in groups all the time, but cooperative dynamics will hopefully promote learning and develop interactive skills. This seating arrangement facilitates pair work too, since students can work with their peer, the so-called "shoulder-partner." In addition, students can also work individually if the tasks so require. For a positive interdependence to develop, and for students to provide mutual scaffolding, the unit plan has been designed to create instances for individual reflection. For example, one of the most relevant spaces for individual introspection in this unit plan is the one dedicated to the while-reading stage of *MAUS*, which will be further explained in the Lesson Sequence section.

In this manner, this proposal seeks to address different learning rhythms and to imprint confidence in such a class, with heterogeneous levels, while fostering the acquisition of the communicative skills required by the Aragonese curriculum. By the same token, students will be led to reflect on different social issues such as discrimination, empathy, social action, and new literary representations like the comic.

## 5.1. Contribution to the Key Competences

Having introduced the *raison d'être* of the lesson plan, it is necessary to demonstrate how it contributes to the fulfilment of the key competences stated in the LOMCE curriculum.

*Competence in linguistic communication (CLC)*. As stated in previous sections, in the English subject and precisely through this learning unit we intend to create the need for communication. In other words, the goal of this unit is not to use English as such, but by presenting the challenges, which are, on the one hand, to read *MAUS* and to create a comic in cooperative groups based on the reading comprehension task, on the other. Thus, the learning unit pursues the use of the communicative competence as the necessary as well as the unique way for students to achieve all the outcomes presented. As such, there are some instances where students are encouraged to be part of oral debates such as in Lesson 1, or in the last session once they all publish their comics.

In the same line, the unit encourages the creation of atmospheres for authentic debates, within which students can communicate their thoughts about the novel or provide other cooperative teams feedback on their comics. Finally, and referring back to the fact that the communicative competence in this unit is closely related to the comprehension and the analysis of the graphic novel *per se*, it is worth noting the main communicative purpose for which this unit plan has been designed: to make students aware of the communicative strength of the combination of image and words via the WAGOLL model provided, *MAUS*. By reading and analysing this graphic novel, students are exposed to new forms of expression and can get acquainted with new topics related to, say, discrimination, in order for them to be able to apply examples of such topics and when creating their own comic.

*Digital competence (DC)*. This competence is developed through the different technological resources students will be using as a tool for creation, reflection and assessment. Different digital sources such as *Google Drive*, *Mentimeter*, *YouTube* or *Pixton* are expected to contribute to students' insight on the appropriate, autonomous and responsible use of the ICTs. On the one hand, the ICTs will contribute positively in the while-reading stage, since students are meant to do these tasks from their homes via a *Google Drive* portfolio called Story-Map (see Appendix 4, Homework), which will allow them to have an online interaction with the teacher while they are reading *MAUS*. In

instances such as this one, the ICTs are a remarkably interesting option to foster online teacher-student interaction.

Apart from this, other useful tools such as *Mentimeter* (see Appendix 4, Lesson 3) have contributed to alternative manners in which students can interact with one another inside the classroom. Precisely, in lesson 3 *Mentimeter* generates a class forum, where students can publish different statements simultaneously using their mobile phones. More importantly, the use of ICTs is greatly fostered during the creative stage of the comics (see Appendix 3, Lesson 6). This lesson provides students with the chance to make use of online dictionaries and editors to correct their language and to use comic design tools such as *Pixton*, or photo editors like *Google Photos*. Nevertheless, it is worth pointing out that the use of these design tools has been offered to learners as a possibility, and not as an obligation. One of the ideas defended at the creative stage —and that strongly fits with the idea of “responsible use of ICTs”— is that students should consider new technologies as the tools that could ensure them to achieve better results. That is why, the possibility to create the comics through their own photos, or even hand-made drawings will be equally welcomed.

*Learning to learn (LL)*. The structure of the didactic proposal will foster students’ acquisition of working habits and the ability to organise ideas. Here, we can highlight activities such as the Story Map (see Appendix 4, Homework), the Story Chart (see Appendix 4, Lesson 2) or the Comic Plot Outline (see Appendix 4, Lesson 5), all of which are designed for students to make their ideas visible and well-structured. By the same token, activities such as Keys to Think (see Appendix 4, Lesson 5) contribute to students’ decision making since they offer different questions to be answered, and guide them on the topic they want to write the comic about. As such, these kinds of activities provide consistent scaffolding and help them to unlock critical and creative thinking skills that all students have.

*Social and civic competences (SC)*. This unit plan creates a space for reflection about the past as well as the present situations on social discrimination. By reflecting on *MAUS*, learners will be exposed to topics such as family, belonging, race, identity, and social unity versus discrimination, among others. This is mostly done in lessons 3 and 4, during which students are meant to deepen and hypothesize about the different contemporary instances of social discrimination (see Appendix 3). In both sessions, there are tasks that encourage students’ extrapolation of ideas from *MAUS* and seek to reflect

on different assumptions about how abuse and discrimination is carried out nowadays. Therefore, the unit pursues to spark students' awareness of the different multicultural backgrounds and the social reality in which they live. In this regard, it can be said that the unit plan, overall, especially through these lessons, encourages students think of contemporary social issues about the aforementioned themes, with the objective to boost students critical thinking and sense of social activism.

*Sense of initiative and entrepreneurship (SIE).* This learning unit pursues the sense of initiative and entrepreneurship by fostering learners' active participation in their own learning process. For example, the creation of the comic contains an important motivational component, which is the publication of it and the awards to be received (see Appendix 4, Lesson 2). In this way, the challenge engages students in an authentic project context, where they are responsible for choosing the topics for their comics, and the way in which they want to carry out the creative process. Apart from this, the unit plan has pursued the idea of engaging students in the learning process in a significant manner as it can be seen in Lesson 7 with the self and peer assessment questionnaire (see Appendix 4). Thus, learners are meant to reflect on their own as well as on their peers' attitude alongside the unit, to provide different suggestions to improve the unit and to rank the comics in terms of language, originality, and design.

*Cultural awareness and expression (CAE).* By means of the graphic novel, this unit plan intends to demonstrate the appreciation of literature in the form of the graphic novel, as an appealing way to get informed and inspired. In order to achieve this competence, teacher talk plays an important role; for example, by making students reflect on the cover or the epigraph in Lesson 1, or by explaining the way in which images and words are a powerful way to convey meaning in Lesson 5 (see Appendix 3).

## **5.2. Objectives and specific contents**

This unit plan pursues the attainment of two main skills: to understand the graphic novel and scrutinize it in terms of content and structure in order for them to be able to assimilate the input and portray it through their own comics —using similar themes and similar components based on the model provided. Therefore, the learning objectives and specific contents taken into consideration are, on the one hand, those related to the comprehension of the graphic novel and the demonstration of that understanding via written and oral

production; and, on the other hand, the ability of students to imitate the reading model and to create their own writing product.

In this vein, the selection of both the contents and the objectives to be achieved follow a procedural syllabus criterion. As the name indicates, one of the aims of this unit is to assess the different *procedures* needed to be carried out throughout the different stages until the project fulfilment. Owing to this, the main learning objectives of this unit have been formulated by making an incise on two main macro skills: Comprehension of Written Texts [Block 3], and the Production of Written Texts [Block 4].

The Comprehension of Written Texts is carried out in the homework task through the Story Map, in Lesson 2 where students identify and decide on the ideas of the graphic novel cooperatively though a Story Chart and in Lesson 3 —students are meant to go deeper into the structure of the content of *MAUS* and demonstrate understanding on how images and words put together are able to convey meaning. Therefore, the main objective is that students are able to extract general and specific information from the graphic novel in terms of its characters, setting, topics and relevant events individually; and the ultimate demonstration of their knowledge will be assessed via the Story-Map.

In this particular instance, contents revolve around skills and strategies related to reading comprehension in connection to the understanding of general and specific information in *MAUS* and the ability to interpret messages by detecting different sequences within the plot. This entails the identification of relevant topics and sub-topics and the distinction between what the plot is about and their personal view about the graphic novel. All these contents will, in turn, be repeated anew in Lesson 2, where students are required to fill in a Story Chart by putting ideas together in cooperative groups. In Lesson 3, however, comprehension of written texts is extrapolated in that students are not only required to understand general and specific information about *MAUS*; but also, at the end of the lesson, students will hopefully be able to interpret the message, and collect specific evidence of how images may convey language meaning via a Visible Thinking chart. In this session, the production of written texts is considered to be a sub-skill since it requires students to make use of comic terms and vocabulary of the Holocaust as well as comic structures to comment on different images of the comic (see Appendix 3, Lesson 3).

The macro-skill that corresponds to the production of written texts is mainly carried out in Lesson 4, Lesson 5 and Lesson 6. In Lesson 4, students begin to extrapolate the topics found in *MAUS* and apply them to different instances that affect contemporary society. Hence, students will begin to generate their own ideas inspired by the novel, create a short text on topical issues such as discrimination, racism, identity, and such like matters. On account of this, students will be asked to develop contents such as the description of diverse experiences or contexts regarding discrimination, by using the conditional tense (see Appendix 3, Lesson 4). Indeed, by doing this writing task, students will be encouraged to develop sociocultural skills, they are expected to develop critical thinking towards pre-established social patterns and stereotypes and to respect other ways of thinking. What is more, the session will rest on oral production as another sub-skill, as students are meant to be able to share their written ideas in a pair conversation.

In Lessons 5 and 6, students are meant to be able to use their knowledge on the comic structure, first by planning the plot outline through the Comic Plot activity in Lesson 5, and afterwards, by producing the final comic in Lesson 6. In both lessons written production is the main skill to be developed. In Lesson 5, written production is more attuned to planning strategies —in which students could activate and coordinate communicative competencies with the aim of fulfilling the final comic efficiently through the Comic Plot activity or the Task Planner (see Appendix 3, Lesson 5). Finally, Lesson 6 addresses the so-called final project, through which students are meant to produce their own comic —by activating the different skills developed alongside the learning unit. In this regard, students will be bound to take advantage of the previous ideas discussed in class, they will make use of the Comic Plot Outline and the Task Planner, they will develop speaking interaction skills in order to exchange ideas and thoughts with their peers. Thus, they will be able to create their own text by adjusting to the WAGOLL model provided in the reading sessions; that is, *MAUS*.

### **5.3. Lesson Sequence**

As far as the lesson sequencing is concerned, and as stated in the section Methodology, the lesson plan has been designed in order to fulfil the seven steps of Project-Based Language Learning: activation, discovery, deepening, planning, creation, publishing and reflection. These seven steps are meant to be implemented to provide gradual authentic input. Thus, the lessons are meant to unfold in an environment that promotes self-confidence in which key knowledge on the topic, understanding and success skills are

paramount for learners to complete their learning process. Allegedly, this input will be evidenced through the production of a final product since students are meant to create their own comic that includes the components of the graphic novel. For a more detailed explanation of each session, see Appendix 3.

At the stage of activation, students will be exposed to different activities that will stimulate pre-existing schemata to introduce the reading challenge. As such, one can consider this stage as a pre-reading task. In this sense, the first lesson of the unit introduces different vocabulary items that students will be processing while reading *MAUS*—most of them connected with content learners already know. Hence, they will revise what they have already studied about Holocaust in the History class. This is an advantage for them because they will have the chance to revise those concepts in their L1 first, and hence, it will become easier for them to associate the terms in English. The reading challenge is presented through the cover and the epigraph of *MAUS*. By posing different questions on what they observe in the graphic novel cover and what their assumptions are in connection to its epigraph, their curiosity will likely to be sparked in relation to *MAUS*. For students' reflection to be more effective, they will interact in pairs whereas the teacher will supervise the tasks and clarify doubts.

The while-reading reading stage is necessary for students to structure the different ideas that can emerge when they begin to read individually. This reflection will be carried out using the Flipped Learning technique. First, students will reflect on *MAUS* on their own before they begin to share and negotiate their individual thoughts together with other points of view in the upcoming sessions. These ideas will be structured via an individual Story Map where students will be asked to structure different variables about each chapter. Although this task is designed to be done at home, learners will find themselves accompanied during the reading stage through the comments the teacher will leave online while they complete this online portfolio. This will allow a more personal way of providing feedback and it can be beneficial for them to reinforce their understanding of the novel. Similarly, by using the Flipped Classroom technique, learners will be given the chance to do their own individual research to generate their own ideas before they begin to work in cooperative groups.

By the time students get to the next face-to-face session (Lesson 2), they will already have the chance to structure the chapters through the main themes, characters, settings and their opinion about the different chapters through their own Story Maps. In



this regard, the post-reading task becomes, in terms of PBL approach, the stage of Discovery. At this juncture, students are meant to demonstrate understanding of *MAUS* by completing a Story Chart in their cooperative groups. That is why from this session onwards, students will be sitting in cooperative groups arranged via Kagan's Jigsaw technique (Appendix 1). In this session, students will be given cooperative roles with different responsibilities for the fulfilment of the Story Chart Task. The roles assigned will be the summarizer, the character connector, the strip selector and the speaker and time controller (Appendix 4, Lesson 2). The teacher will need to assign these roles to the low achievers since it is important to give them a role that they could be responsible for. Regardless of this, the use of roles in this kind of task helps learners to orient their responsibilities towards the effective fulfilment of the Story Chart. At the same time, it can boost learners' self-esteem and their sense of initiative since they are active part of the dynamics carried out in the lesson. In this vein, the class becomes a relaxed context for students to interact, while the teacher will emerge as the facilitator of ideas to guide students through the learning.

Apart from that, at the discovery stage, once students have gotten deeper into the graphic novel and shared their ideas within their teams, it is important to present the challenge that would sustain the interest in the upcoming sessions. Although the challenge is normally presented in the activation stage, in this case, it has not been implemented in this way to avoid confusion and unnecessary stress before learners get to read the graphic novel. It is important to introduce the reading challenge once students are confident with what they have read. The hurdle will show them the reason *why* they needed to read and understand the novel.

In this manner, the deepening stage —carried out in Lesson 3 and 4— will be directed to create a space for an in-depth analysis of some variables in *MAUS*. At the same time, the students might begin to extrapolate ideas and themes from the novel that can be applicable to every-day life and can later portray in their own comics. During this stage, the teacher talk is especially important, as she will provide key explanations on how the structure of images in combination with language are able to convey meaning. Similarly, it is important for students' interaction and class debate. All in all, the deepening stage gives students the chance to enlighten their thinking and get inspired by the themes depicted in *MAUS* through communication and collective thinking —through which they can generate new ideas and hypothesize about them.

Once students have had the necessary input to produce the language and the terms learnt, the planning stage in lesson 5 intends to provide them with the tools to decide on the topic they will be writing their comic about, to manage demonstrations of learning by writing the plot of the comic and to plan the different responsibilities to be carried out prior the creative process. This session is crucial because students are meant to demonstrate their ability to organize and manage in cooperative groups. In order to guide them, the teacher will provide both the task planner and the comic draft template (Comic Plot Outline) with a pre-established structure for students to follow.

The creation stage is the moment in which students will actually handle the tools provided to design and create the final product. At this point, everyone will work cooperatively and make use of the ICTs in order to look for information, write the conversation bubbles and design the comic strips using, say, *Pixton* (see Appendix 4, Lesson 6 to check an example) It is worth noting that the teacher has addressed the use of ICTs as a helpful tool for students to create their comics, but it will not be by any means the sole way to create the project successfully. That is why, the teacher also will give students the chance to be creative by using their own photos or drawings. The creative process is a moment that allows cooperative teams to create freely, always respecting their team members, promoting interaction among them, and making sure everyone is contributing to something. At this stage, likewise, the teacher will be supervising the teams to ensure everybody is active.

The last two stages, publishing and reflection, are instances for students to communicate, partake in learning and put ideas together as a class. In the publishing stage students will demonstrate what they have learnt by publishing their comics in front of the class. At the same time, opportunities will be provided for students to give feedback to other groups. This dynamic not only allows for free communicative interaction among the students, but it also encourages them to provide constructive feedback, comment on other projects, and to make questions to other teams. Consequently, in the reflection stage, which is carried out in the same session, students are meant to reflect on their own duties and attitudes alongside the project through a *Google Forms*. This task also requires them to rank other comics regarding the language used, the originality of the story and the design and such variables. By doing so, the task actively involves the learners in peer assessment.

## 5.4. Materials

The criteria used to select the materials (Appendix 4) was based on the Communicative Language Teaching Principles together with Project Based Learning. As stated in the theoretical framework, the unit plan pursues to create spaces of real-life like situations in which students can employ language in a spontaneous way.

That is why most of the materials designed pursue to the fostering of a cooperative atmosphere, where students are able to practice English fluently, over the accuracy promoted in their English lesson routines during the course. What is more, many of the materials created seek to create a proximity with the real world, by using authentic photographs or even by creating a real-life-like situations when presenting the project.

That is why, when presenting the challenge for the project, the idea was to create an atmosphere where students could have the feeling that they were actually enrolling a comic exposition contest, where they need to be creative with a meaningful purpose.

In this way, I thought it was a good idea to create an advertisement that announces a comic literary contest that offers three different awards. By presenting the challenge in such a way, the execution of the upcoming tasks becomes part of a creative process that learners need to carry out in their cooperative teams if they want their work to be part of an exposition, and want to be the candidates to win an award. It is worth noting, that the fact that there will be three awards at the end of the unit contributes to what in Dörnyei's words would be the "extrinsic motivation" of students (1994: 275). Students will be the ones ranking the comics at the end of the unit with respect of the aesthetics, the language used and its originality. This could show them that there are many criteria for assessment and that language competence is not the only criterion for success. However, as we do not want them to create toxic competitiveness, awards are meant to be attainable and realistic and of course would not affect their mark. The contest has been designed in order to push their motivation and in order to make them provide constructive feedback to other groups, not to be extremely obsessed with victory.

Apart from that, the materials used in the activation stage were created with authentic pictures and the video documentary from YouTube that seek to be as close to the historical reality of the Second World War as possible. I personally did not find the urge to adapt any of the texts provided to students, as they were already familiarized with the concepts of the Holocaust in their L1. More importantly, the authenticity provided by

the graphic novel *MAUSA Survivor's Tale* has been indispensable to make students aware of the raw reality of the *Shoah*. As stated in the theoretical framework, the way Spiegelman employs real pictures in the comic, the use of maps, and the fact that the author makes use of the graphic novel to relate a *memoir* of his father, makes the story authentic, reliable and meaningful. The role of the graphic novel is therefore indispensable, as it plays the role of the WAGOLL model to be analyzed and imitated.

Apart from this, many have been the different tools designed for students to structure their understanding on the different topics. Materials such as the Story Map, the Story Chart, the Comic Plot Outline or the Visible Thinking charts help students to make their thinking visible, and they have played a fundamental role in the students learning process. These materials help students to structure their thinking in a well-founded way and similarly serve as a very useful way to provide scaffolding. All the materials to structure thinking contained the beginning of the phrase that students need to continue or useful chunks on which students could generate and structure their ideas.

Apart from these materials, many have been the activities designed that contribute to the classroom to be communicative in all its aspects. This unit plan sought for the fluid interaction and, in order to create this “real” communicative atmosphere, students have been guided in their conversation via Cheat Sheets with tips in pair conversations, or talking chips that provide learners with ideas and tips in order not to “force” them speak in the L2.

### **5.5. Evaluation tools and assessment criteria**

Evaluation in this unit is, on the one hand, summative since all the tasks designed for the fulfilment of the objectives serve to provide a unique, final mark. On the other hand, the evaluation is also formative because, as mentioned in the section of contents and objectives, the type of syllabus selected is procedural, and this choice determines the *processes* to be assessed during the unit concerning Comprehension and Production of Written Texts. That is why the portfolio of the Story-Map and participation has a considerable weight in the final evaluation.

In this vein, the objectives and contents have been selected by considering the evaluation criteria stated by the LOMCE curriculum. This is schematically included in Appendix 2. The Story-Map will be assessed through a unique rubric and it will count the 30% of the final mark. It is vital that students are aware of the importance of

understanding the graphic novel, as *MAUS* plays an important role on depicting the themes of the whole unit and the model to be imitated in the final product. As such, the reading stage is to be evaluated in isolation. In order to assess this task, then, a rubric (Appendix 5, Story Map Rubric) is intended to evaluate the ability of the students to fill in the Story-Map. This objective —selected from the curriculum specific criteria for 4<sup>th</sup> year ESO related to reading comprehension— will evince learners’ ability to read a novel autonomously. In tune with these considerations, when assessing the Story Map, the teacher will be ponder the learners’ ability to identify the different characters and the settings of the plot, their ability to describe relevant events, or provide their opinion about the plot.

Class participation will account for the 35% of the final mark, and this will be evaluated through an “Activity and Participation Checklist” (see Appendix 5). This task contains different standards to be assessed in form of participation: the Story Chart, the Thinking Chart, the Writing Task, the Peer Conversation Task, the Comic Plot Outline and the Talking Chips task right after each group presents their own comic.

The concluding task will be assessed through an isolated rubric (see Appendix 5, Comic Rubric) that would take into account different features regarding the introductory presentation of the comics, the organization of information, content, language and aesthetics considered and applied. Similarly, the specific standard of evaluation concerns the writing production, since at the end of the unit plan, students will be asked to integrate all the input assimilated alongside the previous sessions. The final comic will, therefore, count as the ultimate evidence of that input and will estimate a 45% of the mark.

It is worth noting that the unit plan has pursued to evaluate students’ ability to fulfil the tasks effectively, by being fluent when providing their thoughts both written and orally. Consequently, although grammar is part of the contents to be assessed, little room has been given to the assessment of language accuracy.

## **6. Conclusions**

To conclude, it is important to mention the overall aspects that have made this unit plan possible as well as the limitations encountered when revising the materials and the lesson sequence. On the one hand, the reason why this unit proposal was conceived was due to the necessity to demonstrate that literature, specifically in the format of graphic novel, can be an appealing as well as an significant tool in order to devise new forms of language

teaching. In order to foster the use of *MAUS* as the main learning tool, Project Based Language Learning and the Communicative Language Teaching Approach have played an indispensable role since lesson sequences have been designed in a manner that facilitates authentic language use, meaningful purpose for language learning and the chance for students to work cooperatively.

Activities such as group debates are a decisive strategy for students to interact in a real-like context, as well as they are given the opportunity to show their own ideas and to draw their own conclusions. In this vein, teacher talk has been an important aspect that could contribute to students' activation of curiosity and critical thinking about different aspects concerning *MAUS*. Interestingly enough, this learning unit has been able to provide a different perspective of the *Shoah* in contribution to the subject of History. Additionally, it can be said that the contents learnt in the History class have been a great opportunity for students to contextualize the graphic novel better and to recycle previous knowledge on the subject.

In this vein, it can be also said that the unit plan successfully contributes to developing the key competences of Communication in languages, Digital Competence, Learning to Learn, Social and Civic competences, Sense of initiative and entrepreneurship and Cultural awareness and expression stated by the LOMCE Curriculum for Aragon.

Nevertheless, it is worth noticing the limitations that the proposal may have faced if there had been a chance to implement it at the Agustín Gericó school. Although I did not have the opportunity to experience the degree of success of this proposal, I can acknowledge some decisions that may have been risky when facing an academic context such as this one. At this point, I want to hold special attention to the so-called “slow achievers,” as they would have been the most difficult learners for this unit plan. Not only when considering their own responsibilities while working cooperatively, but also because I presume that little scaffolding seems to have been provided in activities that are meant to be individual. For example, during the while-reading stage, which is a crucial stage for students to develop understanding of *MAUS*, some students could have found the graphic novel difficult and could have encountered several difficulties when completing the Story Maps. Moreover, they might not have had the chance to directly ask the teacher when having doubts or have a face-to-face interaction with their peers in order to clarify questions. In the same line, unsuccessful cooperative teams can make certain students

work uncomfortably with their peers, or they can lead to instances of discrimination which may not be in tune with the inclusive principle pursued with this unit plan.

In contrast to these possible difficulties that one might face alongside the sessions, it is worth noting that great importance has been given to the last session of the unit in terms of assessment and reflection. Allegedly, the questionnaire designed at the end of the unit aims at making students active part of self, teacher, and peer assessment. Learners are meant to reflect on every aspect of the project: their work, their attitude, their peers' attitude, and the teacher's attitude or even the steps carried out through the process. In doing so, students not only are bound to develop skills for self-assessment, but it also aids the teacher so s/he can be aware of the aspects that have made the project successful as well as other variables that can be improved in the future.

In other words, what has been expected with this unit proposal is to create an atmosphere to make students reflect on the power that graphic novels have, to relate facts by combining imagery and language at the same time. On the other hand, I have also sought to create a learning space where *MAUS* could enrich students' learning path while developing their critical understanding of human rights and evince attitudes that are applicable in a day-to-day basis.

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## Appendices

All the Appendices except for the Rubric of The Comic Evaluation, are pieces of own authorship. The Rubric of the Final Comic Evaluation has been an adaptation of the Cambridge Rubrics for Writing Assessment taken from <https://www.cambridgeenglish.org/images/231794-cambridge-english-assessing-writing-performance-at-level-b1.pdf>.

### Appendix 1. The necessity detected: works from other subjects.

#### **1. Practicum 1 Porfolio: Memoria del prácticum I:**

Link to the PDF document:

<https://drive.google.com/file/d/1a4gTpEuXuiWpCkXLhYCKhnNsnYZAMiu1/view?usp=sharing>

This portfolio provides, in the shape of a diary, a brief description of the different situations I had the chance to observe alongside my first placement period at the Agustín Gerico. Among those descriptions, we can find the reflection about the day I had the chance to observe the 4<sup>th</sup> year ESO classroom.

#### **2. PBL Unit Plan Canva: Teaching Writing Through PBL**

Link to the PDF document:

<https://drive.google.com/file/d/1rRjMtLq-x7V46ZDKTGkJynLKNOKXSniU/view?usp=sharing>

This work explains the different steps carried out for the fulfilment of a unit plan based on the principles of Project-Based Language Learning. This work has been taken as a reference to design this Unit Plan, by taking its values, ideas to create the learning materials. Also, a similar lesson sequence has been followed.

## Appendix 2. Specific Evaluation Criteria

The criteria below follow the Curriculum specifications to set objectives of the unit plan and evaluate the students. At the end of this unit, students will be able to:

OBJECTIVE	CRITERIA	COMPETENCES	STANDARD
<ul style="list-style-type: none"> <li>Organize information about the plot of the graphic novel <i>MAUS</i> guided by the Story Map portfolio, as a strategy to understand its plot in terms of characters, the settings and the relevant events in each of the chapters.</li> </ul>	Crit.IN.3.1	CLC-DC-LL-SC-CAE	Est.IN.3.1.1.
<ul style="list-style-type: none"> <li>Read the graphic novel <i>MAUS</i> autonomously, demonstrating its comprehension In the Story Map portfolio.</li> </ul>	Crit.IN.3.1	CLC-DC-LL-SC-CAE	Est.IN.3.1.2.
<ul style="list-style-type: none"> <li>Describe the abstract and the concrete features of the plot, the characters and specific strips in <i>MAUS</i>, guided by the Story Chart, by briefly justifying their opinion, describe their impressions and feelings and by pointing at aspects they consider relevant.</li> </ul>	Crit.IN.4.1.	CLC-LL-SC-SIE-CAE	Est.IN.4.1.2.
<ul style="list-style-type: none"> <li>Interpret information of specific comic vignettes taken from the graphic novel <i>MAUS</i>, by completing a Visible Thinking Chart as a tool to classify the visual information, the overall interpretation of each vignette and its possible implications.</li> </ul>	Crit.IN.3.1.	CLC-LL-SC-SIE-CAE	Est.IN.3.1.1.
<ul style="list-style-type: none"> <li>Write a simple, short paragraph by means of the appropriate use of the second conditional to express their opinion about social segregation matters.</li> </ul>	Crit.IN.4.1.	CLC-LL-SC-SIE-CAE	Est.IN.4.1.1
<ul style="list-style-type: none"> <li>Produce oral texts with an adequate register and correct language structures in order to make questions and provide constructive feedback to other classmates.</li> </ul>	Crit.IN.2.1.	CLC-LL-SC-SIE-CAE	Est.IN.2.1.2.
<ul style="list-style-type: none"> <li>Write and design from 5 to 7 comic strips about stories on social segregation, by using writing process planning guided by the Comic Plot Outline, and by utilizing the features of the graphic novel analyzed previously in class.</li> </ul>	Crit. IN. 4.2.	CLC-DC-LL-SC-SIE-CAE	Est.IN.4.2.1

## Appendix 3. Lesson Sequence

### LESSON 1: A Practical Guide to Understand the Holocaust

<b>Learning Objectives</b>	At the end of the lesson, students should... <ul style="list-style-type: none"> <li>Classify vocabulary on the Holocaust with their corresponding definition.</li> <li>Recognize vocabulary concepts worked in the History Class on the topic of WWII in the English Language.</li> <li>Use vocabulary on the Holocaust to portray their thoughts about the cover of the graphic novel <i>MAUS</i>.</li> </ul>
<b>Success Criteria</b>	At the end of the lesson, students can... <ul style="list-style-type: none"> <li>Use Talking Donuts to produce different impressions about the cover and the epigraph of <i>MAUS</i>, by using specific structures for opinion and vocabulary about the Holocaust.</li> </ul>
<b>Skills</b>	<b>Students can...</b> <ul style="list-style-type: none"> <li>Identify definitions about the Holocaust terms in a YouTube video. / Exchange information with the teacher and their classmates. [Listening]</li> <li>Associate definitions about Holocaust terms. [Reading]</li> <li>Talk about the first impression of <i>MAUS</i> concerning the cover and the epigraph. [Speaking]</li> </ul>
<b>Curricular Contents</b>	Skills and strategies for oral comprehension: <ul style="list-style-type: none"> <li>Understanding of general and specific information transmitted via communicative sources (Youtube).</li> </ul> Use of comprehension strategies: <ul style="list-style-type: none"> <li>Activation of previous knowledge about the Holocaust.</li> </ul> Skills and strategies for oral production: <p>Syntax and discourse structures:</p> <ul style="list-style-type: none"> <li>Vocabulary: the Holocaust.</li> <li>Discourse structures: structures to express opinion (I see, I think, I wonder, I believe, I think).</li> <li>Verb tenses: present simple, present continuous, future tense.</li> </ul>
<b>Cross-curricular Content</b>	[Bloque 5] – Historia y Geografía “La época de “Entreguerras” (1919-1945) - El nazismo alemán.

Lesson objectives	Activity description	Time	Interaction pattern	Key Competences
1.To activate the topic through vocabulary terms.	- The teacher will show a range of flashcards that depict terminology related to the Holocaust (Appendix 4, Lesson 1). - The teacher plays the video about the Holocaust. Students reflect on the video and relate the terminology shown in the flashcards.	25'	In pairs	CCL-CMCT-CD-CAA-CSC-CCEC

	<p>- Students will be given the different definitions about the concepts shown in the screen (Appendix 4, Lesson 1).</p> <p>* TEACHER TALK: “Now that you’ve watched the video, I give to each pair a definition. Each of the definitions corresponds to one of the images I showed you at the beginning. So, if you think your definition matches the image that appears in the projector then you have to stand up”.</p>		
2.To classify the first ideas on <i>MAUS A Survivor’s Tale</i>	<p>- The teacher shows the cover of the graphic novel <i>MAUS</i> and makes questions about its content to activate students’ previous knowledge.</p> <p>* TEACHER TALK:  “Now that we know a bit more about this in English... What is the symbol that appears in the cover?”  “What animals appear in the cover?” “Why does the illustrator has thought of cat and mouse/mice?”  “What is the symbol that appears with the cat, right behind the two mice?”;“What does it represent?”</p> <p>- The teacher may spark the debate by showing Hitler’s statement in the graphic novel. (Appendix 4, Lesson 1)</p> <p>* TEACHER TALK:  “Who was Hitler?” “What do you think Hitler would be in the story, a cat or a mouse? Why?”</p> <p>- Talking Donuts (Appendix 4, Lesson 1) will be used to encourage students brainstorm about the ideas they have about the graphic novel at first glance.</p>	20’	<p><b>Teacher-Students in pairs</b></p> <p><b>Students in pairs-Teacher</b></p>
3.To present the reading challenge	<p>- TEACHER TALK:  “You will be reading MAUS during the Easter Holidays. I will provide you with a template via email that you will need to</p>	10’	<b>Teacher-student</b>

fill in whenever you finish a chapter; I will keep a track of it and add comments meanwhile”.

- The teacher shows the story map (Appendix 4, Homework) template and answers students doubts in the L1.

<p><b>Materials and resources</b></p>	<ul style="list-style-type: none"> <li>• Images &amp; Concepts Flashcards (Appendix 4, Lesson 1)</li> <li>• Youtube video: <a href="https://www.youtube.com/watch?v=EoyUSYymLxo">https://www.youtube.com/watch?v=EoyUSYymLxo</a></li> <li>• Cover &amp; Epigraph of <i>MAUS A Survivor's Tale</i> (Appendix 4, Lesson 1)</li> <li>• Talking Donuts (Appendix 4, Lesson 1)</li> </ul>
<p><b>Homework</b></p>	<ul style="list-style-type: none"> <li>• <b>Reading on <i>MAUS A Survivor's Tale</i>; fill in the Story Map.</b> (Appendix 4, Homework)</li> </ul>
<p><b>Scaffolding/attention to diversity</b></p>	<ul style="list-style-type: none"> <li>• Pair activities promote horizontal scaffolding.</li> <li>• Teacher talk may spark students' interest towards the topics, by making questions that would push their critical thinking.</li> <li>• Talking Donuts promote interaction and intends to motivate students, as the purpose is to spend as many talking donuts as possible by scoring points at the end of the activity (it benefits both their intrinsic as well as their intrinsic motivation).             <ul style="list-style-type: none"> <li>• It gives students opinion chunks that allow them to follow a semi-fluent debate, the more complicated the sentence they choose to produce, the more points they get when they speak.</li> <li>• Similarly, they practice spoken communication, vocabulary of the Holocaust, and activate their thinking before they begin to read <i>MAUS</i>.</li> </ul> </li> </ul>

## **HOMEWORK: While-Reading MAUS**

<b>Learning Objectives</b>	At the end of the reading, students should... <ul style="list-style-type: none"> <li>List the different characters in each chapter of <i>MAUS</i>.</li> <li>List the different places where that appear in each chapter of <i>MAUS</i>.</li> <li>Explain the plot &amp; themes in <i>MAUS</i> through short sentences in present tenses.</li> <li>Apply vocabulary related to the Holocaust and the graphic novel (bubbles, panels) to express opinion or explanations.</li> <li>Critique the chapters in <i>MAUS</i> through short sentences by using “I like it because” / “I don’t like it because”.</li> </ul>
<b>Success Criteria</b>	At the end of the reading, students can <ul style="list-style-type: none"> <li>Complete a Story Map about the graphic novel.</li> </ul>
<b>Skills</b>	<b>Students can...</b> <ul style="list-style-type: none"> <li>Analyse the plot of <i>MAUS</i>. [Reading]</li> <li>Fill in the Story Map on by providing information about the different characters, places, important events and their own opinions about each chapter in <i>MAUS</i>. [Writing]</li> </ul>
<b>Curricular Contents</b>	Skills and strategies for reading comprehension: <ul style="list-style-type: none"> <li>Understanding of general and specific information in authentic texts: <i>MAUS A Survivor’s Tale</i>.</li> <li>Message interpretation: different sequences within the plot, the main topic and the sub-topics, the distinction between the plot and their personal opinion.</li> </ul> Use of comprehension strategies: <ul style="list-style-type: none"> <li>Prediction of meaning through linguistic and non-linguistic elements: Imagery as a complement to linguistic information in comics.</li> </ul>
<b>Cross-curricular Contents</b>	[Bloque 5] – Historia y Geografía “La época de “Entreguerras” (1919-1945) - El nazismo alemán.

<b>Lesson objectives</b>	<b>Activity description</b>	<b>Time</b>	<b>Interaction pattern</b>	<b>Evaluation Criteria &amp; Key Competences</b>
1.To fill-in a Story Map	Students read at their homes and fill-in an online portfolio (Story-Map, Appendix 4, Homework) The teacher provides them comments and feedback to clarify their doubts about the novel.	<b>Flipped Classroom</b>	<b>Individually</b>  <b>Teacher-Student (online comments)</b>	CCL-CMCT-CD-CAA-CSC-CIEE-CCEC

<b>Materials and resources</b>	<ul style="list-style-type: none"> <li>• Graphic novel <i>MAUS A Survivor's Tale</i></li> <li>• Story-Map portfolio (OneDrive) (Appendix 4, Homework)</li> </ul>
<b>Scaffolding/attention to diversity</b>	<ul style="list-style-type: none"> <li>- Each of the sections that students need to reflect about (characters/setting/important events/opinion) have an example as a reference for them to know what they need to write in each part.</li> <li>- The fact that they can access this material through OneDrive allows the teacher to keep track of each students' reading process, and the teacher can add feedback on their story maps. Plus, students can have access the document at any moment even through their mobile phones.</li> </ul>

## LESSON 2: Why MAUS? Discovering the comic

<b>Learning Objectives</b>	<p>At the end of the lesson, students should...</p> <ul style="list-style-type: none"> <li>• Demonstrate understanding on the plot of <i>MAUS</i> both orally and written.</li> <li>• Discuss about the different aspects regarding the plot of <i>MAUS</i> both orally and written.</li> </ul>
<b>Success Criteria</b>	<p>At the end of the lesson, students can</p> <ul style="list-style-type: none"> <li>• Create a story-chart about the graphic novel.</li> </ul>
<b>Skills</b>	<p>Students can...</p> <ul style="list-style-type: none"> <li>• Exchange information with the teacher and the classmates. [listening]</li> <li>• Fill in the story-chart following the instructions. [reading]</li> <li>• Fill in the story-chart on the summary of the graphic novel, the explanation of the characters and the explanation of an important passage that they choose. [writing]</li> <li>• Exchange information with the teacher and the classmates. [speaking]</li> </ul>
<b>Curricular Contents</b>	<p>Skills and strategies for oral production:</p> <ul style="list-style-type: none"> <li>• Spontaneous participation in classroom communicative situations, by answering questions regarding the activities done in class.</li> <li>• To reflect and to apply strategies of auto-correction and auto-assessment in order to improve the oral expression; acknowledge the error as a part of the learning process.</li> <li>• Ask for help, clarification, communicate cooperatively.</li> </ul> <p>Skills and strategies for written production:</p> <p>Syntactic and discursive structures:</p> <ul style="list-style-type: none"> <li>• Vocabulary: adjectives (generous, hard-working, honest, kind, mean, nice, nervous, polite, quiet, rude, selfish, serious, smart, stupid, breathtaking, moving, interesting, etc).</li> <li>• Time (<i>when, as, while, until, after, before, since, as soon as</i>)</li> <li>• Place (<i>where, wherever</i>; e.g. <i>You can go wherever you like.</i>)</li> <li>• Reason or cause (<i>because, as, since</i>)</li> <li>• Verbs: Tense review: present simple/present continuous; past simple/past continuous; <i>will, be going to</i>; present simple and continuous with future meaning; <i>used to</i>; present perfect simple; past perfect simple.</li> </ul>



Lesson objectives	Activity description	Time	Interaction pattern	Key Competences
1.To create cooperative groups (Groups of 4 students)	<p>- Grouping will be done according to the Jigsaw technique (Appendix 1) The teacher will provide flashcards with roles for students: summarizer, character connector, strip selector, speaker and time controller (Appendix 4, Lesson 2).</p> <p>- Students divide the roles among the members and negotiate a name on their group.</p>	10'	<b>Student-Student Coop. Groups</b>	CCL-CMCT-CD-CAA-CSC-CIEE-CCEC
2.To fill-in a mind-map on the graphic novel in cooperative groups	<p>- The teacher will provide students with a Story-Chart (Appendix 4, Lesson 2) they need to fill in during the activity:</p> <p>* TEACHER TALK "Each group has a mind map that you'll need to fill in, each person in the group is in charge of something. Each person in the group must participate, so: when the summarizer is doing his/her part, the person on his/her left needs to write down what she/he is saying. To ensure everybody wrote something down, you'll be using different colour pens; each person has 5-7 minutes to finish his/her part! So, speaker &amp; time keeper, you have to control that properly, when the clock has state it has been around 20 minutes, I will ask the speakers in each group about what you have put".</p> <p>- After the activity, speakers in each group share their groups' ideas with the whole class. -The teacher collects the story maps.</p>	30'	<b>Student-student Round Table technique</b>	
4.To present the challenge: advertisement on comic exposition and contest	<p>- The teacher shows students an advertisement of a comic exposition (Appendix 4, Lesson 2):</p> <p>*TEACHER TALK: "At the end of this unit there will be a comic exposition, where each group will need to create their own story; there</p>	10'	<b>Teacher-Student Student-Teacher</b>	

will be three awards: The most original strips, the best story and the best language used!"  
 -Students will share their opinion and doubts with the teacher.

<b>Materials and resources</b>	<ul style="list-style-type: none"> <li>• Cooperative team's roles flashcards (Appendix 4, Lesson 2)</li> <li>• Story-chart template (Appendix 4, Lesson 4)</li> <li>• Advertisement on the comic exposition (Appendix 4, Lesson 4)</li> </ul>
<b>Homework</b>	<b>None</b>
<b>Scaffolding/attention to diversity</b>	<ul style="list-style-type: none"> <li>• Seating arrangements will be done via the Jigsaw technique (see Appendix 1); this way, there would be compensation between slow and high achievers (as medium achievers are the majority in class). This arrangement pursues the fair compensation in their learning process; by involving the students in these cooperative group dynamics students will be giving each other scaffolding and completing each other's comprehension gaps on the graphic novel.       <ul style="list-style-type: none"> <li>• Students are required to put a name on their cooperative groups; this is done to create a sense of unity and to give them chance to negotiate the first decisions that they have to make as cooperative teams.</li> <li>• Kagan's Round-table technique will be used in order to guarantee everybody's participation. Each student will be using a different colour pen to ensure everyone's participation.</li> </ul> </li> <li>• The Story Chart allows students to organize the overall content of the graphic novel and it is an appropriate technique to make students thinking visible and well-organized.       <ul style="list-style-type: none"> <li>• The teacher will walk around the groups and will supervise the students' process. The chart also contains the beginning of some sentences and chunks that would help students debate about the story in each section of the mind-map. The teacher will intervene in case of any language difficulties to help students express themselves in the L2, she will answer questions in case they need so.</li> </ul> </li> <li>• Awards exposed are meant to motivate them extrinsically, however, as we do not want them to create toxic competitiveness, awards are meant to be attainable and realistic, that would make them be motivated but not extremely obsessed with victory.</li> </ul>

### **LESSON 3: MAUS Vs Reality**

<b>Learning Objectives</b>	At the end of the lesson, students should... <ul style="list-style-type: none"> <li>• Understand how images convey language meaning in <i>MAUS</i>.</li> <li>• Identify passages of abuse and discrimination in <i>MAUS</i>.</li> <li>• Describe other situations of social segregation.</li> </ul>
<b>Success Criteria</b>	At the end of the lesson, students can <ul style="list-style-type: none"> <li>• Write a brief description about selected comic strips in <i>MAUS</i>.</li> <li>• Write their own example of discrimination and social abuse to other minorities.</li> </ul>
<b>Skills</b>	Students can... <ul style="list-style-type: none"> <li>• Exchange information with the teacher and the classmates. [Listening &amp; Speaking]</li> <li>• Scan the graphic novel in order to extract specific information. [Reading]</li> <li>• Fill in the Visible Thinking Charts. [Writing]</li> </ul>
<b>Contents</b>	Skills and strategies for written comprehension: <ul style="list-style-type: none"> <li>• Interpretation of messages: identification of the main message, ability to comprehend language meaning through imagery.</li> </ul> Skills and strategies for written production: Syntactic and discursive structures: <ul style="list-style-type: none"> <li>• Vocabulary: Holocaust, comic terms</li> <li>• Reason or cause (<i>because, as, since</i>)</li> <li>• Verbs: Tense review: present simple/present continuous; past simple/past continuous; <i>will, be going to</i>; present simple and continuous with future meaning; <i>used to</i>; present perfect simple; past perfect simple.</li> </ul>

<b>Lesson objectives</b>	<b>Activity description</b>	<b>Time</b>	<b>Interaction pattern</b>	<b>Key Competences</b>
1.To activate knowledge in relation to emotions and vignettes in <i>MAUS</i> . Understanding how imagery convey emotions, expressions and meaning.	- The teacher introduces the activity by asking each student to choose a picture in the comic that depicts the Nazi abuse to Jews.  * TEACHER TALK:	<b>30'</b>	<b>Teacher-Student Student-Student</b>	CCL-CMCT-CD-CAA-CSC-CIEE-CCEC

	<p>“Choose one vignette from <i>MAUS</i> that you think it shows Nazi abuse to Jew people. Once you have it, raise your novel with showing the vignette you chose”</p> <p>The teacher walks around and interacts with students while she asks students about the pictures they chose.</p> <p>- The teacher continues the activity by saying: * TEACHER TALK: “Art Spiegelman, the author of <i>MAUS</i>, said the proper way to name the comics was by the word <i>commix</i> as it combines the word ‘comic’ and ‘mix’ together, because comics mix both texts and images, and all of them create language and meaning”</p> <p>- The teacher shows a range of different images taken from the graphic novel. Students are asked to fill in a visible thinking chart and classify the ideas that come to their minds when staring at those pictures. Students will work with the same roles as in session 2, using the Round Table technique, where every participant needs to add at least 1 idea. To ensure this, students will fill in the Visible Thinking chart (Appendix 4, Lesson 3) with different pens.</p>			
<p>2. To deeply examine the visual representations of Nazi abuse to Jews in the book.</p> <p>3.To interpret different cases of abusive treatment of any minority group.</p>	<p>-The teacher carries on: * TEACHER TALK: “Do you remember in the video we saw in the first session before holidays, that the reason why people began to hate the Jews was because of fake propaganda?” “They made people think that the Jews were the enemy, and that they were evil; in this way, Germans created a union in their society by making all Germans think they had the same enemy in common: The Jews” “Do you think this happens now as well?”</p>	<p><b>20’</b></p>	<p><b>Students individually</b></p> <p><b>Student-Student</b></p> <p><b>Teacher-Student</b></p> <p><b>Student-Teacher</b></p>	

“For example, by making us think that immigrants that come to Spain take our money, or by telling us that all Muslims are terrorists, because of what happened in the USA with the Twin Towers terrorist attack?”

“What other examples you can think of?”

“Are there cases nowadays in society (or even here at the school) of discrimination?” “Which ones?” “Why do they occur?”

- Students fill in another visible thinking chart online via Mentimeter (Appendix 4, Lesson 3), that would work as an online forum, where students are free to add any example and reason for discrimination at the very moment in class via their phones. → For students to see how the procedure of this activity is, the teacher will add the first example in situ, so that students can imitate the way in which the teacher responds. This activity will be done as a class.

<b>Materials and resources</b>	<ul style="list-style-type: none"> <li>• The graphic novel <i>MAUS A Survivor's Tale</i></li> <li>• Vignettes and individual Visible Thinking Chart (Appendix 4, Lesson 3)</li> <li>• Mentimeter Interactive Question – class forum: <a href="https://www.menti.com/7jb93nqdbj">https://www.menti.com/7jb93nqdbj</a></li> </ul>
<b>Homework</b>	<b>None</b>
<b>Scaffolding/attention to diversity</b>	<ul style="list-style-type: none"> <li>• These activities allow students make their thinking visible.</li> <li>• Teacher’s explanations help students comprehend what they need to scan in the graphic novel, or even how they need to interpret the pictures provided for critical analysis.</li> <li>• The Mentimeter Interactive Question allows to make thinking visible to the class as a whole. In that way, students themselves provide different ideas that appear in the screen. This way, everybody would activate their knowledge in the same way, and everybody would complete each other’s gaps.</li> </ul>

### **LESSON 4: Let's talk about the world: How would you act if...?**

<b>Learning Objectives</b>	<p>At the end of the lesson, students should...</p> <ul style="list-style-type: none"> <li>• Give written and oral opinion about social discrimination, segregation and empathy.</li> <li>• Respond to different questions on social discrimination, segregation and empathy.</li> </ul>
<b>Success Criteria</b>	<p>At the end of the lesson, students can...</p> <ul style="list-style-type: none"> <li>• Respond the question "If you could intervene in any of these situations, what would you do?" in relation to the examples provided by the students in the previous lesson.</li> <li>• Debate about the question "If you could intervene in any of these situations, what would you do?" in relation to the paragraphs written in the previous activity.</li> <li>• Fill in the Keys to Think in cooperative teams.</li> </ul>
<b>Skills</b>	<p>Students can...</p> <ul style="list-style-type: none"> <li>• Read questions in each task. [reading]</li> <li>• Write a paragraph by giving opinion about different situations in which they think there is discrimination. [writing]</li> <li>• Keep a conversation by giving opinion about different situations in which they think there is discrimination. [speaking &amp; listening]</li> </ul>
<b>Curricular Contents</b>	<p>Skills and strategies for oral production:</p> <ul style="list-style-type: none"> <li>• Description and opinion about experiences and diverse contents: grief, dehumanization, identity, guilt, anger or love.</li> </ul> <p>Performance</p> <ul style="list-style-type: none"> <li>• To draw upon previous knowledge: extract ideas taken from previous tasks and the graphic novel.</li> <li>• To reflect and to apply strategies of auto-correction and auto-assessment in order to improve the oral expression; acknowledge the error as a part of the learning process.</li> <li>• To compensate linguistic lacks through linguistic processes such as chunks or cheat sheets for a semi-fluent communication.</li> </ul> <p>Skills and strategies for written production</p> <ul style="list-style-type: none"> <li>• Creation of creative short texts (opinion messages for a web forum) on topical issues (different examples of social discrimination).</li> </ul> <p>Sociocultural and sociolinguistic aspects:</p> <ul style="list-style-type: none"> <li>• To value cultures, attitudes and beliefs; to develop critical attitude towards pre-establishments and stereotypes; to respect other ways of thinking.</li> </ul> <p>Syntactic and discursive structures:</p> <ul style="list-style-type: none"> <li>• Grammar: adverbial clauses: Condition (if, unless); types: zero, first, second and third conditional; use of were (If I were...).</li> <li>• Vocabulary: to activate knowledge of vocabulary learnt in previous sessions.</li> </ul>

Lesson objectives	Activity description	Time	Interaction pattern	Evaluation Criteria & Key Competences
1.To write a brief paragraph answering the question: “If you could intervene in any of these situations, what would you do?”	<p>- Teacher will go/goes back to the visible thinking chart via Mentimeter, where students had portrayed different cases of segregation.</p> <p>* TEACHER TALK</p> <p>“If you could intervene in any of these situations, what would you do?”</p> <p>- She writes down the question in the whiteboard.</p> <p>- She writes down the beginning of the sentence that must introduce the paragraph in order to guide students’ writing. “If I could intervene in any of these situations I would... because...”</p> <p>The teacher will walk around, monitor the groups and see what each person is writing (Appendix 4, Lesson 4)</p>	20’	Individual	CCL-CMCT-CD-CAA-CSC-CIEE-CCEC
2.To speak about their reflections in the writing	<p>- Students will speak with their shoulder partners about the different situation described in their writing activity.</p> <p>→ They will be given a Cheat Sheet in order to follow a semi-fluent conversation (Appendix 4, Lesson 4)</p> <p>- Once interaction finishes, the teacher will offer some students to converse again in front of the whole class.</p>	15’	In pairs	
3. To think about the topic of the comic each team will create	<p>- The teacher will give a sheet with Keys to Think (Appendix 4, Lesson 4) to the cooperative groups for them to begin to think about the theme they want to do their comic about.</p> <p>- Finally, they will have to write down an introduction of what they will be doing their comic about and why they chose such a topic. 3 lines.</p>	15’	Cooperative groups; round table technique	

<b>Materials and resources</b>	<ul style="list-style-type: none"> <li>• Mentimeter class-forum discussion from previous class</li> <li>• Writing task sheet (Appendix 4, Lesson 4)</li> <li>• Cheat Sheet with helpful chunks (Appendix 4, Lesson 4)</li> </ul>
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	<ul style="list-style-type: none"> <li>• Keys to Think (Appendix 4, Lesson 4)</li> </ul>
<b>Homework</b>	<b>None</b>
<b>Scaffolding/attention to diversity</b>	<ul style="list-style-type: none"> <li>• In the writing task, the introductory sentence written in the whiteboard will determinate the grammar form. This will provide a deductive technique of grammatical explanation; students will accidentally use the form via the sentences provided by the teacher and this will make them use the grammatical form while they reflect on the question itself.</li> <li>• In the oral activity, students will be given a Cheat Sheet for them to follow some chunks for a semi-fluent conversation. This activity will be done in pairs. Kagan’s round robin technique will be used for every student of the team to participate in the conversation. Although a bit forced, this will foster students’ interaction as if in real life.</li> </ul>



**LESSON 5: Time to get down to business: getting ready to create the comics.**

<b>Learning Objectives</b>	<p>At the end of the lesson, students should...</p> <ul style="list-style-type: none"> <li>• Sketch the main ideas for their comic.</li> <li>• Schedule the responsibilities within their cooperative team through a project planner.</li> <li>• Demonstrate knowledge with ICT tools such as GoogleDocs, Google Drive, Internet browsers, Pixton, Paint and Google Photos.</li> </ul>
<b>Success Criteria</b>	<p>At the end of the lesson, students can</p> <ul style="list-style-type: none"> <li>• Fill in a Comic Plot Outline.</li> <li>• Fill in a Project Planner.</li> <li>• Demonstrate overall knowledge with the ICT tools used to create the project.</li> </ul>
<b>Skills</b>	<p><b>Students can...</b></p> <ul style="list-style-type: none"> <li>• Exchange information with the teacher and the classmates. [Listening &amp; Speaking]</li> <li>• Understand the information provided in the tasks as well as in the ICT tools provided. [Reading]</li> <li>• Write the draft about their project and fill in a project organizer. [Writing]</li> </ul>
<b>Contents</b>	<p>Skills and strategies for written production</p> <ul style="list-style-type: none"> <li>• Creation of creative short texts on topical issues (different examples of social discrimination).</li> <li>• Planification: to activate and coordinate the general and communicative competencies with the aim of fulfilling the task efficiently (review what they know about the topic, brainstorming, organizing paragraphs, planning the tasks, etc).</li> </ul> <p>Performance:</p> <ul style="list-style-type: none"> <li>• To take advantage of previous knowledge worked in class.</li> <li>• To write texts via models and guided activities.</li> <li>• Interest to look after the presentation and appearance of the written text.</li> <li>• To reflect and to apply strategies of auto-correction and auto-assessment in order to improve the oral expression; acknowledge the error as a part of the learning process.</li> </ul> <p>Sociocultural and sociolinguistic aspects:</p> <ul style="list-style-type: none"> <li>• To value cultures, attitudes and beliefs; to develop critical attitude towards pre-establishments and stereotypes; to respect other ways of thinking.</li> </ul> <p>Syntactic and discursive structures:</p> <p>Verbs:</p> <ul style="list-style-type: none"> <li>• Tense review: present simple/present continuous; past simple/past continuous; will, be going to; present simple and continuous with future meaning; used to; present perfect simple; past perfect simple</li> <li>• Aspect: progressive (was writing), perfective (have written)</li> </ul>

- Modality: Ability (can, be able to, could); possibility (could, may, might); prediction (will), positive deduction (must); negative deduction (can't); obligation (must, have to); no obligation/no necessity (needn't, don't need to, don't have to); prohibition (mustn't, can't); advice (should); permission/request (can, could, may)
  - Voice: Passive (present, past and future); passive questions
  - Verbs + preposition (e.g. fall in love with, dream about, think of, get married to)
  - Time relations: Time when (at, on, in); duration (from ... to, for, since); prep. + noun (e.g. at/after/until/before midnight)
  - Support, opposition (for, against)
- Vocabulary:
- Vocabulary of common use; use of vocabulary worked in previous lectures.
- Use of specific signs and conventions:
- Use of digital editors and dictionaries to solve ortho-typographic doubts.

Lesson objectives	Activity description	Time	Interaction pattern	Key Competences
1.To create a draft of the plot.	<p>The teacher hands in the Comic Plot Outline (Appendix 4, Lesson 5) for the draft. Cooperative groups will fill this in using the Round Table technique used in other sessions: each member of the group will be in charge of writing down the whole groups' ideas in each of the sections; whereas the fourth member (the speaker, chosen by the group and not necessarily the same one as in previous sessions) tracks the time and speaks to the teacher with the main ideas when she approaches.</p> <p>TEACHER TALK:            "Remember for example that in <i>MAUS</i> the author makes use of animals to represent humans. You can do the same by using different animals or objects".            "As in <i>MAUS</i>, you can use different pictures to show different things, such as black and white filters, or more colourful filters to depict happiness".</p> <p>The teacher walks around the cooperative groups and helps students and clarifies doubts/she provides <i>in situ</i> feedback and allows students keep the template as a model to follow when they begin creating the plot.</p>	20'	<b>Student-Student</b> Round Table technique <b>Teacher-student</b> <b>Student-teacher</b>	CCL-CMCT-CD-CAA-CSC-CIEE-CCEC

2.To organize the responsibilities in each cooperative group.	Students will be given a Project Organizer (Appendix 14). Students are required to list the different sorts of responsibilities in order to fulfil the comic and to name each member of the group in one of the tasks. The teacher walks around and supervises the groups. She collects the Project Organizer to review who will oversee what.	10'		
<b>2.To start creating the comic</b>	Each student will start developing their tasks according to the planner they handed in. Students will make use of the ICTs in order to develop the different responsibilities to fulfil the project.	20'		

<b>Materials and resources</b>	<ul style="list-style-type: none"> <li>• Comic Plot Outline (Appendix 4, Lesson 5)</li> <li>• Project Organizer (Appendix 4, Lesson 5)</li> <li>• Online sources: Google Drive, Browsers, Pixton, Paint, Google Photos, Online Dictionaries (Cambridge/Wordreference/Linguee).</li> </ul>
<b>Homework</b>	None
<b>Scaffolding/attention to diversity</b>	<ul style="list-style-type: none"> <li>• Teacher talk will spark students' inspiration, by providing ideas related to <i>MAUS</i>.</li> <li>• In order to guide students with the different responsibilities to be carried out for the project, the teacher provides a list of different things that need to be done (write the script, choose images and so on). After, students will have the choice to pick how they are going to carry out each responsibility and which member will oversee each of the tasks.</li> </ul>

### **LESSON 6: Teamwork creation**

<b>Learning Objectives</b>	At the end of the lesson, students should... <ul style="list-style-type: none"> <li>• Formulate different sentences to be included in a conversation bubble.</li> <li>• Investigate about the topic of the story they want to write about.</li> <li>• Design a story sequence by means of comic strips.</li> <li>• Create different comic strips that contribute to the meaning of their story.</li> </ul>
<b>Success Criteria</b>	At the end of the lesson, students can <ul style="list-style-type: none"> <li>• Design a comic about a story on social minorities in danger of discrimination.</li> </ul>

<b>Skills</b>	<p><b>Students can...</b></p> <ul style="list-style-type: none"> <li>• Exchange information with the teacher and the classmates. [Listening &amp; Speaking]</li> <li>• Read instructions and information via different online sources. [Reading]</li> <li>• Create different written content for their own comics. [Writing]</li> </ul>
<b>Contents</b>	<p>Skills and strategies for written production</p> <ul style="list-style-type: none"> <li>• Creation of creative short texts on topical issues (different sentences of a conversation).</li> <li>• Planification: to activate and coordinate the general and communicative competencies with the aim of fulfilling the task efficiently (review what they know about the topic, brainstorming, organizing paragraphs, planning the tasks, revise the draft, etc).</li> </ul> <p>Performance:</p> <ul style="list-style-type: none"> <li>• To take advantage of previous knowledge worked in class.</li> <li>• To write texts with clarity, adjusting to the model (the graphic novel).</li> <li>• Interest to look after the presentation and appearance of the written text.</li> <li>• To reflect and to apply strategies of auto-correction and auto-assessment in order to improve the oral expression; acknowledge the error as a part of the learning process.</li> </ul> <p>Sociocultural and sociolinguistic aspects:</p> <ul style="list-style-type: none"> <li>• To value cultures, attitudes and beliefs; to develop critical attitude towards pre-establishments and stereotypes; to respect other ways of thinking.</li> </ul> <p>Syntactic and discursive structures:</p> <p>Verbs:</p> <ul style="list-style-type: none"> <li>• Tense review: present simple/present continuous; past simple/past continuous; will, be going to; present simple and continuous with future meaning; used to; present perfect simple; past perfect simple</li> <li>• Aspect: progressive (was writing), perfective (have written)</li> <li>• Modality: Ability (can, be able to, could); possibility (could, may, might); prediction (will), positive deduction (must); negative deduction (can't); obligation (must, have to); no obligation/no necessity (needn't, don't need to, don't have to); prohibition (mustn't, can't); advice (should); permission/request (can, could, may)</li> <li>• Voice: Passive (present, past and future); passive questions</li> <li>• Verbs + preposition (e.g. fall in love with, dream about, think of, get married to)</li> <li>• Time relations: Time when (at, on, in); duration (from ... to, for, since); prep. + noun (e.g. at/after/until/before midnight)</li> <li>• Support, opposition (for, against)</li> </ul> <p>Vocabulary:</p> <ul style="list-style-type: none"> <li>• Vocabulary of common use; use of vocabulary worked in previous lectures.</li> </ul> <p>Use of punctual signs and conventions:</p> <ul style="list-style-type: none"> <li>• Use of digital editors and dictionaries to solve ortho-typographic doubts.</li> </ul>

Lesson objectives	Activity description	Time	Interaction pattern	Key Competences
To create the comic.	<p>- A whole session will be addressed for students to enjoy the creative process.</p> <p>- The role of the teacher will be to supervise students' work and to help them whenever they need so. Here students will be considered as the 'professionals' who do their job whereas the teachers' role will be that of the facilitator of knowledge.</p> <p>*TEACHER TALK:  "Today you will have the whole session to create your projects. Remember who is in charge of doing what and use your computers to do your task within the team. Remember that everyone is responsible of something, but you can help each other in case you are free or have some cool idea that can positively contribute to the comic, I will be here walking around and supervising your progress. At the end of the lesson you will have to send me the comic finished and we will print it for tomorrow's exposition".</p>	50'	<b>Student-Student</b> <b>Student-Teacher</b>	CCL-CMCT-CD-CAA-CSC-CIEE-CCEC

<b>Materials and resources</b>	<ul style="list-style-type: none"> <li>• Online sources: Google Drive, Browsers, Pixton (Appendix 4, Lesson 6), Paint, Google Photos, Online Dictionaries (Cambridge/Wordreference/Linguee).</li> <li>• Comic draft: comic plot outline from the previous lesson.</li> </ul>
<b>Homework</b>	<b>None</b>
<b>Scaffolding/attention to diversity</b>	By providing a whole session for students to be "free" to create will make them feel autonomous and the only responsible for their project. The teacher here plays an important role as she will be guiding them in case of doubts or need for ideas. Interaction would be free, it is usual that students may use the L1, especially when the teacher puts herself aside. However, the teacher will use silent or reactive feedback in case she needs to correct students' language mistakes or needs to make emphasis on the use of English.

## **LESSON 7: Publishing our comics, exposition, and awards**

<b>Learning Objectives</b>	At the end of the lesson, students should... <ul style="list-style-type: none"> <li>Evaluate their job within their cooperative teams.</li> <li>Evaluate their peers' job within their cooperative teams.</li> <li>Formulate questions to other teams regarding their comics.</li> <li>Critique others' comics in a positive way.</li> </ul>
<b>Success Criteria</b>	At the end of the lesson, students can <ul style="list-style-type: none"> <li>Present their comics in front of the class.</li> <li>Use talking chips to make questions/give opinion about other teams' comics.</li> <li>Complete the Google Forms questionnaire.</li> </ul>
<b>Skills</b>	Students can... <ul style="list-style-type: none"> <li>Present their comics in front of the class and answer to different questions formulated by their classmates. [Listening &amp; Speaking]</li> <li>Complete the Google Forms questionnaire. [Reading &amp; Writing]</li> </ul>
<b>Contents</b>	Skills and strategies for oral production: <ul style="list-style-type: none"> <li>Description and opinion about experiences and diverse contents: social discrimination.</li> <li>Spontaneous participation in communicative situations within the classroom: use of conventional language forms (make questions, ask for clarifications).</li> </ul> Performance <ul style="list-style-type: none"> <li>To draw upon previous knowledge: extract ideas taken from previous tasks and the graphic novel.</li> <li>To reflect and to apply strategies of auto-correction and auto-assessment in order to improve the oral expression; acknowledge the error as a part of the learning process.</li> <li>To compensate linguistic lacks through linguistic processes such as chunks or talking chips for a semi-fluent communication.</li> </ul>

<b>Lesson name:</b>	Publishing & Reflection: Presenting the Exposition and Reflecting on the project			
<b>Lesson objectives</b>	<b>Activity description</b>	<b>Time</b>	<b>Interaction pattern</b>	<b>Key Competences</b>
1.To present the comics.	The speaker chosen for each team will present the comic briefly.	15'	Student-Student	CCL-CMCT-CD-CAA-CSC-CIEE-CCEC
2.To expose their works.	Each team presents their comics that will be put all throughout the classroom, whereas the rest of the class would have the chance to make questions regarding the comics. There will be talking chips for extra participation.	25'	Student-Student	

3. To reflect on the project.	<p>The teacher will make a brief comment on their work alongside the sessions and provide them with the link to do the Google Forms (Appendix 4, Lesson 7)</p> <p>This questionnaire will contain different questions regarding students' opinion about the project, the topic and their role within their teams. Also, they will be asked to choose two of the comics done by other teams for the awards.</p> <p>After, the teacher will proclaim the awards/diplomas for the better short films.</p>	10'	Teacher-Student	
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<b>Materials and resources</b>	<ul style="list-style-type: none"> <li>• Students' printed comics</li> <li>• Talking chips (Appendix 4, Lesson 7)</li> <li>• Google Forms questionnaire (Appendix 4, Lesson 7)</li> </ul> <p><a href="https://docs.google.com/forms/d/e/1FAIpQLScjRzcltYEXZMOMJI8D0vtYQXLLvwmmPyG86SUWaUUzZWJ37A/viewform">https://docs.google.com/forms/d/e/1FAIpQLScjRzcltYEXZMOMJI8D0vtYQXLLvwmmPyG86SUWaUUzZWJ37A/viewform</a></p>
<b>Homework</b>	<b>None</b>
<b>Scaffolding/attention to diversity</b>	<ul style="list-style-type: none"> <li>• Talking chips is advisable to foster students' spoken interaction and participation.</li> <li>• The ranking will not affect their marks. There will be different ways to rank each of the groups (such as aesthetics, the language used, originality...) every student will have to choose 2 films to promote diversity and that at least, every short is chosen by some student (this increases the chances). This could show them that there are many criteria for assessment. And that language competence is not the only criterion for success.</li> <li>• The evaluation will allow the students to reflect on their works and attitudes alongside the learning unit. In this way, this would be a good starting point for the teacher to be aware of the features students liked or disliked for further improvements in following learning projects. What is more, this way students will see themselves involved in the assessment at the same time they reflect on their peers and their own work during the process of the project. Also, this questionnaire will serve for the teacher to see if there are things to improve for future projects.</li> </ul>

## Appendix 4. Materials

### SEATING ARRANGEMENT: Jigsaw technique (Kagan)

#### BLACKBOARD AND PROJECTOR AREA

#### TEACHER'S DESK

##### Group 1

High achiever	Medium achiever
Medium achiever	Slow achiever

##### Group 2

High achiever	Medium achiever
Medium achiever	Slow achiever

##### Group 3

High achiever	Medium achiever
Medium achiever	Slow achiever

##### Group 4

High Achiever	Medium Achiever
Medium achiever	Slow Achiever

##### Group 5

High achiever	Medium achiever
Medium achiever	Slow achiever

##### Group 6

Slow achiever	
High achiever	Medium achiever
Medium achiever	Slow achiever



## **LESSON 1: Flashcards & Definitions on the Holocaust**

*\*Definitions are meant to be cut and randomly distributed among the shoulder partners in class.*

### **THE JEWS**



*Members of the people and cultural community whose traditional religion is Judaism and who originated from the Hebrew people of Israel. These were the most affected victims in the World War II; a total of 6 million Jews were killed during the war.*

### **ANTISEMITISM**



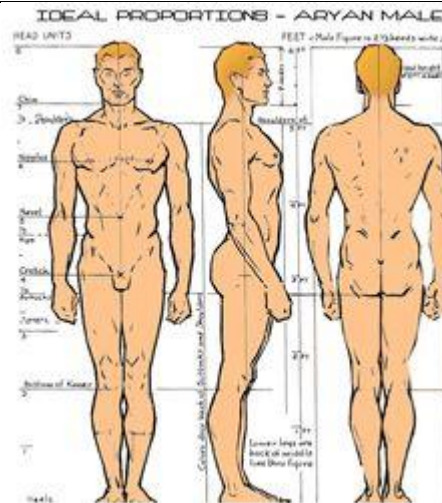
*Prejudice towards, or discrimination against, Jews. Antisemitism was not new to Nazi Germany or Europe; feelings of hatred and distrust of Jews had existed there for centuries. However, it was just before the World War II where the massive hate towards the Jews began, through fake news and propaganda about them.*

## NAZI



*The abbreviation for Hitler's political party, the National Socialist German Workers' Party. The party was a right-wing, nationalistic, and antisemitic political party.*

## ARYAN



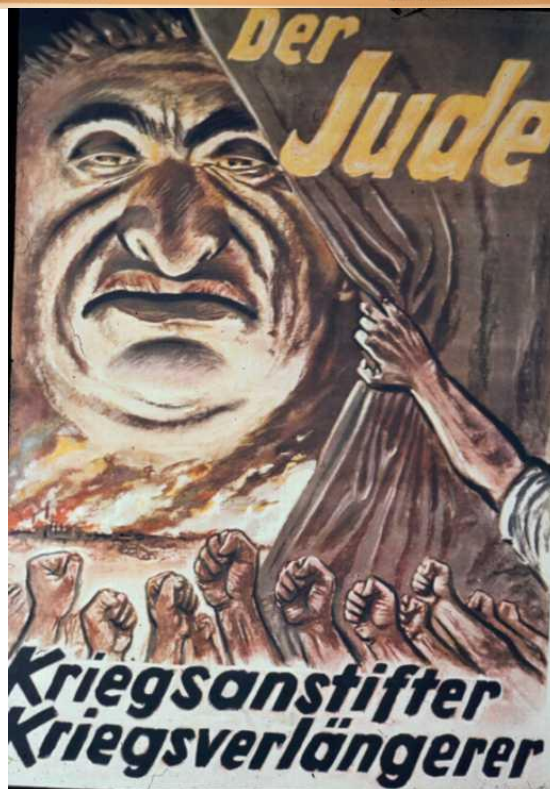
*"Aryan" was used originally to identify peoples speaking the languages of Europe and India. The Nazis changed it to mean "superior race," described as white, tall, athletic, with blond hair and blue eyes.*

*"UNDESIRABLE" PEOPLE*



*The term used by the Nazis to refer to everyone they do not accept in their society: these are the Romes, the Jews, the Pole, the incurably sick, the political and religious opponents, the Soviets, the Gypsies and the gay people. According to the Nazis the Aryan Race was superior to other races in the world and they wanted to eliminate everyone they thought "undesirable" from their point of view. Also referred by the Nazis as "unworthy of life", which means that these people do not deserve to live and should die.*

FAKE NEWS



False or partly-false information used by a government or political party to manipulate the opinions of the population. The Nazi propaganda often portrayed the Jews as evil people or demons.

### **GETTHOS**



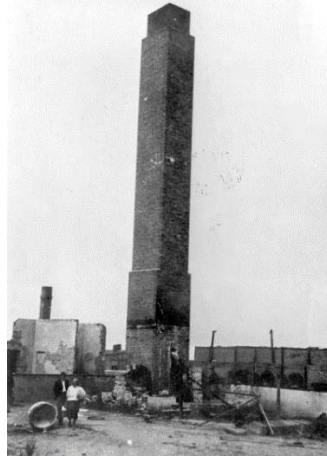
A neighbourhood closed off by walls made of wood and barbed wire. Entire families were imprisoned in here, including young children and old people. They were extremely crowded and unsanitary. Lack of food, clothing, medicine, and other supplies, severe winter weather, and the absence of adequate municipal services led to repeated outbreaks of epidemics and to very high mortality rates.

### **CRYSTAL NATCH**



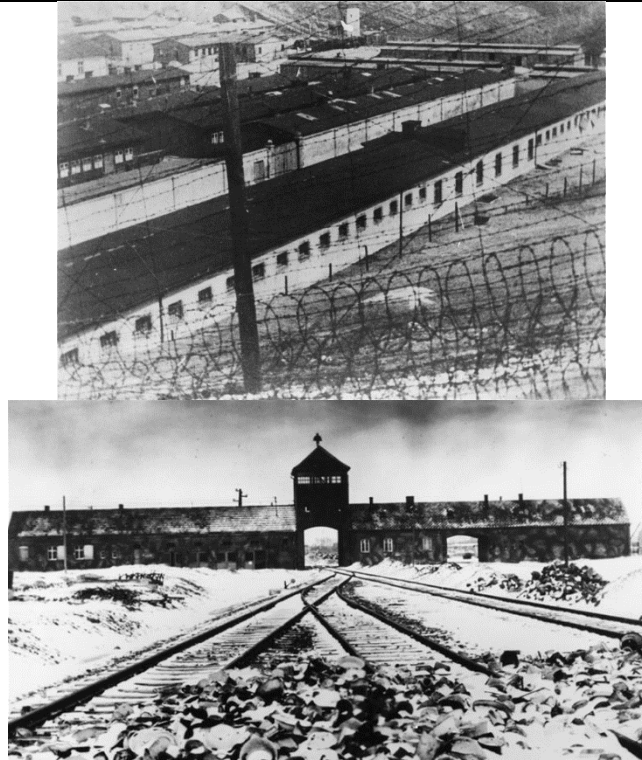
The name Kristallnacht ("Crystal Night") comes from the shards of broken glass that littered the streets after the windows of Jewish-owned stores, buildings and synagogues were smashed, and the

## EXTERMINATION CAMPS/DEATH CAMPS



These were concentration camps created for the only purpose of killing people. Victims were murdered in assembly-line or in gas chambers, and their bodies burned in open fields or crematoria, or buried in mass graves.

### **CONCENTRATION CAMPS**



Auschwitz

Nazi system for imprisoning those consider “undesirable people” or “enemies of the estate”. Many different groups and individuals were imprisoned in concentration camps: religious and political opponents, homosexuals, Gypsies, Poles and Jews. The most well-known camp is Auschwitz, which is the largest Nazi concentration camp, located in Poland. Established in 1940, it became a huge camp complex that included a killing centre and slave labour camps.

### **MASS GENOCIDE/MURDER/EXECUTIONS**



The systematic murder and elimination of a racial, religious, cultural, or political group of people. In genocide people are persecuted and murdered because of they belong to a specific group considered as “enemy” or “undesirable”. Although the Holocaust is the most popular case of genocide, this has also occurred in Cambodia (Asia), Bosnia (Eastern Europe), Rwanda (Africa), and now in Darfur (in Sudan, Africa).

## DEHUMANIZATION



The intention to change how a person or group of people are seen in the society. Dehumanization humiliates that person or that group to objects or animals in a negative way, making society believe they are no longer human and worthy of human rights or dignity. This was done by identifying people by numbers in place of their names, or as animals like “pigs” or “rats”.



## DISCRIMINATION



An action that stems from prejudicial thinking that denies justice and fair treatment in employment, education, housing, or legal and civil rights.









**LESSON 1: Talking Donuts for the pre-reading debate**



**Talking donuts: Opinions and reasons**



Cut the donuts and use them to speak in class! The more donuts you spend, the more points you will score at the end of the activity.

<p><b>MY OPINION</b> IS...</p>  <p>1 point</p>	<p><b>I THINK</b> THAT...</p>  <p>1 point</p>	<p><b>MY OPINION</b> IS ..... <b>BECAUSE</b>.....</p>  <p>2 points</p>	<p><b>I THINK THAT</b>.... <b>MY REASON</b> IS....</p>  <p>2 points</p>
<p><b>I BELIEVE</b>...</p>  <p>1 point</p>	<p><b>IN MY VIEW</b>...</p>  <p>1 point</p>	<p><b>I THINK</b> ..... <b>DO YOU AGREE?</b></p>  <p>2 points</p>	<p><b>I DON'T AGREE WITH THAT</b>... <b>I BELIEVE THAT</b>...</p>  <p>2 points</p>

## HOMEWORK: Story-Map Power Point Portfolio

Link to the whole PWP:

[https://unizares-my.sharepoint.com/:b:/g/personal/803790\\_unizar\\_es/EUYCjqf5PXJLs4UFqOknIIYBbowsB59HHgqLFo201LIMnA?e=cMZeci](https://unizares-my.sharepoint.com/:b:/g/personal/803790_unizar_es/EUYCjqf5PXJLs4UFqOknIIYBbowsB59HHgqLFo201LIMnA?e=cMZeci)

# my STORY-MAP

*MAUS: A Survivor's Tale*  
a graphic novel written by  
Art Spiegelman

## INSTRUCTIONS

Hi guys! While you read the graphic novel I expect you to do the following:

1. Make a copy of this template and share it with my teacher account [803790@unizar.es](mailto:803790@unizar.es)
2. Fill in the next **conversation bubbles** with the ideas you have taken from *MAUS*.
3. I will add you comments on your slides.
4. Useful dictionaries for you to write properly:
  - a. [WordReference](#) / [Linguee](#) / [Cambridge](#)
5. Enjoy reading *MAUS* ! It's a masterpiece!

## Personal information

WRITE YOUR NAME AND SURNAME IN THIS COMIC **PANEL**:



## INSERT TITLE CHAPTER 1

CHARACTERS. List the names of the characters that appear in this chapter:

1. Artie (example)
- 2.
- 3.
- 4.

\* add as many numbers as you need

SETTING. list the places that appear in this chapter:

1. Vladek's house (example)
- 2.
- 3.
- 4.

\* Add as many numbers as you need

TOPICS. What topics can you find in this chapter? Name at least 2 topics

1. Vladek's strong attitude towards the Nazis (example)
2. Nazis' anger against the Jews

## INSERT TITLE CHAPTER 1

Do you like the chapter? Choose yes or no.

Yes / No

Why? Explain in one sentence.

- (Yes) I like it because...
- (No) I don't like it because...

## IMPORTANT EVENTS

Write 3 important things that happen in the chapter, in your opinions:

1. Artie wants to write a comic about Vladek's life in Poland. (example)

## INSERT TITLE CHAPTER 2

CHARACTERS. List the names of the characters that appear in this chapter:

1. Artie (example)
- 2.
- 3.
- 4.

\* add as many numbers as you need

SETTING. list the places that appear in this chapter:

1. Vladek's house (example)
- 2.
- 3.
- 4.

\* Add as many numbers as you need

TOPICS. What topics can you find in this chapter? Name at least 2 topics

1. Vladek's strong attitude towards the Nazis (example)
2. Nazis' anger against the Jews

## **LESSON 2: Cooperative Roles Flashcards**



**SPEAKER AND TIME TRACKER**

*You have to control the time to fill in the chart. After, you will explain to the class what your team has decided to write in each part.*



**STRIP SELECTOR**

*With the help of your team, you have to select a specific part of the comic that you think is important and interesting. After, you have to write why it is important.*



**CHARACTER CONNECTOR**

*You are in charge of describing the characters. Remember to use adjectives that describe the personalities of each character.*

genially



**SUMMARIZER**

*You have to write a short explanation about MAUS with the help of your team members.*

## **LESSON 2: Story Chart**

Fill-in the following story-chart in cooperative teams. Remember: you have to write the thoughts of your classmate who sits on your left, in the section that corresponds to *your role*. Speaker & Time-Keeper: Please! Make sure of the timing! Each member has 5 minutes to write his/her part!

Title:
Author:
Summary:  <i>MAUS</i> tells the story of _____ who lived in _____. Vladek tells Artie about his life in _____ where he experienced _____.
(Write three more sentences of your choice to summarize the novel). _____ _____ _____
Characters: write a sentence describing the main characters of the story.  You can describe the characters with many adjectives like: <i>brave, simple, evil, clever, coward, friendly, funny, generous, hard-working, honest, kind, mean, nice, nervous, polite, quiet, rude, selfish, serious, smart, stupid, unlucky, wise.</i>
For example: 1. Vladek is a brave character because...
Strip selection: the group chooses a part in the comic and the strip selector writes down the ideas on the page. <ul style="list-style-type: none"><li>• Pages: The strips we choose are in pages _____</li><li>• What happens in the strips? Briefly describe what is happening.</li></ul>
There is/there are... _____.
We can see in the strips that... _____.

The characters are doing/talking/chatting/playing/fighting, etc. \_\_\_\_\_ because they \_\_\_\_\_.

(Add one more sentence of your choice to describe the strips)

Why do you think these strips are important in the novel?

*We think the strips show/express...*

*In our opinion these strips are interesting/breathtaking/moving/sad/dark/tough because...*

**LESSON 2: Comic Exposition Advertisement (Presentation of the Challenge)**



AT THE END OF THIS UNIT YOU

# WRITE YOUR STORY

*Comic exposition about discrimination & empathy*

AWARD TO BEST LANGUAGE  
AWARD TO THE MOST ORIGINAL STORY  
AWARD TO THE BEST COMIC DESIGN

**LESSON 3: Vignettes from MAUS**

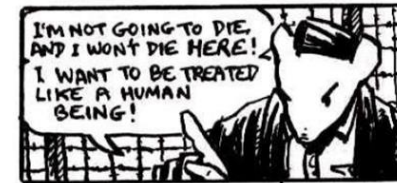
PICTURE 1



PICTURE 2



PICTURE 3



PICTURE 4



PICTURE 5:





**LESSON 3: Collective Visible Thinking Chart**

Use pens with different colours. Each member must comment 1 picture.

I SEE 👁️... Describe the picture	I THINK 💬 ... What do you think is going on?	I WONDER 🗨️... What does it make you wonder?
1.		
2.		
3.		
4.		
5.		

### **LESSON 3: Mentimeter Online Forum**

Link to the site: <https://www.menti.com/7jb93nqdbj>

QR Code:



Can you think of other cases of discrimination & abusive treatment? Which one? Write one or two sentences .

Short answers are recommended. You have 250 characters left.

250

You can submit multiple answers

Submit

Powered by Mentimeter [Terms](#)

Go to [www.menti.com](http://www.menti.com) and use the code 82 28 28

**Can you think of other cases of discrimination & abusive treatment? Which one? Write one or two sentences .**

 Mentimeter

Some men think women are always bad at playing football because men think women are bad at sports. But women can be excellent football players too.

1  


Go to [www.menti.com](http://www.menti.com) and use the code 82 28 28

**Can you think of other cases of discrimination & abusive treatment? Which one? Write one or two sentences .**

 Mentimeter

Some men think women are always bad at playing football because men think women are bad at sports. But women can be excellent football players too.

I don't like when people insult me because I am black, I was born in Spain and my parents are from Senegal and I always say I am Spanish and not black!

2  


Go to [www.menti.com](https://www.menti.com) and use the code 82 28 28

## Can you think of other cases of discrimination & abusive treatment? Which one? Write one or two sentences .

 Mentimeter

Some men think women are always bad at playing football because men think women are bad at sports. But women can be excellent football players too.

I don't like when people insult me because I am black, I was born in Spain and I my parents are from Senegal and I always say I am Spanish and not black!

One day my friend says that he is gay in the group friends and one friend tells him he is a maricon. He cried and me and other two friends went to other place.

3  


**LESSON 4: Writing Task**

“If you could intervene in any of these situations, what would you do?”

If I could intervene in a \_\_\_\_\_ situation I would \_\_\_\_\_ because \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_









\_\_\_\_\_

**LESSON 4: Speaking Activity Cheat Sheet with Chunks**

Let's see ...	Hmm...	I think...	If you ask me...
I really think...	I feel really strongly about this.	Actually...	I feel that...
Aha ...	Exactly!	Well ...	Just...

**LESSON 4: Keys to Think**




**KEYS TO THINK**

<p> <b>What if...</b> What if you were considered different from the rest?</p>	<p> <b>Reverse</b> Name 5 situations you think there is discrimination</p>	<p> <b>Disadvantages</b> Name 5 things people would do to discriminate you if you were different</p>	<p> <b>Advantages</b> Name 5 things you think people would do to make you feel integrated</p>
<p> <b>Argue</b> "We should all be treated equally". Argue this idea.</p>	<p> <b>Predict</b> Do you think everyone in the world knows what discrimination is?</p>	<p> <b>Solution</b> Choose 1 situation you think there is discrimination. What would you do to solve this?</p>	<p> <b>Ridiculous</b> "The Jews are undoubtedly a race, but they are not human" Adolf Hitler. Argue this idea.</p>

**LESSON 5: Comic Plot Outline**

**Comic title**

*Write the story for your comic here*

<div style="border: 1px solid #ccc; border-radius: 50%; width: 60px; height: 60px; margin: 0 auto; display: flex; align-items: center; justify-content: center;"> <p>Beginning</p> </div> <div style="text-align: center; margin-top: 5px;">  </div> <div style="border: 1px solid #ccc; width: 100%; height: 100%; margin-top: 10px;"></div>	<div style="border: 1px solid #ccc; border-radius: 50%; width: 60px; height: 60px; margin: 0 auto; display: flex; align-items: center; justify-content: center;"> <p>Middle events</p> </div> <div style="text-align: center; margin-top: 5px;">  </div> <div style="border: 1px solid #ccc; width: 100%; height: 100%; margin-top: 10px;"></div>	<div style="border: 1px solid #ccc; border-radius: 50%; width: 60px; height: 60px; margin: 0 auto; display: flex; align-items: center; justify-content: center;"> <p>End</p> </div> <div style="text-align: center; margin-top: 5px;">  </div> <div style="border: 1px solid #ccc; width: 100%; height: 100%; margin-top: 10px;"></div>
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## LESSON 5: Planning Sheet

Link to the document:

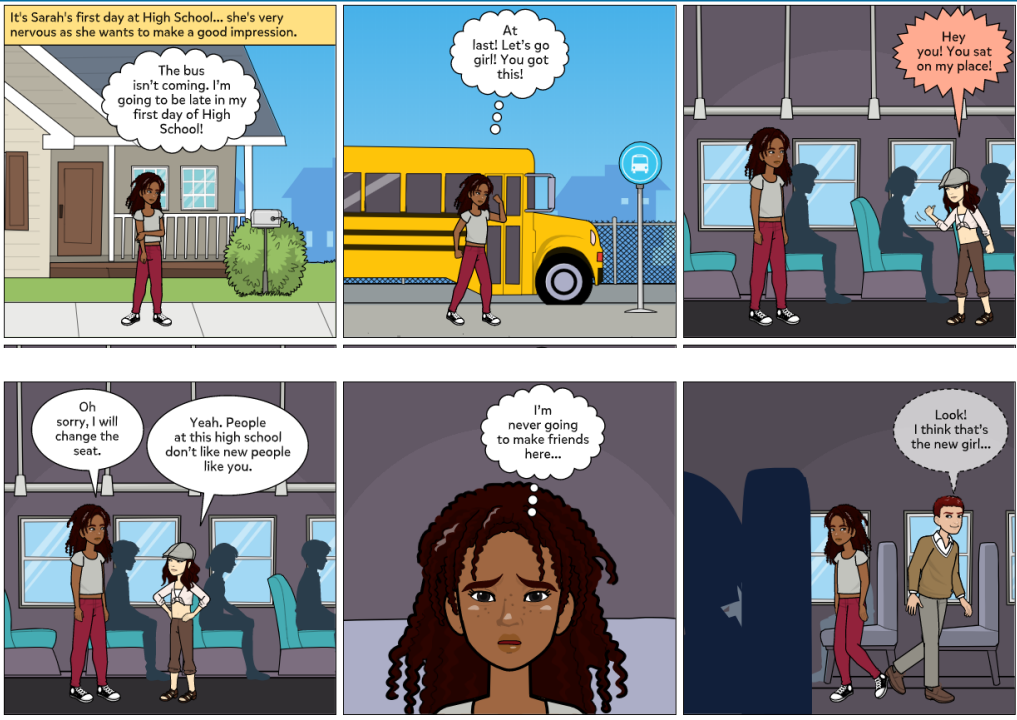
[https://unizares-my.sharepoint.com/:b/g/personal/803790\\_unizar\\_es/EciLi9SqabhAumSRqriSsiYBTonmpa9CkRLk1mBaMGdetA?e=ho0B75](https://unizares-my.sharepoint.com/:b/g/personal/803790_unizar_es/EciLi9SqabhAumSRqriSsiYBTonmpa9CkRLk1mBaMGdetA?e=ho0B75)

# PLANNING

ORGANIZE AND DIVIDE THE TASKS		
AIM: TO CREATE A COMIC		
LENGTH: 6-7 STRIPS		
TOPIC FOR YOUR COMIC:		
TASK	WHO? <small>Which member of the group will do what?</small>	HOW? <small>What do you have to do in order to complete the task?</small>
1. Write the conversation bubbles. 2. Choose the pictures/ draw the pictures. 3. Design the comic. 4. Present the comic in the exposition. 5. Other responsibilities.		





## LESSON 6: Pixton Example

The screenshot shows the Pixton comic creator interface. The title is "My first day at school" and it is marked as "LISTO". The interface includes a toolbar with options: FONDO, PERSONAJES, FOCO, PALABRAS, CARAS, and ACCIONES. A text input field contains the sentence: "It's Sarah's first day at High School... she's very nervous as she wants to make a good impression." Below the text is a keyboard and a character count of "quedan 227 caracteres". The comic strip shows a character standing in front of a house with a speech bubble that says: "The bus isn't coming. I'm going to be late in my first day of High School!".





## **LESSON 7: Talking Chips for debate**

CLARIFY WHAT YOU MEAN BY... 	CAN YOU PLEASE EXPLAIN ... 
I REALLY LIKED HOW... 	I HAVE A QUESTION REGARDING ... 

## **LESSON 7: Google Forms**

Link to the questionnaire: <https://forms.gle/K73JjGKu2mr3qRe46>

---

### How did you like the "Comic Experience"?

PLEASE! ANSWER THIS QUESTIONNAIRE BEFORE THE CLASS FINISHES.

\*Obligatorio

---

Name and surname \*

Tu respuesta

---

Your teams' name \*

Tu respuesta

In your opinion, what attitude did you take in your team? You can choose more than 1 answer.

- Open-minded: I listen to other people and respect their ideas.
- Reflective: I think about my own work and I am aware when I did right or wrong.
- Communicator: I can share my ideas with others and I can listen to other ideas.
- Thinker: I think carefully and show initiative. I make good decisions.
- Knowledgeable: I know about many things and I remember what I learn.
- Inquirer: I am curious and enjoy learning.
- Risk-taker: I have confidence to try new things.
- Caring: I care about people, and I like helping others.
- Principled: I tell the truth and I am fair.

From 1 to 5 can you grade the level of implication in the following aspects? \*

	1-Barely	2-Sometimes	3-Often	4-Most of the times	5-Always
Me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My peers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The teacher	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

From 1 to 5, how much did you learn from the following aspects? \*

	1-Nothing	2-Not at all	3-A bit	4-Quite a lot	5-A lot
The comic: MAUS	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Working in cooperative teams	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Giving opinion about social discrimination and empathy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Writing a comic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Using Pixton	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

What did you enjoy the most about the project? \*

Tu respuesta \_\_\_\_\_

What difficulties you had to face during this project? You can choose more than 1 answer. \*

- Misunderstanding with my peers.
- Some of the tasks were too difficult.
- I didn't like some activities.
- The teacher didn't give enough explanation.
- Otro: \_\_\_\_\_

What do you think should have been done better / in a different way?

Tu respuesta

RANK GROUP 1 \*

	1 point	2 points	3 points	4 points	5 points
Language used:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Originality of the story:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Comic design:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

RANK GROUP 2 \*

	1 point	2 points	3 points	4 points	5 points
Language used:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Originality of the story:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Comic design:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

RANK GROUP 3 \*

	1 point	2 points	3 points	4 points	5 points
Language used:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Originality of the story:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Comic design:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Appendix 5. Evaluation Rubrics

### **RUBRIC 1. STORY MAP**

#### **Story-map evaluation rubric (30%)**

4 – excellent, 3 – satisfactory, 2 – below average, 1 – unsatisfactory.

Aspects	Grade	Comments
1. Characters: Demonstrates knowledge about the characters that appear in the graphic novel.		
2. Settings: Demonstrates knowledge about the different settings that appear in the graphic novel.		
3. Relevant events: Can identify relevant events in the graphic novel by connecting the characters and the settings.		
4. Opinion: Can provide a critical opinion about the graphic novel.		
5. Language: <ul style="list-style-type: none"> <li data-bbox="237 1031 786 1123">• Makes use of vocabulary (holocaust) and grammar (past tenses) in context to talk about the plot.</li> <li data-bbox="237 1163 801 1256">• Makes use of vocabulary (holocaust, comic terminology, opinion linkers) and grammar (present tenses) to express opinion.</li> </ul>		

**RUBRIC 2. Participation Checklist**

Student's name: \_\_\_\_\_ Group: \_\_\_\_\_

*Participation: 4 – excellent, 3- satisfactory, 2 – Below average, 1 – unsatisfactory*

*\*Cooperative tasks will be graded as a group, unless there is some evidence that proves some member's lack of participation or sense of initiative. This can be proved as students are required to write with different pens in the same sheet of paper to ensure their participation.*

<b>Lesson</b>	<b>Activity</b>	<b>✓ / X</b>	<b>Participation (1-4)</b>	<b>Comments</b>
2	Cooperative: Story Chart			
3	Cooperative: Thinking Chart			
4	Individual: Writing Task “ <i>How would you act if...</i> ”			
4	Pairs: Conversation Task “ <i>How would you act if...</i> ”			
5	Cooperative: Plot Outline			
7	Individual Talking Chips: Ask questions / comment other groups' work			

**RUBRIC 3. The final project: Comic**

**Final task evaluation rubric: Comic (40%)**

Group:

Members:

	<b>Below Standard 1</b>	<b>Approaching Standard 2</b>	<b>Meeting Standard 3</b>	<b>Exceeding Standard 4</b>
<b>Introduction - presentation of the comic</b>	Does not introduce the topic in any way.	Does not introduce the topic accurately. Explanations are very vague.	Introduces the topic but does not make very clear what kind of story they are going to present.	Introduces the topic in a clear and accurate way, explaining what exactly the comic is going to talk about.
<b>Organization/ Structure</b>	Comic is not structured nor connected through the strips. There is not a sequence in the story to be followed.	Comic is vaguely connected. Many ideas are repeated alongside the strips.	Comic is connected and coherent, strips are interdependent, and the plot can be followed.	Comic is well organised and coherent; the plot can be easily followed and there is an effective use of strip divisions and vocabulary that connote transition in the story.
<b>Content</b>	Content is totally irrelevant. Target reader is not informed.	Irrelevances and misinterpretation of task may be present. Target reader is minimally informed.	Minor irrelevancies mostly focused on the main topic. The target reader is overall informed.	All content is relevant to the topic. The target reader is fully informed about the story.
<b>Language used</b>	Uses basic vocabulary. Uses grammatical forms with mistakes. Errors may impede meaning.	Uses basic vocabulary reasonably appropriately. Uses simple grammatical forms with some degree of control. Errors may impede meaning at times.	Uses everyday vocabulary generally appropriately, while occasionally overusing certain lexis. Uses simple grammatical forms with a good degree of control.	Uses a range of simple and some complex grammatical forms with a good degree of control. Errors do not impede communication.
<b>Presentation/aesthetics</b>	Does not take care of the aesthetic presentation. Basic images and plain aesthetic purpose.	Appealing design still images lack an aesthetic purpose.	The comic shows there has been an overall effort to create something aesthetically pleasant.	The comic is aesthetically creative and original. It shows there has been an effort to create something aesthetically pleasant.

