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***WITH PAST EYES IN THE FUTURE: AN INNOVATIVE APPROACH  
TO THREE JANE AUSTEN'S WORKS IN THE EFL  
CLASSROOM***

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## **ABSTRACT**

This paper explores the application of literature as the vehicle for culture and language transmission. In order to explore this, three Jane Austen novels have been chosen due to her extraordinary culture representation. As a result, a number of methodologies have been explored as innovative proposals. Later, the application of literature and, most concretely, Jane Austen in the EFL classroom has been explored and justified. Then, the Spanish education regulatory laws have been observed. Considering this, a lesson plan based on literature and the innovative methodologies explored has been designed. This lesson plan includes a set of activities that foster students' personal reflection and critical thinking. Besides, the lesson plan aims to represent the ideas presented and defended throughout this paper. Therefore, the application of literature and innovative methodologies as teaching method for language and culture has been represented in the lesson plan created.

**KEY WORDS:** EFL classroom, literature, innovation, Jane Austen, language and culture, Project- Based Learning (PBL)

## **RESUMEN**

Este trabajo explora la aplicación de la literatura como vehículo para la transmisión de la lengua y la cultura. Para explorar esta idea, se han seleccionado tres novelas de la autora Jane Austen debido a su extraordinaria representación cultural. Como resultado, se han evaluado una serie de metodologías como propuestas innovadoras. Por otro lado, se ha explorado y justificado la aplicación de la literatura y de la autora Jane Austen en las aulas de inglés como lengua extranjera. Más tarde, se han presentado las leyes reguladoras de la educación secundaria y Bachillerato en España. Una vez considerado todo esto, se ha diseñado una unidad didáctica basada en la literatura aplicando las metodologías innovadoras propuestas. La unidad didáctica incluye un conjunto de actividades que fomentan la reflexión personal y el desarrollo del pensamiento crítico de los alumnos. Además, la propia unidad didáctica sirve como representación de las ideas que se han defendido y presentado a lo largo del trabajo. Por lo tanto, la unidad didáctica que se incluye en este trabajo justifica la aplicación de la literatura y las metodologías innovadoras como método de enseñanza de lengua y cultura en las clases de lengua extranjera en los centros españoles de secundaria y Bachillerato.

**PALABRAS CLAVE:** clase de lengua extranjera, literatura, innovación, Jane Austen, lengua y cultura, Aprendizaje por proyectos

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## 1. Introduction

Language teaching has always been a cause for discussion. A number of approaches and methodologies have emerged throughout the years to fulfil English language requirements, but there is still a lot of research to do in this field. English teaching is normally focused on formal and linguistic aspects leaving culture completely out of the teaching and learning process. However, there are some vehicles that can serve as culture transmitters, and this is the case of literature. Therefore, literature has been applied in this paper as a methodology to convey both culture and language. Other innovative methodologies such as information and communication technologies (ICT) and gamification have been suggested to develop an innovative cultural project. Those methods have been included as a complement to language teaching through the communicative and the project-based approaches.

As the literary world is very wide, Jane Austen has been proposed as one of the major representants of the British culture. Her invaluable impact on literature and culture have been some reason to choose her as the source of authentic materials for the development of the lesson plan. Since her work is impossible to cover in some sessions, three chapters from three specific Austen's novels have been selected as they represent perfectly the issues that will be discussed. Those novels are *Emma*, *Sense and Sensibility* and *Pride and Prejudice*. Finally, the lesson plan contains a final project that aims to evaluate students' progress and cultural awareness through Jane Austen's eyes. This project is called *With past eyes in the future* since it combines students' reflection on both past and present culture and it requires students' involvement in its development.

For all these reasons, this paper has collected the data enough to justify the design of a literary lesson plan focused on culture and language. First of all, the existing teaching approaches have been introduced. Later, literature, ICT and gamification have been proposed and analysed as possible innovative methodologies to foster students' motivation and implication in the teaching-learning process. Within those sections, the choice of Jane Austen as cultural representant and source of authenticity have been justified. Finally, the lesson plan *With past eyes in the future* has been explained and explored in detail to understand its purpose and possibilities in the EFL classroom.

## **2. Project justification**

Language is commonly taught in isolation in foreign language classrooms. The importance of some other disciplines and contexts is normally left outside, however, they constitute an overview of the use of language. In the last years, teachers have been working on changing the perspective of language teaching. It has moved from an isolated functional teaching to a communicative perspective where culture constitutes an important component and start taking an active part in the EFL classroom.

The connection between culture and language leads to consider the possible vehicles to approach them. Among those, literature has been found as a great possible vehicle to introduce students to English culture. Literature has been considered as vehicle of transmission for both language and culture. It is universally acknowledged that literature can provide students several cultural and language aspects. In fact, literary texts are a great source of cultural and authentic material since they illustrate the reality through the eyes of each author. Thus, it is important to use authentic and innovative material in the EFL classroom since our aim is to train language users. That is why literature can be used as the source of cultural and linguistic aspect since it provides not only real language but also culture scenarios. This is the reason why the project we are developing later takes literature as the main source to teach both language and culture.

Due to the important contributions of the novelist Jane Austen to the British and world culture, we have taken her as the basis of the culture teaching in the lesson plan carried out. Moreover, the lesson plan is combined with linguistic items that students will learn throughout the study of culture. Furthermore, as we defend that teaching and learning is continuously changing and evolving, the proposal includes some innovative points such as the use of ICT to both present and work the lessons and contents.

The methodology chosen to carry out the project is the Project – Based Learning (PBL) since, as it will be shown, it seems to be the best way to motivate students and encourage them to dive into the literature to learn the English culture and language. In a nutshell, the development of the project aims three main objectives:

- Communicative competence acquisition
- Being conscious of the cultural context surrounding language learning.
- Literature awareness as vehicle for learning both English culture and language.

### **3. Theoretical background**

#### **3.1. EFL teaching approaches**

The importance of languages through the years has led to the appearance of new teaching methods. Various approaches have emerged in the last years to find the best language teaching method according to learner's needs and teaching demands. There has been an evolution in the methods starting with the traditional approach and moving to the task and project-based learning. In the middle of those, the communicative approach emerged and became important around the 90s (Bowen, n.d). Following Richard and Rogers' words (1986, p.1):

Changes in language teaching methods throughout history have reflected recognition of changes in the kind of proficiency learners need, such as a move toward oral proficiency rather than reading comprehension as the goal of language study; they have also reflected changes in theories of the nature of language and of language learning. (Richards and Rodgers, 1986, p.1)

Even though the number of approaches is wide, this section deals with three methods to understand the evolution of language teaching. First of all, the traditional method will be explored, later, the communicative approach will be analysed and finally the project-based learning will be explored deeply.

##### ***3.1.1. Traditional approach***

This approach has received other names such as Classical Method or Grammar – Translation. First of all, it is important to mention that the traditional method is mainly focused on grammar teaching, and this is the element that receives more importance in the teaching – learning process. Since grammar is the main concern of this approach, so are correction and writing. Comprehension and expression skills are almost forgotten when teaching using this approach since the interest is on reading and writing properly. Due to the fact that this approach is focused on learning grammar and its rules, the use of the language in other contexts is not important at all and that is why the classes are carried out in the mother tongue of the students. This means that the target language is not use further than in the exercises or practices (Walia, 2012, p.26).

This approach has been considered limited in some points since it has no other interest rather than grammar and this fact reduces considerably the learning of other important aspects of the language. In the traditional approach, language is taught in isolation “by applying grammar rules and translating texts, word by word.” (Rubio de la Fuente, 2020). Therefore, “this method lacks attention to the communicative skills, what will be later found as the most important

element of current language learning” (Rubio de la Fuente, 2020). Thus, the main principle of the traditional method lies in teaching students to read in the target language providing them the grammar rules of the target language, the interaction is almost non-existent and spoken language and communication have no importance in the approach.

The criticism and the shortcomings of this method led to the appearance of some new ones. The growing need of communication and interaction in the language teaching-learning process opened the door to the communicative approach that moves away from everything that was considered essential and important in the traditional approach.

### ***3.1.2. Communicative approach***

In contrast to the traditional method, it emerged the communicative approach. This new method “emphasizes learning a language first and foremost for the purpose of communicating with others” (Duff, 2014). Grammar is not the focus anymore but the main principle of this approach is done on the communicative and meaningful aspects of the language. This approach emphasises the aspects that previous methods ignored. For instance, communication is reached through interaction between peers and oral production becomes essential, while grammar and reading take a second place. Flowerdew & Miller (2005, p.12) explained the basis of the communicative approach:

The communicative approach is based on the premise that what we do in the classroom should have some real-life communicative value. [...] The communicative approach brings the “implications” of communication to language teaching. These implications have to do with a wider perspective on language and on language learning. The communicative approach looks at what people do with language and how they respond to what they hear. (Flowerdew & Miller, 2005, p.12)

Therefore, it could be said that the approach appeared “to fulfil the students’ needs in a world that was increasingly looking at communication” (Rubio de la Fuente, 2020).

The communicative approach pays special attention to the social factor in a second language acquisition context where the communicative competence has much more importance than the linguistic one. This means that context and situations become the focus of the approach while than grammar and correctness are given less importance. Thus, the communicative approach does not consider the mistakes as failures but as attempts to learn and understand the use of language.

### ***3.1.3. Project – based learning***

As written in Railsback's (2002) *Project – based instruction*, there is a Chinese proverb that illustrates the aim of the project – based learning methodology. The proverb says “tell me and I forget. Show me and I remember. Involve me and I understand”. Based on this, motivating and engaging students is probably one of the hardest parts of teaching, but it is essential since it is the only way to reach meaningful learning. However, Project-based learning (PBL) has been proved to be an effective method to promote motivation and participation. Applying PBL means “moving away from rote learning and memorization to providing more challenging, complex work and encouraging cooperative learning” (Railsback, 2002, p.7).

One of the main characteristics of the project – based learning methodology is the use of authentic material since the projects have “real-world application beyond the classroom” (Railsback, 2002, p.9). Lessons and language teaching are not isolated anymore but the activities are integrated and completed with a purpose and they are student oriented. It is based on the constructivist theory that understands learning as “the result of mental construction”, what means that “children learn by constructing new ideas or concepts based on their current and previous knowledge” (Railsback, 2002, p.9). Besides, students are much more engage when applying this methodology since they take active part in their own learning process and this motivates and challenges them to participate.

Furthermore, PBL provides a wide learning possibilities in the EFL classroom. Among those possibilities, it allows to engage children coming from different cultural environments because they can relate the work in class with their own experiences (Railsback, 2002, p.11). For this reason, the project-based learning approach can be a potential possibility to teach culture in the EFL classroom. Presenting the culture integrating literary and linguistic projects during the lessons will allow the students to reach the aspects we want them to learn, and this is the purpose that will be proved later in this paper.

There is a wide range of benefits found from using project-based learning in the EFL classroom. Among all of them, there are an increase in students' motivation, collaborative and cooperative learning, problem – solving skills and in self – esteem and autonomous thinking. Besides, it allows students to establish a connection of what they learn with the real world (Railsback, 2002, pp.11-13).

The basis of this approach lies in the interest and research of the students. They show their interest for a topic, and they are guided by teachers to develop their questions (Bell, 2010, p.39).



According to Bell's words (2010, p.39), "the outcome of PBL is greater understanding of a topic, deeper learning, higher-level reading, and increased motivation to learn. PBL is a key strategy for creating independent thinkers and learners". In the PBL approach, students organize their own learning process and agree how to proceed; thus, PBL promotes the development of "learning responsibility, independence, and discipline" (Bell, 2010, p.40). As PBL aims to work collaboratively, each student take part in the teaching – learning process, that is, the teacher creates and provides them some contents and they work in the development and knowledge of those. Besides, the use of Information and Communication Technologies (ICT) has increased in PBL. While other methods ignored this tool, in PBL becomes an important part of the learning – teaching process. On the one hand, ICT allows students to carry out their research, on the other hand, it helps teachers present the contents innovatively (Bell, 2010, p.42).

Therefore, PBL gathers every important element to achieve meaningful learning in foreign language classes. As far as we are concerned, motivation is normally a problem when studying a second language, so the method used in EFL is essential to engage students (Méndez Santos, 2019). In fact, PBL seems to promote learning and motivation as it involves students in their own learning process at the time that allows teachers to introduce new contents that can motivate students. In short, PBL encourages students to learn and give the possibility to innovate in education.

### **3.2.Culture and literature teaching and learning in EFL classroom**

#### **3.2.1. *Why teaching culture?***

First of all, the meaningful essence of culture needs to be shaped. In order to understand its meaning, the National Centre for Cultural Competence provides the following definition of culture:

an "integrated pattern of human behaviour that includes thoughts, communications, languages, practices, beliefs, values, customs, courtesies, rituals, manners of interacting and roles, relationships and expected behaviours of a racial, ethnic, religious or social group; and the ability to transmit the above to succeeding generations (Peterson and Coltrane, 2003)

According to this definition, we can say that language is not just a transmission of the culture but a reflection of it. This leads us to the idea of culture and language are tied and they complement each other both inside and outside the classroom. As said by Peterson and Coltrane (2003), it is difficult for students to "master the language until they have also mastered the cultural contexts in which the language occurs". Teaching culture in foreign language classes is important since, as stated by Krasner (1999), seen in Peterson and Coltrane (2003), "linguistic

competence alone is not enough for learners of a language to be competent in that language”. In agreement with the previous statement, we rely on the idea of preparing language users. Thus, this fact leads us to consider the importance of the cultural elements to provide a context of the use of language, since students cannot communicate properly only acquiring the linguistic competence. It is on teachers to bring the culture into the foreign language classroom and promote favourable cultural environments for language and cultural learning in a context. The ideal method lies in integrating the linguistic forms with culture, encouraging students to research on culture to complete their education as language learners and users.

As seen in Holme (2003, p.21), Whorf (1956) stated that “language affected how a culture contextualized reality”. That is, culture is seen as a representation of the reality and this is nothing but the aim to be achieved in the EFL classroom. Holme (2003, p.18) states that culture can be classified in five different views: the communicative view, the classical curriculum view, the instrumental view, the deconstructionist view, and the competence view. The first three perspectives mentioned give little importance to the cultural component to “successful language learning”. The next two views understand language and culture as a unity, “with one being essential to the full understanding of the other” (Holme, 2003, p.18). Therefore, these two last perspectives rise the need to introduce culture in the classroom. Regarding this point, there are many possibilities to present the culture in the classroom, however, as stated by Peterson and Coltrane (2003), culture must be presented “in a way that does not place value or judgement on distinctions between the students’ native culture and the culture explored in the classroom”. Related to this point, teachers can create a neutral space in the classroom where students can explore the target culture and language at the time they reflect on their own (Peterson and Coltrane, 2003). This will be the idea of the project develop in this paper.

Furthermore, due to the increasing importance of the communicative language learning, the integration of culture in EFL classrooms has become essential (Scheu, 1996). Students must be aware of their own culture, what prepares them to understand the importance of knowing the culture of the language they are learning. Being aware of cultural aspects will help them understand and integrate the foreign ones. Regarding this fact, it is also important the attitude and view the students have towards the foreign language and culture learning. According to Scheu (1996, p.37), there are essential elements that must exist in the foreign language classroom to “succeed in acquiring a second language”. Those are “positive attitudes towards the target language, the speakers and culture of the target language, the teacher and the class and language study in general” (Scheu, 1996, p.37). To achieve the elements previously

mentioned, Scheu (1996, p.38) raises the idea of guiding the students during the language – culture acquisition process. The best way to get the students into the culture is to make them aware of their own and establish parallelisms with the foreign one so that they can be competent in both cultures and languages, and they find the purpose on learning these aspects.

The foreign language class constitutes a space where culture and language are integrated. The importance and role of culture in foreign language classes is well conveyed in Thanasoulas' words (2001):

Culture and communication are inseparable because culture not only dictates who talks to whom, about what, and how the communication proceeds, it also helps to determine how people encode messages, the meanings they have for messages, and the conditions and circumstances under which various messages may or may not be sent, noticed, or interpreted... Culture...is the foundation of communication. (Thanasoulas, 2001, p.8)

Apart of understanding culture as the basis of communication, culture is seen, in Duranti's words (1997, p.24), as quoted in Thanasoulas (2001, p.8), as "something learnt, transmitted, passed down from one generation to the next". This statement leads to the fact that there must be a vehicle for the transmission of the culture. Even though culture can be shared in so many ways, literature have been found as the most complete means to illustrate the cultural aspects we want our students to learn. Literature is the discipline that allows students to identify cultural aspects of a language, as said by Gholson and Stumpf (2005, p.80), "it is through this identification of folk elements present in English literature and the identification of these same elements in the reader's culture that the discussion of folklore, as well as its inter- and intracultural roles occur". The main objective of teaching culture in the EFL classrooms is raising the intercultural competence at the time students develop their communicative competence. Literature seems to be an appropriate vehicle to reach those teaching aims. In the following section, the role of literature as culture and language vehicle of transmission will be explored.

### ***3.2.2. Literature as vehicle of culture and language teaching***

As stated in previous stages, culture and language are interconnected so a means must be found to introduce both in the classroom. Literature has been proved to be one of the best vehicles of culture and language transmission. As seen in Mafela (2012, p.189), following Roberts' (2010) definition of literature, it is a discipline that gathers stories, "express ideas and analyse and advocate ideas." In a nutshell, literature is a window that opens readers' minds to the world and aims to "link readers to the broader cultural world of the society in which they

live” (Mafela, 2012, p.189). When using literature in English teaching classrooms, the main idea is to provide the students with the social and cultural environments they will find.

Martin and Doka (2000, p.114, quoted in Mafela, 2014, p.189) give the following interpretation of culture:

Culture is best defined as a way of life. It encompasses both material and nonmaterial aspects of life. Material aspects of culture refer to all the visible artifacts – clothes, food, technology – all the items used within the culture. While the material aspects of a culture are most visible, it is the nonmaterial aspects that are most critical. These refer to beliefs, norms, and values – the way of thinking, believing, behaving, and relating that truly define the culture ... Culture determines the ways one organizes the world. (Martin and Doka, 2000, p.114)

Since culture is a representation of the world, students must know how the world is interpreted in every language they are learning. As bringing the culture into the classroom is quite difficult, teachers use elements that can represent it so that students learn and understand the cultural contexts. This is the time when literature becomes important. Literature gathers every social and cultural aspect of the time in which it is written, that is why it is a good vehicle to convey culture to other generations. Chism (2002), as seen in Mafela (2012, p.190), considers that culture and literature “are an integrated portal to the mores of societies past and present”. He completes his idea with the following statement: “literature is the conveyor of culture, in terms of content, politics, pedagogy, perspective, recount, and language” (Chism, 2002, p.1 quoted in Mafela, 2012, p.190). According to these ideas, literature seems to store and represent values, aspects of life and beliefs from one country and culture. Thus, in Heese and Lawton’s words (1993, p.2 quoted in Mafela, 2012, p.191), “even though a literary work is many hundreds of years old, it may still have something to say about the common human experiences.” It is clear then that literature is the best representation of a society and besides, it allows students to travel back in time to compare past cultural contexts to the present ones they live in.

Moreover, literature and culture have a role in the EFL classroom. It could be said that language is a representation of different worlds. Thus, language needs a vehicle that conveys every aspect of it, and this is literature. According to Hernández Riwes Cruz (2010, p.1), teaching literature and culture at an undergraduate level means “a bridge between the target language and its soul.” He (2010, p.1) includes an excellent explanation of what literature does in language teaching:

They provide students with a closer interaction with English-Speaking countries in the sense that both portray the world in a contextualized situation and open the door to the perception

that there is a complex and immanent relationship between grammar and a humanistic interactive field that mutates constantly, since it adapts to the needs of its speakers and changes according to their context. (Hernández Riwes Cruz, 2010, p.1)

Furthermore, literature is considered a resource of authentic and real material since it conveys both the linguistic aspects of language – what we know as ‘language in use’– and “an aesthetic representation of the spoken language which is meant to recover or represent language within a certain cultural context” (Hernández Riwes Cruz, 2010, p.1). This allows students to construct the target language they are learning based on the cultural environments that provide them with the context in which language is used. Literature gives the students all the information they need to construct the cultural context of a language, so that it involves them in their own learning process. Therefore, this raises the question of how literature can be applied in English language teaching, what will be analysed in the next section.

### ***3.2.3. Teaching English through literature***

English language teaching has experienced numerous stages over the years and it has been approached in an infinite number of ways. Cultural and literary spaces have normally been forgotten in the EFL classroom, which were interested in formal aspects of the language. According to Shazu (2014, p.29), English language teaching was focused on “pragmatic approaches to language”, being the communicative competence the centre of the teaching-learning process. This started in the 1950s and continued until early 1980s. The space in the classroom for literature and creativity was little or even none. It is in the early years of the twenty-first century that “literature started to be considered as a potential source for language development” and teachers started to see it as a “rich source of language input”, as stated by Hall (2005), seen in Shazu (2014, p.29). As a matter of fact, McKay (1982, p.531) agreed with the benefits of using literature in the EFL classroom, she clearly identified three main benefits that literature provided to students. These benefits deal with the linguistic aspect, the reading skill and the cultural environment. In McKay’s own words (1982), literature “can be useful in developing linguistic knowledge both on a usage and use level”, it can encourage students develop their “reading proficiency” and, finally, literature “may also enhance students’ understanding of a foreign culture” (McKay, 1982, p.531).

Considering the amount of cultural and linguistic data that literature gathers, it is possible to believe that it can be of great help in the EFL classroom. Collie and Slater (1987, p.5) highlighted four features that make literature an option to teach a foreign language. They classified them as “valuable authentic material, cultural enrichment, language enrichment and

personal involvement”. However, Collie and Slater (1987) were not the only authors looking at literature as a possible resource in the foreign language classroom. Other authors such as Alemi (2011) or Floris (2004) has claimed the importance of considering literature in the EFL classroom due to its advantages for both teachers and students. They agreed with the features mentioned by Collie and Slater in their *Literature in the language classroom* (1987), in fact, Floris (2004) summarizes perfectly the ideas mentioned in this book. According to these ideas, literature is a means to teach the rules of language use, what makes students aware of the varieties they can find in the language they are learning. Moreover, literature makes possible to explore the culture so “students learn to see a world through another’s eyes, observing human values and a different kind of living” and they can even discover cultures from a different time and space and compare it with theirs (Floris, 2004, p. 2). To continue, as literature is considered an authentic material source, it is thought that it provides students with real language and contexts at the time it fosters their personal reflection. Therefore, Floris (2004) concludes that “literature sharpens linguistic and cognitive skills and provides for some deepening of the students’ understanding of the human condition.”

Nonetheless, there are still some major difficulties and oppositions to the use of literature as a means of teaching English. As stated by Floris (2004, p. 4), one of the main issues with teaching a language through its literature is language itself and its comprehension. Literary language is normally found difficult to understand, besides, the length of the texts is considered a problem as well. On the other hand, the cultural references are often seen as main problem in understanding the context of the texts (Floris, 2004, p.4). However, this is precisely the main objective of teachers, to bring cultural aspects into the classroom so that students can understand the linguistic contexts in which the language they are learning is constructed. There are all kind of opinions regarding the use of literature in the EFL classroom, but it is clear that by applying it properly in the classroom, literature can be an useful tool. As a matter of fact, some scholars “state that literature can be successfully integrated in content-based instruction classes” (Shang, 2006, seen in Bobkina, 2014, p.252).

Finally, some scholars have concerned about the use of the literary texts in the classroom, and this has led to the emergence of different methodological approaches to literature teaching. Khatib et al. (2011) collect those methodologies in relation to literature done by some experts in the field. They (2011) include the models proposed by Maley (1989a), Carter and Long (1991), Amer (2003) and Van (2009). Most of them agrees on the language-based model and the critical literary approach. However, in this paper, Carter and Long’s approaches have been

taken as the reference models. Carter and Long (1991) presented three models to examine the purpose of teaching through literature. On the one hand, the first model they suggest is the *language-based model*, which considers the literature as the source for linguistics and language awareness, the literature is considered to be a text that provide the linguistic information. On the other hand, Carter and Long (1991) look at *literature as content or cultural model*, where it “is an ideal vehicle for presenting the cultural notions of the language such as the history, literary theories, theory of genres (...) custom, politics, art, etc” (quoted in Khatib et al., 2011, p. 205). Finally, the last approach suggested is the *literature as personal growth or enrichment*. This approach aims to engage students and explore literary texts further even to “cherish the literary experience which is associated with the learners’ own real-life experience” (Khatib et al., 2011, p.205). In this way, it can be seen that there are many approaches to use literature in the EFL classroom and it has been demonstrated that it has more benefits than disadvantages. In McKay’s words (1982, p. 536), literature “is an ideal vehicle for illustrating language use and for introducing cultural assumptions”, and this is nothing but the aim of the lesson plan developed later in this work.

#### ***3.2.4. The sense of literature in our project: Jane Austen and its possibilities***

The use of literature in the EFL classroom has meaningful advantages and results in the teaching-learning process. We have already justified the reasons why the employment of literature can be considered a method to introduce both students’ foreign and native language and culture in the classroom. There are many important authors that can be used in the EFL classroom such as Charles Dickens, the Brontë sisters or Mary Shelley. However, the author chosen to work with in this lesson plan proposal is Jane Austen. It is the great impact and richness of her literary production that made her an extraordinary option to explore English culture and language. Another reason to select Jane Austen’s works as materials for the design of our lesson plan is the exploitability of those texts, there are linguistic, literary and cultural elements that can be of help to increase students’ knowledge. Besides, the issues addressed and the stories created by Jane Austen can be of interest for the students what will – hopefully – engage them in the class and will encourage them to develop their reading, writing and speaking skills. Thus, Jane Austen’s works can be a resource to work the different skills with the students at the time we introduce new cultural features to them.

The familiarization of students with 18<sup>th</sup> and 19<sup>th</sup> century literature will help them dive deep into the English culture and language and will contribute to their positive – or negative – value of the importance and role of literature, history and culture in language context and use. Jane

Austen's works can be of help to introduce those cultural elements since she includes relevant topics, as stated by Maureen Jecrois (2014, p.2):

While Jane Austen's texts have much to offer as far as discussion on gender and familial dynamics, economic and political tension, and, of course, societal norms (what our communities expect from us individually and as a whole), the texts present many challenges within the frameworks of today's classroom. What we have come to know as "our" time is a rapidly changing environment filled with experiences and technologies foreign to those two centuries before us. (Jecrois, 2014, p.2)

Jane Austen explored different issues that surrounded her at the time she lived, however, many of these issues have changed as the society and the world has evolved. Nevertheless, the use of her works can be useful to compare and make students aware of those changes and understand the context of language and its evolution.

The aim of the lesson plan that will be presented later is to provide the students with literary and linguistic strategies in order to make Jane Austen works accessible. Her works presents a contrast between women and men and her characters experienced an evolution along the novels. This contrast between genders can be of interest to work with students as well as other topics such as romance or education. The comparison between the cultural background presented in Jane Austen's and the current cultural features can be helpful for students to understand the evolution and compare the changes in language and society. The performance and speeches in Jane Austen's works provide an understanding of cultural elements, language in context and behaviours that are represented by the characters. In point of fact, Jecrois (2014, p. 22) agrees with the idea of using Jane Austen works with high school students:

Students at these stages are learning to see past what the author is doing on the surface and are delving further to draw their own conclusions, such as the impact of the text during the time it was written as well as within their own life experiences. (Jecrois, 2014, p.22)

Therefore, Jane Austen novels has been proved to be a good source to work cultural elements and develop critical thinking. Moreover, they seem to encourage students to reflect and explore further their experiences and their own culture, which is one of our main aims.

According to Mercado Avilés (2020, p.8):

Literature is not only useful for the teaching of a language but for the teaching of values, such as feminism. In *Pride and Prejudice*, or indeed in any of her other novels, we will certainly be able to encounter examples that allow a comparison of specific social conducts between the past and the present day. (Mercado Avilés, 2020, p.8)



We have had to reduce our search to some novels of Jane Austen since all her work is unmanageable. In this case, we have selected some passages from *Pride and Prejudice*, *Emma* and *Sense and sensibility*, since we believe these novels are the most easily accessible novels that deal with topics that can be compared with each other and can also be of interest to students, which is one of our main concerns. It is impossible to explore the full stories from Jane Austen that is why we have done the selection of the points we consider most important and manageable for students in the EFL classroom. Nonetheless, each of these works has a corresponding film adaptation that will be of great help to set the context and work with the stories in class. Moreover, Mooneyham (1988) explores in her *Romance, Language and Education in Jane Austen's Novels* some of the most important Jane Austen's works in deep and this could be used as a guide to approach Jane Austen novels in the EFL classroom. We have chosen to work with the original texts rather than graded readers, but if they are too difficult, the texts will be modified to make them accessible to the level of the students. In the next part of this paper, the innovative lesson plan will be designed, explored and presented.

### **3.3. Innovative perspectives in EFL teaching**

#### **3.3.1. ICT in the EFL classroom**

The emergence of Information and Communication Technologies (ICT)<sup>1</sup> has been a great change for society, in fact, no other tool had ever had such impact on society and culture. ICT has changed the way in which we communicate, we work or we entertain (Carneiro, 2021, p. 15). Due to its wide world impact, the use of ICT in educational environments regarding foreign language learning and teaching has increased considerably in the last years. According to Negoescu and Boștină-Bratu (2016, p. 22), as a result of the advantages that ICT could have in education, teachers in the whole world have decided to “implement information communication technologies (ICT) in the classroom in order to deliver content effectively and address students’ needs.” It has been proved that ICT is a good tool to improve languages teaching and learning. However, its effectiveness and power cannot be taken for granted as “teaching and learning are social processes and require communication between teacher and learners; therefore, technology facilitates but does not replace these social processes” (Bates & Poole 2003, as cited in Negoescu and Boștină-Bratu, 2016, p. 22).

Once introduced the impact and relationship of ICT in the educational community, it is important to take a look on what exactly encompasses this term. It is a vast term that refers to

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<sup>1</sup> Uncountable noun

a “set of technological tools and resources” which have multiple uses such as create, store and discover information. In the classroom, ICT are present through videos, presentations, websites, interactive books or games (Negoescu and Boștină-Bratu, 2016, p. 22). This means that the textbook is not enough anymore but teachers need to reinvent themselves in order to adapt and modify the contents according to the environment that surrounds them, the technological age. Related to this previous idea, it is true that technology is really integrated in our daily lives; thus, the problem is not that much the introduction of technology in the classroom but rather the “balance between technology usage and offline socializing and interpersonal skills” (Marcinek, 2014, as cited in Negoescu and Boștină-Bratu, 2016, p. 22). Therefore, there must be a bond between teachers, students and technology use in the class. Besides, technology has to be integrated and be accessible in the EFL classroom, but it cannot replace the human social activity.

As everything else, ICT has some benefits, but it also faces some challenges in the EFL teaching-learning process. First, ICT can be considered a facilitator and provider of different learning styles. However, this is not the only advantage that can be attributed to the ICT, there are many more, for example, they are considered as a motivation and engagement source since it helps create “interactive environments” through multimedia contexts (Thi Mai, 2020, p.47). Continuing with the benefits of ICT application in the classroom, many teachers agreed with the fact that the use of ICT encourage students to be more active and participative in the classroom. According to Thi Mai (2020, p.47), “this shows that the use of ICT provides the chances for students to be active and take more parts or roles for their best learning experience.” Besides, ICT in the classroom fosters students’ creativity and imagination, what leads to believe that “the use of ICT enhances students thinking and enables them to think out of the box and make the best use of their learning process” (Thi Mai, 2020, p.47). In addition, the possibilities that the new technologies supply offer “a huge range of authentic materials as well as opportunities to have direct contact with either native speakers of English or English language learners from different regions or countries” (Thi Mai, 2020, p. 48). Moreover, it also opens a window for students to explore new information, culture and people.

Nonetheless, the application of new technologies in the EFL classroom has also found some challenges. On the one hand, it is difficult to exploit its potential at all as teacher are not fully prepare to understand and integrate ICT in the classroom. They do not have enough information and training to include them in their classes and their preparations of the lessons. In fact, teachers’ lack of competence and skills in ICT using and integration is one of the reasons why

they are not “enthusiastic about the changes and integration of supplementary learning associated with bringing computers into their teaching practices” (Thi Mai, 2020, p. 48). On the other hand, the “goals of syllabus” hinder the integration of ICT in the EFL classroom since there is not time given to include the new technologies in the class if they are expected to achieve the goals set (Thi Mai, 2020, p. 48). According to a study carried out by Sicilia (2005, as cited in Thi Mai, 2020, p. 48), it has been declared by many teachers that it was “the lack of time they had to plan technology lessons, explore the different Internet sites, or look at various aspects of educational software.” This suggests that preparing new lessons including ICT takes much more time than designing traditional ones. Anyway, it has been demonstrated that the application of new technologies in the EFL classroom has much more benefits than disadvantages and it brings an innovative perspective to the teaching-learning process. The ideal would be to balance the integration and use of ICT with human and social interaction within the classroom.

In short, it is possible to think that ICT provide a wide number of learning and teaching opportunities to students and teachers. Furthermore, it helps students develop and improve their skills due to continued exposure to authentic materials and it also engages them in the learning process and fosters their autonomy. On the other hand, teachers have an endless source of new and authentic material and they can help students to improve their linguistic limitations through the designing of new technological material. Therefore, this idea is closely linked to the application of gamification in EFL teaching.

### ***3.3.2. Gamification in the EFL classroom***

Due to the implementation of new technologies in the world, many social fields -including education- have experienced changes. This fact has triggered the development of new techniques in teaching. Among those, we can find gamification. This term has been associated to different definitions, but one of the clearest is the one given by Deterding, Dixon, Khaled & Nacke (2011, as cited in Alcántara López, 2020) who define gamification as “the use of game design elements in a non-game context.” Bilgin (2020) also provides a definition that illustrates the meaning of gamification, he states the following:

Gamification is a tool that you can use to motivate, keep people in challenge, and encourage them for achievements, outside the digital or traditional games. It has the basic mechanics of a common game idea but it might have different rules or aesthetics too. (Bilgin, 2020)

On the basis of these definitions, gamification can be considered a resource that allows to introduce the contents in an enjoyable way. Our duty as teachers is to find the stories we want

our students to work with and establish a number of goals that we want them to reach. Once we have that, we can gamify our lessons (Bilgin, 2020). Our main interest in gamification lies in the fact that it favours some elements that are considered essential in the current foreign language teaching. Among those, we find important the challenges, motivation, competitions, and team cooperation that gamification allows to bring up into the class. The main objective of gamification is to motivate students to learn, in this case a foreign language and its culture, through the completion of tasks and that is why in the latest years of education it has been considered as a valuable didactic tool (Acosta – Medina et al., 2020). In fact, Acosta – Medina et al. (2020) carried out a study on the influence of gamification in the teaching – learning process and the results show that gamification “has the potential to increase motivation, engagement, and participation, it can facilitate cognitive activity, support individualized learning, decrease student desertion, and promote the development of different skills.”

According to Prensky (2001), present-day students have grown up surrounded by technology what makes them “digital natives.” This concept refers to the fact that they have been exposed to the technological world since they were born and they are integrated in those environments. Thus, this seems to shed light on the fact that the educational system is outdated for today’s students (Prensky, 2001, p.1). Since they have been exposed to technology from birth, their thinking has also evolved in a different way what means that they process the information in a different way due to the technological environment that is around them (Prensky, 2001, p. 1).

In this same line, Sánchez Pérez and Galera (2020, p.252) note that “approaching education from a perspective that includes game elements and technology seems the logical thing to do” due to the direct relationship established between learning and motivation. Gamification has been proved to improve students’ motivation and engagement, besides, as some recent studies demonstrate, “gamification promotes effective learning in that ‘the retention rate on information that is displayed in a fun, more interactive environment is generally much higher than traditional textbook reading” (Christian, 2018, p. 8, quoted in Sánchez Pérez and Galera, 2020, p.252). Therefore, even though gamification has not been entirely implemented in the EFL classroom, there are some projects regarding its incorporation in the second language teaching environment (Sánchez Pérez and Galera, 2020, p.252).

Regarding gamification in language teaching spaces, it has been demonstrated that motivation and second language acquisition share a correlation and influence each other. This

fact has been the subject of interest of some studies carried out on gamification. These studies “explore the potential benefits of creating a playful atmosphere that involves challenges and rewards in the language classroom” (Sánchez Pérez and Galera, 2020, p.253). As a matter of fact, some of the studies selected by Sánchez Pérez and Galera (2020, p. 253) illustrate that gamification has positive results in increasing students’ motivation and learning. The use of online apps and websites is connected to the students’ increasing interest and involvement on the foreign language. As held by Figueroa Flores (2015, p.43), gamification gives a new vision to the educational objectives that now are seen as “challenges to be accomplished in order to move from one stage to the other” (Figueroa Flores, 2015, p.43). This allows teachers to reformulate the way they plan their classes since using gamification motivate students to move forward in the game and increase their knowledge to reach the goals set by the teacher. Moreover, the use of gamification in the classroom increases the attention of the students as they feel competitive and aim to move on in the game completing their learning objectives (Figueroa Flores, 2015, p.43). Thus, the use of gamification in the EFL classroom nowadays is really connected to the application of ICT.

### **3.4. EFL in Spanish Secondary School**

This section gathers the information regarding the regulatory laws on language teaching, the application of literature and the effects of gamification in Spanish secondary schools. To begin with, the growing impact of English and foreign languages learning in different European countries has meant the emergence of new educational policies. This paper is focused on Spanish educational system and that is why an overview on the history of English teaching in Spanish secondary school will be done. Chislet (2005, as cited in Caraker, 2016, p.24) notes that “the Americanization and Anglicism of the Spanish society” has experienced two stages. The first stage denoted “hostility towards English’ during the first half of the 21<sup>st</sup> century, while later, the society ‘showed signs of accommodation and acceptance” (Chislet, 2005, as cited in Caraker, 2016, p.24). Once explored the attitude towards English in Spain, it is important to examine the Spanish Education system in order to understand the role of English in Spanish society, culture and education. Education in Spain is regulated by the *Ley Orgánica de Educación* (LOE), however, it should be noted that each autonomy in Spain has its own regulation to their educational system. Thus, there are some laws regulating the education and within these laws it is included the foreign language teaching.

In order to understand how English teaching is carried out in the Spanish educational system, it is necessary to understand the different laws that have regulated it during the last

years. Barbero (2012) explores the Spanish education laws that regulates the English teaching process. The *Ley General de Educación* (LGE, 1970) is the first law that integrates the English teaching in Spanish educational system. This law makes foreign language learning compulsory and dictates specific methodological and academic contents to each of the languages included (English, French, German and Italian). The LGE established a range of contents and suggested some tools to work with English language in the classroom. It is important to note that there was a teaching style suggested, but the Spanish schools did not have access to these materials, so their methodological approach did not succeed (Barbero, 2012).

It is the *LOGSE* (1990) that introduced the most important change in the foreign language teaching methodologies. Being the traditional approach the default one used during all the previous years in the EFL classroom, the *LOGSE* triggered the change and the focus on the communicative approach. It is important to mention that the *LOGSE* (1990) aimed to adapt the “foreign language *curriculum* to the European vision of language teaching and to the multicultural Spanish society that was emerging”<sup>2</sup> (Barbero, 2012, p.38). As it was just said, the most important change brought up by this law was the implementation of the communicative approach as the main methodology in English teaching, this fact approaches Spain to the methodologies used by other European countries. It is with this law that the task-based and the project-based learning emerge. At ESO and Bachillerato level, it is assumed that English teaching must work four communicative skills, thus, the oral competence is given much more importance than the written one (Barbero, 2012, p.41).

Regarding the language teaching context, the curriculum introduces some changes in order to be in line with the communicative need and the importance and influence of ICT. The regulation of the English language teaching in the Spanish schools has demonstrated the growing importance of the language and has revealed the importance of creating linguistic policies and methodologies to introduce the language in the classroom. As a matter of fact, Spain is one of the countries in Europe that introduced the English teaching earlier in their educational system. According to this fact, as said by Caraker (2016, p.27), Spain “has committed itself to the European policies aimed at fostering multilingualism and the awareness of the need to learn foreign languages.” Therefore, it could be said that Spain is committed with the learning of languages and culture in their classrooms.

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<sup>2</sup> Traducción literal de Barbero (2012, p.38): ‘Desde las instancias políticas, al ámbito educativo trata de adaptar el curriculum de las lenguas extranjeras a la realidad de una Europa cada vez más cercana, y de una España cada vez más multicultural sumida en pleno desarrollo de los años noventa.’

On the other hand, it is important to know how one of the main aims of this paper has been developed in Spain, the application of literature in the EFL classroom. As we have commented in previous stages, literature has been given little importance in the EFL classroom, in fact, even though “it is generally accepted that literature plays a critical role in our lives by helping us reflect on ourselves and the world, it is still one of the most underrated subjects of study in schools” (Ortells, 2013, p.91). According to Ortells (2013, p.92), an appropriate selection of literary texts and pertinent reading and language-based activities could be enough to ‘structure an entire course for young learners’. Nonetheless, the case in Spanish secondary schools is not that ideal but teachers reduce their classes to follow the textbook and eliding literature opportunities in the classroom.

Ortells (2013) carried out a study on teachers’ attitudes towards literature in the EFL classroom in Spanish secondary schools. Most of them agreed that they consider literature a complementary source and some of them had used it some graded readers or even authentic works in their classes. There were few teachers that rejected literature use due to their concern with syllabus covering, nothing said about literature ineffectiveness. In fact, most of the teachers “held a positive attitude towards it since they considered literature as “real language” that could contribute to the acquisition of grammar, vocabulary and general language skills as well as to the enrichment of the students’ literary and cultural repertoires” (Ortells, 2013, p.93). These results are consistent with the arguments presented in the section on the introduction of literature in the classroom as a medium for teaching English. On the other hand, students reported to be willing to have the chance to decide on the “classroom texts” and they even mention some classics, what lead us to think that they would not refuse to work on language and culture through literature, in fact, they would like to (Ortells, 2013, p.93).

The main interest on literature in EFL teaching is posed by Ortells (2013, p.94):

Students need not only to pay attention to lexical and grammatical patterns but also to make sense of “second-level thematic meanings in the discourse between the text and the reader” (Lin, 2006, p. 101). Thus, literature allows students to respond critically to language constructions and build their own meanings. Researchers of literary discourse remind us of the power of literature to stimulate thinking and point out that “literature does not provide answers; rather, it poses questions and provokes the thought process” (Gordon, Zaleski and Goodman, 2006, p. 61). Consequently, literature in the context of the EFL classroom is not only a tool to teach communicative skills but also a cross-curricular element in learners’ education. (Ortells, 2013, p.94)

What it could be commented regarding this idea is the fact that teachers do not receive the necessary training to approach literature and introduce it in the classroom. There can be more drawbacks towards its application in the EFL classroom, but the advantages and benefits win and that is a reason enough to consider using it. Notwithstanding the problems that the use of literature in the EFL classroom, the study carried out by Ortells (2013) seems to clarify that “the inclusion of literature as part of the curriculum of EFL in Spanish secondary education” means a “wide range of educational possibilities” (Ortells, 2013, p.97). There is still some further research to do in the application of literature in EFL teaching, but until now it has been demonstrated that it is a potential source and medium to teach a language.

To continue with, some studies carried out on the use of gamification in Spanish classrooms determined its importance as a methodology. The results have shown that it is not a method actually implemented in Spanish classrooms at the moment, however, its growing importance and positive results in the learning-teaching process leads to think that its implementation will be growing in the following years (Roa González et al., 2021). Furthermore, the emergence of new methodologies such as the PBL serves as a precedent to think that gamification will be progressively introduced in classrooms to improve academic achievement and the learning process of students (Roa González et al., 2021). Therefore, the combination of these elements – literature and gamification – in EFL teaching is considered as an innovative change that aims to serve students’ needs and increase their involvement in the language learning process. This is what we will later propose in the lesson plan designed for this paper.

#### **4. Lesson plan proposal: *With past eyes in the future***

The lesson plan *With past eyes in the future* aims to combine both culture and language in the EFL classroom. The vehicle chosen to approach culture and language is literature since it is considered to gather every important aspect about these two disciplines. On the occasion of a Saint Valentine’s project promoted by the high school, each course has been assigned a British or French author to explore further love and gender issue. The proposal *With past eyes in the future* has been designed for 1<sup>st</sup> Bachillerato students and the author they have been assigned is Jane Austen. The lesson plan activities have been designed in such a way that critical thinking and reflection are encouraged and promoted during the sessions. The main aim is to introduce students to the British culture through a selection of Jane Austen’s novels. Since the work of Jane Austen is huge, the most iconic novels that include love and gender issue have been selected. Those novels are *Emma*, *Sense and Sensibility* and *Pride and Prejudice* since they share some characteristics that might encourage students to reflect and explore further the topics



they will be dealing with. By the end of the lesson plan, the students will be asked to prepare a project to demonstrate their critical thinking development and their cultural awareness. At the time they explore and know new cultural features, they will be dealing with language learning. Thus, the project will focus both on language and personal growth.

#### **4.1. Contextualization**

Every educational lesson plan is based on and designed according to the education regulatory laws. There are three levels regulating education, those are the Supra level, the Macro level and Meso level. This section gathers the main information with reference to the laws regulating the educational action.

First of all, the spread of languages and its growing importance all over the world have revealed the importance of adapting and studying the globalized, international, and multicultural society that surrounds everyone. This is regulated by the *Common European Framework of Reference for Languages* (CEFR) that establishes some guidelines for the assessment and evaluation of main competences that every speaker should acquire in the language they are studying. Besides, the CEFR reflects the importance of encouraging citizens to explore multilingual and multicultural environments through the study of different languages. This frame corresponds to the ‘Supra’ level of curricular plan that justifies the Lesson Plan presented along this work.

On the other hand, the ‘Macro’ level gathers some general objectives that the students are expected to reach during their learning process. Thus, the activities designed and carried out aim to provide students the necessary tools and reach the skills to meet the objectives set. The Macro level is regulated by the Real Decreto 1105/2014 published on December 26th, which establishes the curriculum of Educación Secundaria Obligatoria and Bachillerato. It is the Article 25 included in this document that stipulates the main objectives that students might achieve. Concretely, there are 14 objectives defined in this article, but the most important ones in which this lesson plan has been based are collected in the objectives section that can be found later.

Finally, at the ‘Meso’ level, we are committed to the Orden EDU/363/2015, of May 8th, which establishes the curriculum for the high schools in Castilla y León. In the Anexo II of the document it is indicated that the number of weekly teaching hours for the First Foreign Language subject in secondary education is 3 hours a week. Therefore, the lesson plan will be carried out on Mondays, Thursdays and Fridays from January 20<sup>th</sup> to February 7<sup>th</sup> of 2022 and

the public presentation will be on Monday 14<sup>th</sup> of February as part of the high school Saint Valentine's project.

Once introduced the regulatory laws that dictate the organisation of foreign languages teaching, it is time to explain the context of the ideal high school in which the lesson plan could be implemented. The lesson plan could be implemented in any bilingual high school of the province of Castilla and León. However, it is important to notice that the centre should boast a good computer system and have some electronic devices available for the students, since the lesson plan reinforces the teaching-learning activity through the ICT and gamification. Moreover, students should be able to bring from home their own electronic devices as they will be using them both in class and at home.

On the other hand, students present a high level of English considering the grade they are in. Their level agrees with a B1.2 from the CEFR and students do not present major problems at any of the skills worked in class, neither oral expression and comprehension nor written expression and comprehension. However, it should be helpful that students had some previous context about British culture and literature, so the ideal class to implement the lesson plan could gather some students that have already studied abroad before. As commented before, the control and knowledge of ICT and electronic devices is really important, so students might belong to medium-upper class families. The ideal high school to develop this lesson plan may have promoted cultural and literary projects before, so students are used to the new methodologies brought up into the classroom.

Regarding the class itself, it is made up of 20 students and they are between 16 and 17 years old and their English level is high enough to follow the class and take part in the activities without any problem. In this class, there is no students with specific needs, that is why there is not any attention to diversity space. However, in case that the class in which the lesson plan could be implemented got any students with specific needs, the activities would be adapted to fit their level and make them easier to follow the class and achieve full learning in the same way as the rest of the classmates.

As the lesson plan is thought and designed for 1<sup>st</sup> Bachillerato, the time set for their English class is 3 hours per week. The lesson plan contains 9 sessions, what means, 3 sessions per week. However, their final project will be presented on Saint Valentine's Day as part of the high school love and gender awareness project. Their classes lasts 50 minutes and are taught on Mondays, Thursdays, and Fridays. The English classroom has a digital blackboard, screen, and

Internet connection, what will be of great help to carry out the activities. Moreover, even though most of the activities will be carried out cooperatively and interaction between peers is promoted, students are sitting individually.

The lesson plan is thought to be carried out during the previous three weeks to Saint Valentine’s Day. By this time, students will have enough knowledge about verbal tenses and both written and oral skills will have been worked. Thus, students will present a good grammar level and no problem dealing with medium – long texts. Since they have been working with introductory literary texts during the course, they will not have any problem exploring Jane Austen extracts. Their reading and writing skills are well developed, so they seem to be ready to explore culture and language through literature. Besides, as it is part of a higher project, students are motivated and involved in the completion of such project. Since the lesson plan is designed for a foreign language classroom, oral and written skills will be encouraged and developed during the lessons, so students improve their language skills at the time they raise their cultural knowledge and awareness.

In summary, the lesson plan aims to introduce students to the British culture through Jane Austen’s novels at the time they work on language and critical thinking. The lesson plan includes activities that need ICT and some other activities that fosters students’ interaction and cooperation. It is designed as part of a high school project to raise cultural awareness and students’ involvement in some issues such as love and gender. As said, the lesson plan is prepared for 1<sup>st</sup> Bachillerato students with high level of English language, so they are expected to accomplish the activities and projects with no problems. Since ICT and gamification are involved, the use of electronical devices and computers is recommended. Language and culture will be worked together, and students will be encouraged to reflect and explore new topics.

The timing of the sessions is represented in the following table:

DATE	SESSION	NAME
20 <sup>th</sup> January	Session 1	Introduction to Jane Austen
21 <sup>st</sup> January	Session 2	Diving into <i>Emma</i> . Part 1
24 <sup>th</sup> January	Session 3	Diving into <i>Emma</i> . Part 2
27 <sup>th</sup> January	Session 4	Diving into <i>Sense and Sensibility</i> .
28 <sup>th</sup> January	Session 5	Getting to know Elisabeth and Mr. Darcy ( <i>Pride and Prejudice</i> )
31 <sup>st</sup> January	Session 6	<i>Pride and prejudice</i>

3 <sup>rd</sup> February	Session 7	Recap of Jane Austen novels
4 <sup>th</sup> February	Session 8	Recap of Jane Austen novels
7 <sup>th</sup> February	Session 9	Final project: rewriting Jane Austen
14 <sup>th</sup> February	Final project presentation	Final project presentation

## 4.2. Objectives

The lesson plan has been designed according to some general and specific objectives set by the education curriculum. The general objectives are gathered in the Real Decreto 1105/2014. Those objectives<sup>3</sup> establish the main aims that students are expected to achieve. There are 14 objectives in total, but here there are the objectives on which the activities of this lesson plan have been based:

<b>GENERAL OBJECTIVES SELECTION FROM REAL DECRETO 1105/2014</b>
(b) To demonstrate personal and social growing that allows them to act responsibly and autonomously to develop a critical thinking.
(c) To promote effective equality of rights and opportunities between men and women, analysing and critically assessing existing inequalities and discriminations and promote real equality and non-discrimination of persons on the basis of any personal or social condition or circumstance.
(f) To express themselves fluently and correctly in one or more foreign languages.
(g) To use information and communication technologies with solvency and responsibility.
(h) Knowing and critically assessing the realities of the contemporary world, its historical background, and the main factors in its evolution. To participate in the development and improvement of their social environment.
(k) To strengthen the entrepreneurial spirit with attitudes of creativity, flexibility, initiative, teamwork, self-confidence and critical sense, initiative, teamwork, self-confidence and critical sense.
(l) To develop artistic and literary sensitivity, as well as aesthetic criteria, as sources of cultural training and enrichment.

These are the general objectives that have been taken as a reference for the design and creation of the activities included in the lesson plan that has been created for the students of 1<sup>st</sup> Bachillerato grade. Students are expected to develop their critical thinking and be aware of gender differences portrayed by the writer Jane Austen at the time they explore the English language through a selection of Jane Austen texts. Besides, they will deal with ICT to complete the activities and different projects during the lessons. Finally, they will have to cooperate in

<sup>3</sup> Translation of the original version that can be found in the Real Decreto 1105/2014.

order to complete some activities and will have to make use of literature to acquire and raise their cultural knowledge.

On the other hand, some specific objectives have been set for each session and each activity that students will have to complete. These specific objectives have been chosen according to the general objectives and the contents set out in the curriculum. The specific objectives are divided into four blocks that cover the four main language skills: oral texts comprehension, oral text production, written text comprehension and written text production. These four blocks meet the characteristics of the skills commonly known as listening, speaking, reading, and writing. Thus, in the appendix sections there is a table that lists the selection of the most important specific objectives of the sessions and activities that constitute the lesson plan.

Those specific objectives are suggested for the development of the activities designed in the lesson plan. It is important to note that the lesson plan is focused on communication since it aims to promote students' participation and interaction. There are more activities and objectives focused on expression since those can reflect what the students are expected to comprehend. Therefore, both expression and comprehension are worked and approached together by the sequencing of activities and the integration of competences. Those specific objectives have been detailed according to the general objectives taken from the Real Decreto 1105/2014. By the end of the lesson plan, students are supposed to have improved their skills in English language and raised their cultural knowledge. They will be dealing with listening, speaking, reading and writing activities at the same time, so they can work both their expression and comprehension skills. Thus, these general and specific objectives determine the course of the lesson plan and set the aims students must achieve throughout the lesson plan implementation.

### **4.3. Contents**

As far as it is concerned to contents, they are directly linked to the general and specific objectives previously mentioned. Both have been chosen in accordance to cover the four main blocks included in the educational law Orden EDU/363/2015, these correspond to oral texts comprehension, oral texts production, written texts comprehension and written texts production. This law assembles the contents for every module taught in Bachillerato, but here there have been selected the contents established for the English module. The following table compiles the contents<sup>4</sup> selected from the ORDEN EDU/363/2015 to be developed and worked on during the different sessions of the lesson plan:

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<sup>4</sup> Translation of the original version that can be found in the ORDEN EDU 363/2015.

<p><b>1st block: “Oral texts comprehension”</b></p>	<p><i>Comprehension strategies: 3 and 4</i></p> <p><b>3.</b> Types of comprehension distinction (general sense, key information, main ideas, relevant details, implications).</p> <p><b>4.</b> Hypothesis formulation about content and context.</p> <p><i>Communicative functions: 4</i></p> <p><b>4.</b> Exchange of information, indications, opinions, beliefs and points of view, advice, and warnings.</p> <p><i>Syntactic-discursive structures: 1</i></p> <p><b>1.</b> Common and more specialized lexicon, within the areas of interest in personal, public, academic and occupational fields.</p>
<p><b>2nd block: “Oral texts production”</b></p>	<p><i>Production strategies: 2</i></p> <p><b>2.</b> Adapting the text to the addressee, context and channel, applying the appropriate register and discourse structure to each case.</p> <p><i>Performance: 1</i></p> <p><b>1.</b> Expressing the message clearly and coherently, using the appropriate structure it appropriately and, suiting the model for each type of text.</p> <p><i>Communicative functions: 4</i></p> <p><b>4.</b> Exchange of information, indications, opinions, beliefs and points of view, advice, and warnings.</p> <p><i>Syntactic-discursive structures: 1</i></p> <p><b>1.</b> Common and more specialized lexicon, within the areas of interest in personal, public, academic and occupational fields.</p>
<p><b>3rd block: “Written texts comprehension”</b></p>	<p><i>Comprehension strategies: 5</i></p> <p><b>5.</b> Inference and hypothesis formulation about meanings from the understanding of significant elements, linguistic and paralinguistic features.</p> <p><i>Communicative functions: 4</i></p> <p><b>4.</b> Exchange of information, indications, opinions, beliefs and points of view, advice, and warnings.</p> <p><i>Syntactic-discursive structures: 1</i></p>

	<p>1. Common and more specialized lexicon, within the areas of interest in personal, public, academic and occupational fields.</p>
<p><b>4th block: “Written texts production”</b></p>	<p><i>Performance: 1</i></p> <p>1. Expressing the message clearly and coherently, using the appropriate structure it appropriately and, suiting the model for each type of text.</p> <p><i>Communicative functions: 4</i></p> <p>4. Exchange of information, indications, opinions, beliefs and points of view, advice, and warnings.</p> <p><i>Syntactic-discursive structures: 1 and 3</i></p> <p>1. Common and more specialized lexicon, within the areas of interest in personal, public, academic and occupational fields.</p> <p>3. Appropriate use of information and and communication technologies (ICT).</p>

However, the selection of contents gathered in the table presented above can be more concrete regarding the activities designed in the lesson plan. The contents can be separated in four main sections in relation to the activities. This selection can be found in the appendix section.

On the other hand, there are some issues that are addressed in this lesson plan through the development of the contents selected. First of all, this detailed selection of contents aims to explore and develop students’ *critical thinking and emotional maturity*. The activities are designed in such a way that students are encouraged to reflect on different issues, and they are asked to provide mature and complete answers and arguments to their reflections. Hence, the activities aim students to go further in the themes studied in class, that is why they are expected to think critically and come up with their own ideas based on strong arguments and thus demonstrate their emotional maturity. By bringing up controversial issues and reflections, students might be motivated to develop their personal and critical thinking since they are at the age to develop it and thanks to these activities, they can work on it and find their own ideas and reflections on the topics dealt with in the classroom. On the other hand, they are expected to understand and work on *tolerance*. As differences between women and men is one of the main issues addressed by Jane Austen and explored throughout this lesson plan, students are supposed to reflect on these differences and be aware of how important tolerance is in our

society. Finally, as part of the cross-curricular issues, *coeducation* is addressed. Since equality between women and men is explored throughout the activities, coeducational issues are covered as students are encouraged to reflect on those issues. They are mainly asked to explore women's situation in Jane Austen's time and try to compare it with the current society and women position. Besides, they are encouraged to compare both past and present cultural elements and reflect on the differences found.

Henceforth, the contents are selected according to the objectives set and, consequently, the activities are designed according to this. Apart of working with the contents taken from the ORDEN EDU 363/2015, there are some cross-curricular issues that are addressed during the sessions. Those are the previous concepts mentioned: critical thinking, emotional maturity, tolerance, and coeducation. Since students are exploring Jane Austen's cultural vision, they are expected to carry out the activities basing their answers on personal reflection and critical thinking. Therefore, these issues are worked and explored throughout the sessions to help students understand the cultural changes and evolution over the years at the time they work with the foreign language.

#### **4.4. Key Competences**

As it has been previously introduced, the Real Decreto 1105/2014 also establishes the key competences that regulates the teaching – learning process. Since the competences favour the motivation to learn and students' implications, it is on teachers to design a set of activities that integrate and cover the competences mentioned in the Spanish educational legislation. There are 7 competences in total, but there has been a selection of the main competences worked in this lesson plan, they are the linguistic competence, the digital competence, the sense of initiative and entrepreneurship and the cultural awareness and expression competence. Now, it is going to be explained deeper how the compilation of competences will be worked in the lesson plan proposed:

- **Linguistic competence:** this competence is promoted every time students interact with each other and make use of the language they are learning. It is based on communication, so it is worked mainly in every session since students are constantly communicating either in writing or speaking. This competence is integrated in the lesson plan in activities such as debates, brainstorming activities, writing reflections, exploring grammar and so on. In general, the linguistic competence is the most important and used one since students need it to communicate any message.



- **Digital competence:** students are in touch with technology during the whole lesson plan implementation. Some of the activities required students' use of electronic devices and interaction on online platforms. Students are asked to complete some activities on online websites such as Padlet, Nearpod, Google Forms or Writerscafe.org. Besides, some other activities need of Youtube and Internet connection. Thus, ICT are really used in the development of the lesson plan. Students interact with technology and make use of different resources to accomplish their activities. So, they are expected to develop their ability in technology. Moreover, there is one activity where students are asked to carry out a survey and they have to record it and make up the video, so they will be working with ICT constantly.
  
- **Sense of initiative and entrepreneurship:** students are constantly asked to reflect and explore further by themselves. In most of activities, they have to make decisions and show their ideas strongly, so they must take the initiative to complete the projects. As said, most of the activities depend on the decisions they make, so they are expected to be active and take part in the projects suggested.
  
- **Cultural awareness and expression competence:** as students are studying and working with Jane Austen's texts, the cultural elements are especially present in the activities they have to complete. They are asked to reflect on culture with the aim of raising their cultural awareness and being able to share their ideas about it. The activities designed for this lesson plan is based on Jane Austen and the cultural aspects portrayed in some of her works, so students are in touch with culture throughout the lesson plan implementation. This fact leads them to increase their knowledge on culture and language. Thus, students are expected to be able to share their ideas and reflections about culture at the end of the project. In fact, the final project they have to carry out is based on this idea, students must convey the cultural aspects they have learnt and inferred from Jane Austen's texts and combine them with the current cultural aspects they are aware of. Hence, the final project involves cultural awareness and expression as well as some other activities that prepare them for that project.

#### **4.5. Methodologies**

In the first place, this lesson plan has been designed combining and following not only one but several methodologies. The combination of those methodologies has been selected as it

improves the quality of the teaching and learning process and allows to work and explore different learning areas. On the one hand, the communicative approach and the Project-Based Learning (PBL) approach have been selected as the main approaches to language. As English language is considered as a communicative tool, these approaches serve the standards to practice the language in both written and spoken environments. These methodologies advocate for the use of language in interaction and foster communication between peers, that is the reason why the activities have been designed according to the main communicative elements provided by these two approaches. Every session covers at least one activity devoted to students' expression skills and communication. Some of the activities regarding the communicative approach are the debates, students' discussions to make decisions, brainstorming, role plays or oral presentations.

Furthermore, the PBL allows to work in pairs or groups to carry out the activities, what fosters the cooperative work. During the sessions, students are asked to complete some of the activities in groups or pairs in order to promote students' interaction and participation. Hence, students can make decisions in group and complete activities discussing with their classmates and getting a conclusion to accomplish the projects. This way, students are at the same time working and learning from their own classmates, so they build up their knowledge together. Besides, as the lesson plan has a final project, PBL prepares students through small projects during the sessions to get ready for the final one what motivate students to take part and get involve in their own learning process. The small projects carried out before the final one are, for instance, the creative writing project, the survey recording project or the constructing a character project. Finally, the final project gathers the ideas previously worked during the sessions so that students can demonstrate they have acquired the competences and knowledge expected.

On the other hand, literature has been used as a methodological tool to introduce culture and language in the EFL classroom. Since cultural and literary spaces have normally been left outside in the EFL classroom, this lesson plan has aimed to base the activities on cultural reflection and language knowledge through Jane Austen's texts. Literature has been considered as a great source of cultural and linguistic data and that is the reason why it has been used to develop the lesson plan. It has been considered as a great method since the main aim of the lesson plan was to introduce the culture in the EFL classroom and literature has allowed to approach language and personal growth through the activities carried out. The section 3.2. presented above in this paper has already justified the reasons why literature is indeed an

extraordinary methodological tool since it reflects a language culture, so it allows to work both language and culture in the classroom. As it has been said, literature allows to work three approaches: language, personal growth, and cultural content, so it is considered a great source of authentic material that encourages students to reflect and raises their cultural awareness. Most of the activities included in the lesson plan deals with the elements mention in the selection of Jane Austen's texts and implies personal reflection. Some of the activities encourage students, for instance, to dive into the characters or give the characters a piece of advice. Therefore, literature contributes to raise students' awareness and knowledge on culture, language and specific topics that invite them to reflect and critically think.

Apart from this, ICT and gamification have been included in the development of the lesson plan. The section 3.3. previously explained in this paper accounted for the importance of introducing innovative tools in the teaching-learning process. The most used digital methodologies nowadays are ICT and gamification. They allow to carry out the classes in a different way from the traditional language classes. Besides, both methodologies encourage students' implication in their own learning process since they enjoy what they are studying and learning. It could be said that these methodologies demand students' participation and involvement in the development of the activities. Since Internet is more used every day, it is important to include it in the foreign language classrooms. There are a lot of resources and websites that facilitate both teachers and students the teaching-learning process. Among those resources, there are some that involves gamification. Therefore, the lesson plan includes ICT and gamification to be adapted to the new technological era. Most of the activities requires students posts on online websites or are carried out through different apps such as Quizziz, Mentimeter or Google Forms. Hence, these methodologies contribute to students' interaction and adaptation to the real world that surrounds them, fully connected to technology and Internet.

Henceforth, different methodologies have been combined to design the lesson plan presented in this paper. The use of those methodologies has been already justified and this is summary of what had been explained before. Every methodology used has an impact and objective on students' learning process and they are integrated in the activities proposed in the lesson plan. All of them fosters students' participation, implication, and awareness on essential topics in the EFL classroom.

#### 4.6. Activities and Final task

The lesson plan is composed of a set of activities that cover different aspects of the themes portrayed in Jane Austen's texts. In the appendix section, the complete lesson plan can be found, but here there is a compilation of the most remarkable activities and the explanation of the final task.

First of all, six activities have been selected to represent and interpret the development and activities type included in the lesson plan. Those activities are the following: ´

- **Session 1, activity 2:** this activity introduces Jane Austen's life and background to students. It combines ICT and gamification as well as it fosters interaction and oral expression. The activity starts with an interactive video where Jane Austen's life is explained in the form of a song, trying to rhyme and make sense. This is interesting since it is a different way to explain Austen's personal experiences and it allows to ask students to reflect on how language is used in the video. On the other hand, students must infer and note the main information provided in the video since once it finishes, they will participate in a Jeopardy contest. The second part of the activity – the Jeopardy contest – also involves cooperative work since students will have to complete it in groups and orally. Thus, literature, gamification, communication, and ICT are all involved in the development of this first activity. The aim of this activity is to introduce the students to the author they will be working with throughout the sessions and the idea is to do so in an interactive and dynamic way to arouse their interest and motivate them to explore further.
- **Session 2, activity 3:** this activity belongs to the second session. In this case, students are asked to reflect on their own feelings and sensations while reading, they must answer the reason why they think Mr. Knightley envies Mr. Churchill in Austen's *Emma*. Before they start their reflections, they must go on a website and enter three words they relate to feelings in general. From this activity, a word-cloud would be created, and the class will see and discuss the most frequent words. After that, students will be asked to post their answers on an online platform and once they do it, the answers will be projected on the class screen and students will discuss about their classmates' answers. Then, this activity encourages students to understand Mr. Knightley's feelings and reflect on them. Thus, this activity combines ICT, gamification, and written expression. Besides, it includes literature since students must reflect basing their ideas on the text read in class, Jane Austen's *Emma*.

The aim of this activity is to invite students to dive into the characters feelings and understand their actions and behaviours.

- **Session 4, activity 4:** this activity consists of a debate on one of the main themes addressed in Jane Austen's novels, this is differences in roles. During the lesson plan, there are some debates on different issues regarded during the classes and they all invite students to reflect and share their ideas. Before starting the debate, the students are asked to complete an anonymous questionnaire to get a general idea of their thoughts. The questionnaire aims to collect students' answers to the question 'has anything changed from Jane Austen's society til today?'. After this question, a moral debate on roles differences will take place and students will share their ideas. Therefore, in this case, communication is one of the main objectives, while literature serves as the means that provides the information and themes to conduct the debate. The aim of this activity is to encourage students to participate in an open debate demonstrating their knowledge and reflection on the plot and themes portrayed by Jane Austen in her novels.
- **Session 5, activity 2:** in this activity, students will have to write a piece of advice for Mr. Darcy and Elisabeth after having read the text extract from *Pride and Prejudice*. In their pieces of advice, they must demonstrate their critical thinking and reflection on what they have read. Even though the activity is carried out individually, students must post their answers on Padlet, and this will be projected on the screen and the pieces of advice will be read out loud to share ideas and conclusion from the text they have read. The aim of this activity is to show reflection and emotional maturity in their writings.
- **Session 6, activity 1:** this activity consists of a survey carried out by the students. They have previously recorded and made up the video they are presenting in class. In groups, they have to carry out a survey on street, this means they have to find people and ask them different questions related to what they have been studying in class about Jane Austen and the themes she includes in her novels. They have to select the questions and provide a context to the people they are interviewing. There is a combination of ICT, literature and communication in this activity since students must use electronical devices to complete and record the task, the topic of the task itself is related to literature and they must use the language as a vehicle of communication. The aim of the activity is to evaluate students' personal reflection and oral expression skills by carrying out the survey. By providing the

context, students will demonstrate their own ideas about Jane Austen and her works and they will also make use of English language to carry out the survey, so this activity is mainly communicative.

- **Session 7, activity 2:** in this activity, students are asked to mix up characters in different books, this means they must decide how a specific character would act in a different chapter than theirs, for instance, how Emma would act in Elisabeth's place in *Pride and Prejudice*. This activity is thought to be completed in groups and students are already given the character and the new novel they have to place it in. They will have to rewrite the scene of the book they are given including the characteristics of the new character. Once they finish, they will post it on Padlet. Hence, ICT, literature and cooperative working are included in this activity. The main objectives of the activity are to explore students understanding of characters and plots, demonstrate their writing skills by rewriting a scene including a different character, and show personal reflection and critical thinking in their writings.

This is just a selection of some of the activities including in the lesson plan. These ones have been selected since they are the most striking ones, but all of them prepare students to carry out the final project demonstrating their knowledge and skills acquisition. The lesson plan includes a large set of activities that combine ICT, literature, gamification, cooperative work, and projects, what help students to explore further the issues they are being introduced to. The activities foster their motivation and involvement in their own learning process.

On the other hand, the final project gathers all the objectives and contents that have been previously worked during the sessions. The project is thought to be carried out in groups. The class in which the lesson plan is being implemented has 20 students in total, so there will be 5 groups, 4 people in each group. The project aims to collect what students have learnt and reflected during the lessons. The project consists of rewriting one of the three chapters they have read and worked in class. They must include the cultural elements they consider important and essential to write a meaningful chapter. Students are also expected to portray their own feelings and sensations in the chapter they are rewriting. They are free to choose the chapter they want to rewrite, they have 3 options: *Emma*, *Pride and Prejudice* and *Sense and Sensibility*. It can be any of the chapter read from those books, however, they must include some elements given by the teacher. They must set the chapter they are rewriting in the present time, that

means, they must rewrite the scenes as if the characters were living in the current society, with our cultural rules, language changes and so on. Therefore, they must write the chapter in the current time, imagine that the characters are people living nowadays. A question posed to help them reflect is ‘how would those scenes take place in our current daily lives?’.

Students are expected to compare both culture time – present and past – and be aware of the evolution in society, the cultural elements, etc. They are supposed to be as creative as possible and write whatever they find important and relevant. The final project has three specific objectives set on the basis of what students have been exploring during the sessions and what they are supposed to achieve by that moment. The specific objectives lie on personal reflection, critical thinking, plot understanding and skills development. Most concretely, students must demonstrate critical and personal thinking on cultural aspects comparing both past and present culture, show understanding of Jane Austen novels and develop their writing skills by rewriting one of the chapters read in class.

Henceforth, the lesson plan is designed in a way that activities are sequenced so that students can acquire the necessary skills to complete the final task. This is why it is important to organize an order in the activities completion since they all have a purpose. Normally, the activities the students complete in the first place are easier than the following ones since it prepares them to get the skills they need to carry out more complex activities. The initial production and the completion of activities during the lessons prepare the students to complete a final task that meets all the assessable competences worked along the lesson plan. The activities have been organized in a way that every student activates the skills and learning strategies they need to achieve the objectives worked during the lesson plan implementation.

Each session contains warm – up task, main task and some reinforcement and relax tasks. Besides, some of the sessions contains a small project that students have to complete to get ready for the final one. Moreover, the activities will follow one after the other in a progressively and calmly so that students can understand the objective of each activity and the purpose of the session. The tasks are in a way connected so students can be aware of the sequency of activities and understand every topic they are working with to deal with the final project where they will have to include every element previously worked. Finally, students are expected to activate their learning strategies in order to understand the project and complete it successfully.

#### **4.7. Resources**

This section gathers the information related to the resources and materials used during the development of the lesson plan. There are three subgroups within the resources used. On the

one hand, the lesson plan required the use of different texts to work with. In this case, the texts selected are three original chapters from three Jane Austen's novels. These novels are *Emma*, *Pride and Prejudice* and *Sense and Sensibility*. The extracts do not have any adaptation, they have been taken from the original version of the author because the aim of this lesson plan is to expose students to real and authentic materials, what is known as Realia. The authentic texts have been selected to help students understand the context in which language occurs by being exposed to cultural elements and real language. Therefore, the texts used to develop the lesson plan do not have any change neither have they been taken from a graded readers' version. The original texts have been taken from the Wordsworth edition.

On the other hand, it is important to mention the online platforms and apps that have been used in the lesson plan. There is a huge range of resources and online materials, but it is impossible to cover all of them, that is why there has been a selection of the most useful online websites. The apps included in this lesson plan are the following: Padlet, Writerscafe.org, Commaful, Jeopardy, Quizziz, Nearpod, Mentimeter, Youtube and Google Forms.

Finally, it is worth mentioning the materials provided for the classroom. In the classroom where English language is taught, there are a digital board, screen and projector, Internet connection, computer, speakers, papers and handouts and students' electronical devices.

#### **4.8. Assessment**

The evaluation of the activities included in the lesson plan has been determined on the basis of the evaluation criteria published in the Spanish education law, the ORDEN EDU 363/2015. Besides, the competences are also considered when evaluating the activities done by the students. The final task receives more importance and grade than the rest of the activities as it gathers all the objectives and contents. This final project evaluates students' knowledge and understanding of the cultural elements, at the time it tests the competences acquired through the completion of the set of activities. Therefore, the evaluation is summative. It is summative because student's work is evaluated, and this turns into a number of grades.

Hence, following the evaluation criteria of the ORDEN EDU 363/2015, the objectives and the competences, students will be assessed. The percentage for the activities and the final project is the following:

- **Group work:** 20%
- **Individual work:** 20%
- **Attitude and participation:** 10%



- **Final project: 50%**

These percentages are based on a breakdown of the fulfilment of objectives and scope of contents. The evaluation is going to be addressed through two evaluation rubrics, however, those rubrics have been based on the evaluation criteria<sup>5</sup> selected for each skills block from the ORDEN EDU 363/2015. In the appendix section, there is a table that contains the evaluation criteria published in the ORDEN EDU 363/2015.

The table included in the appendix contains the evaluation criteria taken from the Spanish education law, however, the method for assessing the students has been a rubric containing all the assessable elements and the criteria used to do so. As said, two rubrics have been designed for the assessment of the activities of the lesson plan, one of them is used both for the set of activities – completed both in group and individually – and the other one designed for the evaluation of the final project that contains more specific assessable items. Those tables can be found in the appendix section.

The rubrics gather all the elements that are going to be assessed in this lesson plan. They are based on the contents and objectives set to carry out the lesson plan and they also include the evaluation criteria published in the ORDEN EDU 363/2015, that determines the items assessable. The rubrics are an extraordinary evaluation method since it allows students to understand where their grades come from and the reasons why they have been marked with those grades. As it has been previously mentioned, the rubrics follow a summative evaluation since students get a mark after evaluating their learning process and their activities completion.

## **5. Conclusion**

At this point, it is important to recapitulate the main ideas that have been addressed in this work. At the beginning of this paper, the importance of literature as a methodology to teach English language and culture was questioned. The design of the lesson plan here proposed and the background collected justify and sustain the role that literature can play in the EFL classroom. It has been demonstrated that the application of literature as an innovative element in the EFL classroom allows to introduce the culture to students and motivates them to explore further. Besides, literature has been proved to work language and students' personal growth as well, so it can be considered a complete methodology. Hence, literature has been the vehicle to introduce students to cultural aspects at the time they work and learn linguistic features.

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<sup>5</sup> Translation of the original version that can be found in the ORDEN EDU 363/2015.

Furthermore, other innovative methodologies such as ICT and gamification have been explored due to their extraordinary impact on students' motivation and engagement in their own learning process.

As a result of this background data collection, Jane Austen's texts have been chosen as a source of authentic material due to its accurate representation of the British culture and her criticism on love and gender. Her work has still a huge impact nowadays and that is why she is a perfect option to approach both culture and language. The combination of online resources with authentic materials is an excellent duet to foster students' involvement in the classroom. The lesson plan created has been designed following different methodologies, what makes it rich and complete for students and teachers. The set of activities created pursue students' personal reflection and critical thinking at the time that they develop their competences and acquire new cultural and linguistic knowledge. Moreover, the activities have been designed following the objectives and contents marked by the Spanish education law<sup>6</sup> that regulated the English language teaching in Bachillerato level.

In short, the lesson plan proposed in this paper accounts for the role that literature, ICT and gamification could have in the EFL classroom. As a result, it includes an innovative set of activities that combines these methodologies at the time it approaches teaching through the project-based learning. The development of this lesson plan deals with culture awareness and students' introduction to this field that is normally left outside in the EFL classrooms in Spanish secondary schools. Therefore, the innovative methodologies explored in this paper have been the basis for the design of the lesson plan combining literature, authentic materials, gamification, and technology. The main aim of this lesson plan is to achieve students' reflection and awareness on culture and language. Finally, it has been demonstrated that it is possible to address literature in an enjoyable way that engages students to explore further and get involved in their own learning process.

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<sup>6</sup> As mentioned several times in this paper, this law is the ORDEN EDU 363/2015.

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## 7. Appendix

This section contains the lesson plan proposal and all the materials that have been created to make possible its development. It also includes the tables containing the objectives, contents and evaluation criteria taken from the ORDEN EDU 363/2015. Moreover, it includes the evaluation rubrics and the original Jane Austen's texts used to develop the lesson plan. Therefore, these are the documents included in the annexes:

- Lesson plan proposal: *With past eyes in the future*
  - o General Chart
  - o Sessions Chart
  - o Activities Chart
- Evaluation criteria selection from ORDEN EDU 363/2015
- Evaluation rubrics
- Specific objectives based on the ORDEN EDU 363/2015
- Lesson plan contents based on the ORDEN EDU 363/2015
- Activities handouts
- Links to online platforms
- Some images of the activities
- Jane Austen's original texts.



<b>Stage</b>	<b>2<sup>nd</sup> Stage</b>	
<b>Level/Grade</b>	<b>Level B1.2 1<sup>st</sup> Bachillerato</b>	
<b>Timing</b>	<b>2 weeks. 9 sessions: from the 20th of January until the 14th of February 2022.</b>	
<b>General objectives</b>	<b>Contents</b>	<b>Some activities:</b>
<p>“Real Decreto 1105/14 de 26 de diciembre” capítulo 3, artículo 25:</p> <p><b>B</b></p> <p><b>C</b></p> <p><b>F</b></p> <p><b>G</b></p> <p><b>H</b></p> <p><b>K</b></p> <p><b>L</b></p>	<p><b>1st block. Oral texts comprehension</b></p> <p>Comprehension strategies: <b>3 and 4</b></p> <p>Communicative functions: <b>4</b></p> <p>Syntactic-discursive structures: <b>1</b></p> <p><b>2nd block. Production of oral texts: expression and interaction</b></p> <p>Production strategies: <b>2</b></p> <p>Performance: <b>1</b></p> <p>Communicative functions: <b>4</b></p> <p>Syntactic-discursive structures: <b>1</b></p> <p><b>3rd block. Written text comprehension.</b></p> <p>Comprehension strategies: <b>5</b></p> <p>Communicative functions: <b>4</b></p> <p>Syntactic-discursive structures: <b>1</b></p> <p><b>4th block. Written text production: expression and interaction</b></p> <p>Performance: <b>1</b></p> <p>Communication functions: <b>4</b></p> <p>Syntactic-discursive structures: <b>1 and 3</b></p>	<ul style="list-style-type: none"> <li>- Brainstorming on Jane Austen</li> <li>- Getting to know Jane Austen</li> <li>- Can you guess what happens next?</li> <li>- Diving into Emma</li> <li>- Creating words</li> <li>- Constructing the characters</li> <li>- Debate on feminism in Emma</li> <li>- Diving into Sense and Sensibility</li> <li>- Jane Austen symbolism at the present time: <i>Jane Austen: an 18<sup>th</sup> century woman for 21<sup>st</sup> century</i></li> <li>- Building up a glossary</li> <li>- Getting to know Elisabeth Bennet and Mr. Darcy</li> <li>- A piece of advice for Elisabeth and Darcy</li> <li>- Debate: Can you go against your feelings?</li> <li>- Survey videos</li> <li>- Role play</li> <li>- Who is most likely to: Jane</li> </ul>

<p style="text-align: center;"><b>Evaluation criteria</b></p> <p><b>1st block. Oral texts comprehension:</b> 2 and 6</p> <p><b>2nd block. Production of oral texts: expression and interaction</b> 1, 2 and 10</p> <p><b>3rd block. Written text comprehension</b> 1, 3 and 4</p> <p><b>4th block. Written text production: expression and interaction</b> 1, 3 and 5</p>	<p>Austen edition</p> <ul style="list-style-type: none"> <li>- Inside the characters</li> <li>- Taboo: Guess the character</li> <li>- Final reflection: Personal growth</li> <li>- Final project: With past eyes in the future</li> </ul>
<p><b>Key competences</b> (<i>Según Comisión Europea , 2019</i>)</p> <ul style="list-style-type: none"> <li>- Linguistic competence</li> <li>- Digital competence</li> <li>- Sense of initiative and entrepreneurship</li> <li>- Cultural awareness and expression</li> </ul>	
<p><b>Attention to diversity:</b></p> <p>The tasks proposed in this lesson plan are designed so that students, with their level and skills, will be able to carry them out with no problem. Nevertheless, I seek to adapt the pedagogical experience to those students who present learning difficulties. To this end, I will periodically review the work and topics covered in class and try to give some individualized attention to the students who need it most. I will promote as long as it's possible (due to COVID- 19) collaborative work (in pairs or groups) to ensure that all students achieve comprehensive development - in addition to meeting the established curricular objectives.</p> <p>For those students that could present specific needs, there would be an adaptation of activities that could fit with their level. Besides, they would be encouraged to work in groups so that other students can help them to complete the tasks and follow the path.</p> <p>For those students that could present high capacities, I will try to find texts that fits their level the most so they don't get bored working with lower-level texts, and they can feel they can learn at the same way their classmates do so.</p> <p>Moreover, when working speaking skills, those students could develop more their expression and vocabulary because it would be wider than others. There won't be benefits in grades above the rest of their classmates.</p>	

<b>Session 1</b>	
<p style="text-align: center;"><b>Specific Objectives</b></p> <p><b>1st block: “Oral texts comprehension”</b></p> <p>4.1. Students understand and get the main ideas from the video played in class.</p> <p><b>2nd block: “Oral texts production”</b></p> <p>4.1. Students are able to share their ideas about Jane Austen orally.</p> <p><b>3rd block: “Written texts comprehension”</b></p> <p>5.1. Students understand and are able to draw the main ideas from the texts read.</p> <p><b>4th block: “Written texts production”</b></p> <p>1.1. Students are able to write an alternative scene to the chapter given demonstrating their writing skills.</p>	<p style="text-align: center;"><b>Contents</b></p> <p><b>1st block: “Oral texts comprehension”</b></p> <p>4</p> <p><b>2nd block: “Oral texts production”</b></p> <p>Communicative functions: 4</p> <p><b>3rd block: “Written texts comprehension”</b></p> <p>Comprehension strategies: 5</p> <p><b>4th block: “Written texts production”</b></p> <p>Performance: 1</p> <p>Syntactic-discursive structures: 3</p>
<p><b>Evaluation criteria</b></p> <p><b>1st block: “Oral texts comprehension”:</b> 2</p> <p><b>2nd block: “Oral texts production”:</b> 10</p> <p><b>3rd block: “Written texts comprehension”:</b> 1</p> <p><b>4th block: “Written texts production”:</b> 1</p>	
Tasks	Timing
<b>Brainstorming on Jane Austen</b>	<b>10 min</b>

<b>Getting to know Jane Austen</b>	<b>15 min</b>
<b>Can you guess what happens next?</b>	<b>20 min</b>
<b>Introduction to creative writing</b>	<b>5 min</b>

## **SESSION 1: INTRODUCTION TO JANE AUSTEN**

<b><u>Activity/task 1 - Session 1</u></b>		
<b>Title:</b> <b>Brainstorming on Jane Austen</b>	<b>Type:</b> <b>Warm - up</b>	<b>Timing:</b> <b>10 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk.		<b>Resources and materials:</b> - Internet - Screen
<b>Specific objectives:</b>  - Express the main preconceptions about the author Jane Austen, with whom they will be working during the following sessions.		
<b>Linguistic Input:</b> Welcome to this new lesson plan, guys! We have been working with culture before in our classes, but we have never worked with literature, are you looking forward to it? Well, I would like to explain you why we are using literature to learn language and culture and I am going to explain you what we are going to do along the sessions. You know Saint Valentine's day is coming and I would like you to discuss and reflect on love, gender and culture and Jane Austen is an author that treats this topics perfectly in her novels. I know you like reading because we have been reading some books along this year and we have been working with texts and reflection, so I am sure you will enjoy this different lesson! Since Jane Austen's work is quite expensive, I have chosen 3 novels that I think you can		

enjoy and I have selected 3 specific chapters, 1 from each novel, and those are the texts we will be working with. As I already told you, we will be treating some topics and you will have to reflect on it. One of the things I want to ask you to do is to compare the cultural elements presented by Jane Austen with the cultural elements we have nowadays, so you must be contrastive and pay attention to the details and changes. We will work on small projects and debates during the lessons and finally, you will have to develop a final project that will be presented on the conference hall on the score of the cultural awareness week. Well, is everything clear, guys? Let's get started!

I have already tell you we are working with literature and most concretely with Jane Austen works, so we are going to brainstorm any idea you have related to Jane Austen, her works, her characters, her cultural background and so on, every idea is welcomed, so let's go!

*(Students will be sharing their ideas about Jane Austen during 10 minutes and the teacher will be moderating the ideas and completing the information they give)*

<b><u>Activity/task 2 - Session 1</u></b>		
<b>Title:</b>	<b>Type:</b>	<b>Timing:</b>
<b>Getting to know Jane Austen</b>	<b>Reflection task</b>	<b>15 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk.		<b>Resources and materials:</b> <ul style="list-style-type: none"> <li>- Internet</li> <li>- Screen</li> <li>- Electronical devices</li> <li>- Youtube</li> </ul>
<b>Specific objectives:</b> <ul style="list-style-type: none"> <li>- Identify and understand the main ideas of the video about Jane Austen's life played in class.</li> <li>- Answer the questions asked in the Jeopardy appealing to the information drawn from the previous video.</li> </ul>		

### **Linguistic Input:**

#### **Task 1: Video about Jane Austen – 5 min**

Well, guys, we have shared some ideas about Jane Austen and her works, but now, I want you to go further and explore a little bit more. Now, I am going to tell you the titles we will be working with: *Emma*, *Sense and Sensibility*, and *Pride and Prejudice*.

I hope you are curious to know more about Jane, so here, we have a video about Jane Austen's life. Please, pay attention because we are playing a Jeopardy right after the video.

(Students will watch the video and comment it briefly. The link to the video is the following: <https://youtu.be/MBucQqanhfE> )

#### **Task 2: Jeopardy about Jane Austen – 10 min**

Now that you know a little bit more about the author we are exploring during these sessions, I want to check how much did you understand from the video we just saw, so we are going to play a Jeopardy. Please, create 5 groups and let's get started.

(Students will play Jeopardy answering some questions from the previous video. The link to the game is: <https://jeopardylabs.com/play/how-much-do-you-know-about-jane-austen>)

### **Activity/task 3 - Session 1**

<b>Title:</b>	<b>Type:</b>	<b>Timing:</b>
<b>Can you guess what happens next?</b>	<b>Main task</b>	<b>20 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.		<b>Resources and materials:</b> <ul style="list-style-type: none"><li>- Internet</li><li>- Electronical devices</li><li>- Padlet</li><li>- Screen</li></ul>

**Specific objectives:**

- Express written their ideas about the next chapter they are reading.
- Demonstrate cooperation and group work by writing an alternative scene to the chapter given.
- Make use of ICT by publishing their writings on the website Padlet.

**Linguistic Input:**

I have selected the first chapter of the three novels we are working with, did I tell you the novels? Well, we are working with *Emma*, *Sense and Sensibility*, and *Pride and Prejudice*. I will give you a brief explanation of the beginning of each chapter, please, take notes because you can be asked for any of them.

Now, I am going to group you, there will be 4 people per group, what means there are 5 groups in total. Each group will be given a chapter, you will know the chapter you have to work with by taking a piece of paper from this bucket. There are only 3 chapters, what means two of them will be repeated.

*(Each group will take a paper from the bucket, the chapter will have written the name of one of the novels, they are three possibilities: Emma, Sense and Sensibility, and Pride and Prejudice.)*

Well, do you all have your paper? I am going to explain to you what you have to do. You have the name of the novel in that paper, I am going to provide you the information enough about the first chapter of each novel. Once I finish, you all as a group will have to design and write how you believe that the story continues after that chapter. You will have to write around 300 words and you will have to publish it on Padlet. I know you all have an account on Padlet because we have worked with it before, so I will share the link to the dashboard and each group will post there their alternative stories. Please, include a title to your stories continuations, the title of the novel you are working with and your group number.

*(Students will be writing their stories and Padlet website will be projected on the screen so that when they publish their story will appear there and everyone in the class could read it.)*

*(Students will have to publish their stories here:*

<https://padlet.com/evrubio1204/uworuh5gogbhjrxm> )

Please, read chapter 2 at home to check if you were close to what happened next.

<b><u>Activity/task 4 - Session 1</u></b>		
<b>Title:</b> <b>Introduction to creative writing</b>	<b>Type:</b> <b>Reinforcement and relax task</b>	<b>Timing:</b> <b>5 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done in pairs.		<b>Resources and materials:</b> - Internet - Screen - Commaful
<b>Specific objectives:</b> - Make use of ICT by publishing their writings on the website Padlet. - Write a completely new chapter using their own ideas and including grammar elements such as time expressions and verbal tenses correctness.		
<b>Linguistic Input:</b>  How much do you like writing? Are you creative? Well, since there will be a final project, you need to be prepared for it, so we are going to do an activity along the sessions. This activity will be carried out interactively and cooperatively. I need you to choose a pair and you will be writing together, I make myself clear.  Well, you will have to create a story together. I will give you the very beginning of it and you will have to complete by adding new scenes to the plot. Each pair will write a chapter, you will have 2 days to upload your chapters and you will do it on the website Commaful. The rest of the classmates will have to read what each pair is writing in order to continue the story. You will be assigned a number and this will be the order you will follow to write the story. So, there are 10 pairs in total, so there you have 10 papers with numbers from 1 to 10. Please, each pair take one paper and the number you got is the order in which you will have to write your scene in this creative writing activity.  Please, be as creative as possible and pay attention to grammar and spelling.  I am looking forward to reading your scenes!  By the way, do not forget to read chapter 49 from <i>Emma</i> . Do not worry if you don't get the context, we will explain it next day!		



## SESSION 2: DIVING INTO EMMA. PART 1

<b>Session 2</b>	
<b>Specific Objectives</b>	<b>Contents</b>
<p><b>1st block: “Oral texts comprehension”</b></p> <p>4.1. Students understand and get the main ideas from the video played in class.</p> <p><b>2nd block: “Oral texts production”</b></p> <p>4.1. Students are able to share their ideas about Jane Austen orally.</p> <p><b>3rd block: “Written texts comprehension”</b></p> <p>5.1. Students understand and are able to draw the main ideas from the texts read.</p> <p><b>4th block: “Written texts production”</b></p> <p>1.1. Develop their critical thinking on the reasons why Mr. Knightley feels envy of his antagonist, Mr. Churchill.</p> <p>1.2. Reflect their personal reflection and critical thinking on their Padlet posts.</p>	<p><b>1st block: “Oral texts comprehension”</b></p> <p>Communicative functions: 4</p> <p><b>2nd block: “Oral texts production”</b></p> <p>Communicative functions: 4</p> <p><b>3rd block: “Written texts comprehension”</b></p> <p>Comprehension strategies: 5</p> <p><b>4th block: “Written texts production”</b></p> <p>Performance: 1</p> <p>Syntactic-discursive structures: 3</p>
<b>Evaluation criteria</b>	
<b>1st block: “Oral texts comprehension”</b> : 2	
<b>2nd block: “Oral texts production”</b> : 10	
<b>3rd block: “Written texts comprehension”</b> : 1	

<b>4th block: “Written texts production”: 1</b>	
<b>Tasks</b>	<b>Timing</b>
<b>Checking your stories</b>	<b>5 min</b>
<b>Diving into Emma</b>	<b>20 min</b>
<b>In Mr. Knightley’s feelings</b>	<b>10 min</b>
<b>Creating words</b>	<b>15 min</b>

<b><u>Activity/task 1 - Session 2</u></b>		
<b>Title:</b>	<b>Type:</b>	<b>Timing:</b>
<b>Checking your stories</b>	<b>Warm – up</b>	<b>5 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.		<b>Resources and materials:</b> <ul style="list-style-type: none"> <li>- Internet</li> <li>- Screen</li> <li>- Padlet</li> </ul>
<b>Specific objectives:</b> <ul style="list-style-type: none"> <li>- Reflect on their classmates and their own ideas about the chapter they read and wrote.</li> </ul>		
<b>Linguistic Input:</b> <p>Good morning, guys! Do you remember that yesterday you wrote what you guessed that could happen after the first chapter of Emma? Have you checked chapter 2 to know how it continues? Well, let’s check here your alternatives and see which one is closer to the real story!</p> <p><i>(Their alternative stories posted on Padlet will be projected on the screen and we all will take a look on them and vote which one is more similar to the real scene written by Jane Austen)</i></p>		

<b><u>Activity/task 2 - Session 2</u></b>		
<b>Title:</b> <b>Diving into Emma</b>	<b>Type:</b> <b>Main task</b>	<b>Timing:</b> <b>20 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.		<b>Resources and materials:</b> - Internet - Screen - Text (Emma Chapter 49 – part 1)
<b>Specific objectives:</b> - Understand the main ideas expressed in the video watched. - Identify specific vocabulary they may find difficult and draw out the main ideas of the text read.		
<b>Linguistic Input:</b>  <b>1. <u>Plot context - 7 minutes</u></b>  Well, let's now move to another point of the story! You know that we will be discussing about love, gender and roles during these sessions. As I told you, we will be working with 3 novels of Jane Austen and we are going to start with <i>Emma</i> . I have selected chapter number 49 since it covers every topic we will work and I am sure it will encourage you to reflect and develop your critical thinking. I am going to ask you to dive into the story and let yourself go with the characters and the scenes, I am sure we all are going to learn a lot from each other! So, do you remember I asked you to read chapter number 49 yesterday? Have you read it? I hope you did because we are going to start getting to know Emma and Mr. Knightley. You are probably lost in the story, but do not worry because we are going to watch this video summarizing the plot in order that you can understand the context of the chapter we will be working with. Are you ready? Let's go! (Students will watch the following video about <i>Emma's plot</i> : <a href="https://youtu.be/NOaw6vEeVuw">https://youtu.be/NOaw6vEeVuw</a> )  <b>2. <u>Getting to know Emma - 13 minutes</u></b>		

Well, now that you know a little bit more about *Emma*'s plot, we are going to explore this chapter. I guess you read at home, but let's revise it together. Since the text is quite long for just one session, I have divided it in two parts, we are going to work today with part 1 which goes from the beginning of the chapter to the sentence:

*“And I do envy him, Emma. In one respect he is the object of my envy.”*

Let's going to read it and check if you have any doubt. Please, note the vocabulary you find difficult, and we work it together. Once you finish, we will move to the set of activities about Emma. Are you ready to explore? Let's start!

*(Students will read the text – Part 1 – and we will check if they have any problem with the language or context)*

<b><u>Activity/task 3 - Session 2</u></b>		
<b>Title:</b>	<b>Type:</b>	<b>Timing:</b>
<b>In Mr. Knightley's feelings</b>	<b>Main task</b>	<b>10 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.		<b>Resources and materials:</b> <ul style="list-style-type: none"> <li>- Internet</li> <li>- Screen</li> <li>- Electronical devices</li> <li>- Nearpod</li> <li>- Mentimeter</li> </ul>
<b>Specific objectives:</b> <ul style="list-style-type: none"> <li>- Identify their feelings on the basis of the sensations they got during the reading.</li> <li>- Develop their critical thinking on the reasons why Mr. Knightley feels envy of his antagonist, Mr. Churchill.</li> <li>- Reflect their personal reflection and critical thinking on their Padlet posts.</li> </ul>		

### **Linguistic Input:**

#### **Task 1: Feelings word cloud - 5 min**

Now that we have explored the text together, let's dive into it and go a little bit further.

Do you remember the last sentence we have read? It said: *“And I do envy him, Emma. In one respect he is the object of my envy.”*

Well, as you can guess, the envy is part of the feelings that human beings have, so, we are going to do 2 things in this task.

First of all, I want you to go to Mentimeter where you will be asked to write 3 words. Those words have to express any feeling you have had or you have read while you were reading the texts. There were quite a lot, so write three of them, any. Let's going to see the most repeated feelings, aren't you curious?

*(Students will have 1 minute to go on Mentimeter and publish the words expressing feelings. After this, a word cloud will appear on the screen and we will discuss it. The link to the activity is this one: <https://www.menti.com/k48h3rvkv7> )*

#### **Task 2: Why does Mr. Knightley feels envy? – 5 min**

Now that we have seen the feelings you discovered during this reading, I want you to dive into one of them. In this case, the feeling you have to feel is the **envy**. You know Mr. Knightley has recognized that he envies Mr. Churchill. With the data you have inferred from the text and your personal thinking, I want you to explore why Mr. Knightley can feel that envy of him. You will summarize it in around 60 words and publish it on Nearpod.

*(Students will write their answer and publish it on Nearpod. Once everyone finishes, we will project the answers and discuss them a little bit. The link to the activity is the following, they will have to introduce the code given: <https://nearpod.com/student/> )*

#### **Activity/task 4 - Session 2**

<b>Title:</b>	<b>Type:</b>	<b>Timing:</b>
<b>Creating words</b>	<b>Grammar task and reinforcement</b>	<b>15 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.		<b>Resources and materials:</b> <ul style="list-style-type: none"><li>- Screen</li><li>- Internet</li></ul>

**Specific objectives:**

- Being able to create new words by using the prefixes and suffixes explained in class.
- Identify and extract from the text some words formed with some of the prefixes and suffixes explained.

**Linguistic Input:**

We have reflected a little bit, now it's time to focus on language! Have you noticed the word formation while you were reading? There were a lot of words formed by prefixes and suffixes. Now, we are going to do some little tasks before we finish our lesson today.

**Task 1: prefix and suffix explanation - 5 min**

You have here two tables, one of them with prefixes and the other one with suffixes. Both of them are used to create new words, for example, you can create a verb from a noun, or a noun from an adjective and so on. So, let's take a look on it and you will do an activity.

The activity you have to do is to find in the text some words created by using either prefixes or suffixes and write them on the example space in the table. Please, find at least 10 words.

**Task 2: word formation - 5 min**

Now that you have seen how to form new words, you have to select some of the words in the texts and create new ones. I mean, for instance, if you have a verb, you should create a noun or an adverb. If you have a noun, you should create an adverb or an adjective or a verb and so on. You can do it whatever in pairs or individually.

**Task 3: Pressing the bottom – 5 min**

Well, you are grouped in 5 different groups, each of you have a bottom that sounds when you press it, right? So, now, I am going to project a suffix or a prefix on the screen and you will have to create a word with that suffix or prefix. If you want to answer, press the bottom. We play with 'rebote', if one of the teams fails, another team can take the turn and try it again. Let's go!

*(Students will play the tasks during 15 minutes and this will be the end of the session).*

Well, guys! We have done for today. Please, read part 2 of Emma to have it fresh because we will continue working with it next day! Bye, bye!

## SESSION 3: DIVING INTO EMMA. PART 2

<b>Session 3</b>	
<p style="text-align: center;"><b>Specific Objectives</b></p> <p><b>1st block: “Oral texts comprehension”</b></p> <p>4.1. Students understand and get the main ideas shared in class.</p> <p><b>2nd block: “Oral texts production”</b></p> <p>4.1. Students take active part in the debates and role plays started in class.</p> <p><b>4th block: “Written texts production”</b></p> <p>1.1. Students write a letter expressing their feelings following Mr. Knightley declaration as reference.</p> <p>1.2. Students express their own reflection and plot understanding answering some questions on Quizziz.</p>	<p style="text-align: center;"><b>Contents</b></p> <p><b>1st block: “Oral texts comprehension”</b></p> <p>Communicative functions: 4</p> <p><b>2nd block: “Oral texts production”</b></p> <p>Communicative functions: 4</p> <p><b>4th block: “Written texts production”</b></p> <p>Performance: 1</p> <p>Syntactic-discursive structures: 3</p>
<b>Evaluation criteria</b>	
<b>1st block: “Oral texts comprehension”</b> : 2	
<b>2nd block: “Oral texts production”</b> : 10	
<b>4th block: “Written texts production”</b> : 1	
Tasks	Timing
<b>Diving into Emma. Part 2</b>	<b>10 min</b>
<b>Into the plot</b>	<b>5 min</b>
<b>Constructing the characters</b>	<b>15 min</b>

<b>Debate on feminism</b>	<b>10 min</b>
<b>Writing a letter</b>	<b>10 min</b>

<b><u>Activity/task 1 - Session 3</u></b>		
<b>Title:</b>  <b>Diving into Emma Part 2</b>	<b>Type:</b>  <b>Warm – up</b>	<b>Timing:</b>  <b>10 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.		<b>Resources and materials:</b> - Internet - Screen - Text (Emma Chapter 49 – part 2)
<b>Specific objectives:</b> - Identify specific vocabulary they may find difficult and draw out the main ideas of the text read. - Share the main ideas extracted from the text.		
<b>Linguistic Input:</b>  You remember that we were exploring <i>Emma</i> last session, right? Well, today we are going to continue with the second part of the chapter. This part of the chapter requires attention and reflection and that is why we are going to discuss it together before we get into the tasks, are you ready? I hope you read it already at home, so here just do a quick reading and let's share the ideas.  <i>(Students will revise the text and then we will share the ideas and discuss them briefly)</i>		

<b><u>Activity/task 2 - Session 3</u></b>		
<b>Title:</b>  <b>Into the plot</b>	<b>Type:</b>  <b>Reinforcement task</b>	<b>Timing:</b>  <b>5 min</b>



<p><b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.</p>	<p><b>Resources and materials:</b></p> <ul style="list-style-type: none"> <li>- Internet</li> <li>- Screen</li> <li>- Electronical devices</li> <li>- Quizziz</li> </ul>
<p><b>Specific objectives:</b></p> <ul style="list-style-type: none"> <li>- Reinforce previous knowledge about Emma’s plot.</li> <li>- Demonstrate real understanding of the plot read in the text by answering some questions on Quizziz.</li> </ul>	
<p><b>Linguistic Input:</b></p> <p>Well, we have shared our ideas about this chapter and I want you to note a really important sentence in the whole novel. Please, write it down because we will need it later at some point. The sentence is part of Mr. Knightley’s declaration, he says..., can anyone tell me? (<i>Students are expected to give an answer</i>) That’s right, he says: ‘<i>If I loved you less, I might be able to talk about it more</i>’ Can you notice what kind of sentence is this one? It is a conditional sentence, but we will study it deeply in another session.</p> <p>Now, I am going to ask you to go to the website Quizziz and complete the questionnaire you will find there. Please, follow this link and answer the questions.</p> <p>(<i>Students will open the link and complete the questionnaire with both open – question and multiple choice questions about Emma’s plot:</i></p> <p><a href="https://quizz.com/admin/quiz/60b7b173f8726d001cd7ecaa">https://quizz.com/admin/quiz/60b7b173f8726d001cd7ecaa</a> )</p>	

<p><b><u>Activity/task 3 - Session 3</u></b></p>		
<p><b>Title:</b></p> <p><b>Constructing the characters</b></p>	<p><b>Type:</b></p> <p><b>Main task</b></p>	<p><b>Timing:</b></p> <p><b>15 min</b></p>
<p><b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done in pairs.</p>	<p><b>Resources and materials:</b></p> <ul style="list-style-type: none"> <li>- Internet</li> <li>- Screen</li> <li>- Piece of paper</li> </ul>	

**Specific objectives:**

- Demonstrate real understanding of the plot read in the text by constructing their own characters.
- Reflect on characters' behaviour and actions and create their own characters based on their personal ideas.
- Perform a situation expressing how the characters they have made up would act.

**Linguistic Input:****Task 1: Construct their own Emma or Mr. Knightley – 10 min**

Well, guys, I think you know a little bit about Emma and Mr. Knightley at this point, so what do you think about creating your own Emma or Mr. Knightley. We will do this task in pairs, so please, choose the character you want to construct (Emma or Mr. Knightley) and find a pair that is constructing the opposite character. Write down in a piece of paper the personality, characteristics, and behaviors of your character.

**Task 2: Role play – 5 min**

Now that you have created and defined your own version of the characters, let's going to give them the opportunity to be played. With the same pair you were before, chose and scene from the chapter and represent it playing the role of the character you have created. I will be moving around to check your creativity and interpretations! Please, exchange the papers where you have written the characteristics of your characters and let your partner try to identify which of them you are playing.

*(Students will be role playing a scene including their characters characteristics)*

**Activity/task 4 - Session 3**

<b>Title:</b>	<b>Type:</b>	<b>Timing:</b>
<b>Debate on feminism in Emma</b>	<b>Main task</b>	<b>10 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.		<b>Resources and materials:</b> <ul style="list-style-type: none"> <li>- Internet</li> <li>- Screen</li> </ul>

**Specific objectives:**

- Express their arguments and opinions during 10 minutes about the following questions: *Do you think Emma is a feminist novel? Do you see any sign of imposition of men over women in this chapter?*
- Participate in an open debate demonstrating their knowledge and reflection on the plot and themes.

**Linguistic Input:**

We have been discussing different aspects of the chapter and different topics included in the novel. However, I want you to go further and deeper. We are going to debate answering the following question: *Gender and roles: do you think Emma is a feminist novel? Do you see any sign of imposition of men over women in this chapter? Give your arguments.*

Well, guys, you have 3 minutes to think your ideas and come up with your arguments and we will start the debate.

*(Students will be debating and sharing their ideas regarding the chapter they read and the specific questions they were asked)*

**Activity/task 5 - Session 3**

<b>Title:</b>	<b>Type:</b>	<b>Timing:</b>
<b>Writing a letter</b>	<b>Reinforcement and relax</b>	<b>10 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.		<b>Resources and materials:</b> <ul style="list-style-type: none"> <li>- Internet</li> <li>- Screen</li> <li>- Padlet</li> </ul>

**Specific objectives:**

- Write a letter expressing their feelings following Mr. Knightley declaration as reference.
- Reflect their personal reflection and critical thinking on their Padlet posts.

**Linguistic Input:**

We are almost done with this session; I hope you have learnt and developed your critical thinking. Now, I want you to be as sincere as you can since you will have to write any feeling about some of your classmates. I will give you a paper with a name, each of you will receive the name of one of your classmates. You must go on Padlet and write a brief letter to the classmate you got expressing your feelings as Mr. Knightley did with Emma. Please, be as creative as possible and be nice with your classmates. You should not write your name, but you have to write the name of the person you are addressing to. Besides, keep the paper with the name of the classmate you are writing to since next day, we will try to guess who wrote to whom. Are you ready to start? Let's go.

*(Students will go on Padlet and publish the letter to their classmate, next day, we will start with this activity again)*

Please, remember that next day we will start working with chapter 46 of Sense and Sensibility, so please, read at home and write down all your language and plot doubts!

**SESSION 4: SENSE AND SENSIBILITY**

<b>Session 4</b>	
<b>Specific Objectives</b>	<b>Contents</b>
<p><b>1st block: "Oral texts comprehension"</b></p> <p>4.1. Students get the main ideas from the video played in class and are able to reflect their own ideas about the questions asked.</p>	<p><b>1st block: "Oral texts comprehension"</b></p> <p>Communicative functions: 4</p>
<p><b>2nd block: "Oral texts production"</b></p> <p>4.1. Students take active part in the debates started in class.</p>	<p><b>2nd block: "Oral texts production"</b></p> <p>Communicative functions: 4</p>
<p><b>3rd block: "Written texts comprehension"</b></p>	<p><b>3rd block: "Written texts comprehension":</b></p> <p>Syntactic-discursive structures: 1</p>

1.1. Students are able to identify difficult lexicon from the text read and look up the meaning.	
<b>Evaluation criteria</b>	
<b>1st block: “Oral texts comprehension”:</b> 2	
<b>2nd block: “Oral texts production”:</b> 10	
<b>3rd block: “Written texts comprehension”:</b> 4	
Tasks	Timing
<b>Diving into Sense and Sensibility</b>	<b>20 min</b>
<b>Jane Austen symbolism at the present time:</b> <i>Jane Austen: an 18<sup>th</sup> century woman for 21<sup>st</sup> century</i>	<b>15 min</b>
<b>Building up a glossary</b>	<b>5 min</b>
<b>Debate on roles</b>	<b>10 min</b>

<u>Activity/task 1 - Session 4</u>		
<b>Title:</b> <b>Diving into Sense and Sensibility</b>	<b>Type:</b> <b>Warm – up</b>	<b>Timing:</b> <b>20 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.	<b>Resources and materials:</b> <ul style="list-style-type: none"> <li>- Internet</li> <li>- Screen</li> <li>- Sense and sensibility text (Chapter 46)</li> </ul>	

**Specific objectives:**

- Understand the main ideas expressed in the video watched.
- Identify specific vocabulary they may find difficult and draw out the main ideas of the text read.

**Linguistic Input:****1. Plot context - 7 minutes**

Good morning, guys! Can anyone tell me the three main topics we are exploring together through Jane Austen's works? (*Students are expected to give an answer*) Well, they are love, gender, and roles. As I told you last session, we are starting a new novel today, it is *Sense and Sensibility*. Have you read chapter 46 as I told you?

The procedure with this chapter will be similar to the one we did with *Emma*, our aim is to explore how love is presented by Jane Austen and how the feminine and masculine roles are projected in their characters. You have already discovered it through *Emma* and Mr. Knightley and you are now getting to know Marianne Dashwood and Willoughby.

As I did when we started working with *Emma*, I am going to ask you to dive into the story and let yourself go with the characters and the scenes, I am sure we all are going to learn a lot from each other!

You are probably lost in this new story, but do not worry because we are going to watch this video summarizing the plot in order that you can understand the context of the chapter we will be working with. Are you ready? Let's go!

(Students will watch the following video about *Sense and sensibility plot*:

[https://youtu.be/AMrz\\_MZj8sE](https://youtu.be/AMrz_MZj8sE) )

**2. Text exploration - 13 min**

Well, now that you have watched the video and understand more or less the background of the plot, let's gonna take a look to the text in order to draw the main points and check the language.

(*Students will have some minutes to read the text again and check vocabulary and so on.*)

**Activity/task 2 - Session 4**

<p><b>Title:</b></p> <p><b>Jane Austen symbolism at the present time:</b>  <i>Jane Austen: an 18<sup>th</sup> century woman for 21<sup>st</sup> century</i></p>	<p><b>Type:</b></p> <p><b>Reflection task</b></p>	<p><b>Timing:</b></p> <p><b>15 min</b></p>
<p><b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.</p>	<p><b>Resources and materials:</b></p> <ul style="list-style-type: none"> <li>- Internet</li> <li>- Screen</li> <li>- Youtube</li> </ul>	
<p><b>Specific objectives:</b></p> <ul style="list-style-type: none"> <li>- Understand the main ideas expressed in the video watched.</li> <li>- Reflect on the ideas shared in the video played in class.</li> <li>- Think a brief reflection on Jane Austen’s influence in today’s society and share it out loud with the rest of the classmates.</li> </ul>		
<p><b>Linguistic Input:</b></p> <p><b><u>Task 1: watch the video – 7 min</u></b></p> <p>Have you noticed the symbolism present in <i>Sense and sensibility</i>? There are some recurrent topics, among them, you can find values and the concept of “instruction”. Since it is something that you do not know nowadays, it is probably difficult to understand, but the concept refers to the female education that women received at that time. In Jane Austen’s age, women must learn to read, sew, study, play the piano and be educated in a concrete way. The fact that Jane Austen gathers these concepts in her novels lead us to reflect on how much of these points we still have in our society. In order to help you, we are going to watch a video called: <i>Jane Austen: an 18<sup>th</sup> century woman for 21<sup>st</sup> century</i></p> <p>With this title, I want you to reflect the aspects presented in the chapter we read that you can still find in the 21<sup>st</sup> century.</p> <p>(Students will watch the following video from minute 2:15 -3:40 and 5:50 – 8:30:  <a href="https://youtu.be/HKK1AdJt4Mc">https://youtu.be/HKK1AdJt4Mc</a> )</p> <p><b><u>Task 2: Reflection – 8 min</u></b></p> <p>I am going to ask you to reflect a little bit and dive into our own society looking for Jane Austen’s cultural and social elements. As you heard in the video, Jane Austen is still</p>		

present in the 21<sup>st</sup> century, here it is where I want you to explore. For instance, is there anything similar to “instruction” nowadays? This is the first question I want you to reflect on.

Then, the girl in the video mentions the fact that Jane Austen based every decision her characters made on values, do you think we do the same now?

Think of yourselves, do you take into account your values when making decisions?

Now, you have some questions to explore, so let’s have some minutes to reflect and come up with your ideas and then we will share the conclusions you have come to.

**Activity/task 3- Session 4**

<b>Title:</b>	<b>Type:</b>	<b>Timing:</b>
<b>Building up a glossary</b>	<b>Language task</b>	<b>5 min</b>

<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.	<b>Resources and materials:</b> <ul style="list-style-type: none"> <li>- Internet</li> <li>- Screen</li> <li>- Electronical devices</li> <li>- Padlet</li> </ul>
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**Specific objectives:**

- Find and identify the most difficult words in the text.
- Build up a glossary gathering the words identified as difficult.

**Linguistic Input:**

Probably, you have found some words that you didn’t understand or you may find difficult, so we are going to create a glossary together on Padlet with the words you believe to be more complicated. I am going to ask you to take your electronical device and go to an online dictionary. Please, each of you select and highlight 5 words in your chapter paper and look them up in the dictionary, once you have the definition, publish them on Padlet.

*(Students will publish their words and definitions and they will be projected on the screen)*

Have you highlighted the words you published? Well, now, you should look for a synonym that fits those words and replace it in the text.



<b><u>Activity/task 4 - Session 4</u></b>		
<b>Title:</b> <b>Debate on roles</b>	<b>Type:</b> <b>Reinforcement and relax</b>	<b>Timing:</b> <b>10 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.		<b>Resources and materials:</b> <ul style="list-style-type: none"> <li>- Internet</li> <li>- Screen</li> <li>- Google Forms Questionnaire</li> </ul>
<b>Specific objectives:</b> <ul style="list-style-type: none"> <li>- Participate in an open debate demonstrating their knowledge and reflection on the plot and themes.</li> <li>- Express their ideas on the differences between roles portrayed by Jane Austen in her works.</li> <li>- Complete a questionnaire answering some questions about the debate issue previous to the debate itself.</li> </ul>		
<b>Linguistic Input:</b> <p>We are almost done with this session; I hope you have learnt and developed your critical thinking. Have you noticed anything regarding roles in this novel? (<i>Students are expected to give an answer</i>) That's right, here it is Marianne who express her feelings instead of the man. Do you think Jane Austen is trying to convey something with this?</p> <p>Now, I am going to ask you to reflect on feminine and masculine roles, how they are projected on <i>Sense and Sensibility</i> characters and if something has changed currently. You will have 3 minutes to come up with some ideas and then we will start the debate. Before we get started, I may ask you to complete the following questionnaire anonymously: <a href="https://forms.gle/spEDhqz4Y8xty8RC9">https://forms.gle/spEDhqz4Y8xty8RC9</a>  (<i>Students will complete the questionnaire and then we will start the debate</i>)</p> <p>Well, guys, I know this session was intense, but I hope you enjoyed it. Please, read chapter 34 from <i>Pride and Prejudice</i> for next day, because we will move on to work with it.</p>		

## SESSION 5: PRIDE AND PREJUDICE

<b>Session 5</b>	
<p style="text-align: center;"><b>Specific Objectives</b></p> <p><b>1st block: “Oral texts comprehension”</b></p> <p>4.1. Extract the main ideas represented in the film watched (Pride and Prejudice).</p> <p>4.2. Students get the ideas portrayed by their classmates in the oral debates.</p> <p><b>2nd block: “Oral texts production”</b></p> <p>4.1. Students take active part in the debates started in class.</p> <p><b>4th block: “Written texts production”</b></p> <p>1.1. Students are able to answer clearly the questions asked in the form.</p> <p>1.2. Students are able to write a piece of advice for Elisabeth and Mr. Darcy reflecting their own ideas.</p>	<p style="text-align: center;"><b>Contents</b></p> <p><b>1st block: “Oral texts comprehension”</b></p> <p>Comprehension functions: 4</p> <p><b>2nd block: “Oral texts production”</b></p> <p>Communicative functions: 4</p> <p><b>4th block: “Written texts production”</b></p> <p>Performance: 1</p>
<b>Evaluation criteria</b>	
<b>1st block: “Oral texts comprehension”</b> : 2	
<b>2nd block: “Oral texts production”</b> : 10	
<b>4th block: “Written texts production”</b> : 1	
Tasks	Timing
<b>Getting to know Elisabeth Bennet and Mr. Darcy</b>	<b>35 min</b>
<b>A piece of advice for Elisabeth and Mr. Darcy</b>	<b>5 min</b>

<b>Debate: Can you go against your feelings?</b>	<b>10 min</b>
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<b><u>Activity/task 1 - Session 5</u></b>		
<b>Title:</b>	<b>Type:</b>	<b>Timing:</b>
<b>Getting to know Elisabeth Bennet and Mr. Darcy</b>	<b>Warm - up and reinforcement</b>	<b>35 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.		<b>Resources and materials:</b> <ul style="list-style-type: none"> <li>- Internet</li> <li>- Screen</li> <li>- Netflix</li> <li>- Pride and Prejudice film</li> <li>- Pride and Prejudice text (Chapter 34)</li> </ul>
<b>Specific objectives:</b> <ul style="list-style-type: none"> <li>- Extract the main ideas represented in the film and in the text.</li> <li>- Compare the scenes representation both in the film and in the text.</li> <li>- Complete a questionnaire answering some questions about the ideas portrayed in the film and the text.</li> </ul>		
<b>Linguistic Input:</b> <p>Good morning, guys! As you already know, we start exploring <i>Pride and Prejudice</i> today, I hope you all read the chapter, did you? However, I think you deserve to know the first encounter between Elisabeth and Mr. Darcy to understand the love declaration you read in that chapter. Well, so we are going to divide this task in two parts:</p> <p><b><u>Task 1: film viewing – 25 min</u></b></p> <p>We are going to watch the first 25 minutes of the movies where you will see and understand how Elisabeth and Mr. Darcy run into each other. Please, pay attention to the scenes we are going to watch because we will discuss them later.</p> <p><b><u>Task 2: Film scenes and text discussion – 10 min</u></b></p> <p>We have watched some scenes and I want you to discuss them out loud.</p> <p>You have watched the reaction of Mr. Darcy when he meets Elisabeth and his subsequent behaviour she goes to Mr. Wingley’s home to help her sister, Jane. Well, have you notice</p>		

any difference in Mr. Darcy's behaviour?

At the party, Mr. Darcy is in a way rude to Elisabeth, how do you think that makes her feel? What do you think Elisabeth feels when she first met Mr. Darcy?

How does she feel when she hears his feelings for her in the chapter you read?

Let's answer this questions through an anonymous questionnaire and discuss them all together: <https://forms.gle/8dTdkM82dBBfXMKw8> )

*(Students will complete the questionnaire and we will discuss the scenes and share ideas)*

<b><u>Activity/task 2 - Session 5</u></b>		
<b>Title:</b>	<b>Type:</b>	<b>Timing:</b>
<b>A piece of advice for Elisabeth and Darcy</b>	<b>Reinforcement task</b>	<b>5 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.		<b>Resources and materials:</b> <ul style="list-style-type: none"> <li>- Internet</li> <li>- Screen</li> <li>- Electronical devices</li> <li>- Padlet</li> </ul>
<b>Specific objectives:</b> <ul style="list-style-type: none"> <li>- Write a piece of advice for Elisabeth and Mr. Darcy reflecting their own ideas.</li> </ul>		
<b>Linguistic Input:</b> <p>Well, guys! I think you know a little bit Elisabeth and Mr. Darcy, even though we have much more to do with them, I would ask you to put yourself in their shoes for a moment. Imagine you are Elisabeth's or Mr. Darcy's friends, and you can give them a piece of advice to handle the situation. So, this is what you have to do, please go to Padlet and publish there your piece of advice for them.</p> <p>The advice must be regarding the love declaration scene you have read, and we have commented before.</p> <p><i>(Students will publish their pieces of advice on Padlet and they will be projected on the screen. The link to the activity is the following:</i></p> <p><a href="https://padlet.com/evarubio1204/uworuh5gogbhjrxm">https://padlet.com/evarubio1204/uworuh5gogbhjrxm</a> )</p>		

<b><u>Activity/task 3 - Session 5</u></b>		
<b>Title:</b>  <b>Debate: Can you go against your feelings?</b>	<b>Type:</b>  <b>Relax task</b>	<b>Timing:</b>  <b>10 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.		<b>Resources and materials:</b> - Internet - Screen
<b>Specific objectives:</b>  - Express their own ideas reasonably and develop their critical thinking reflecting on feelings.		
<b>Linguistic Input:</b>  As we are reflecting on feelings today, I want you to go a little bit deeper, look inside yourselves and tell me, what do you think, do you think we can go against our feelings? Let's going to discuss and analyze this chapter. Do you think Elisabeth is fighting against her real feelings when she rejects Mr. Darcy? Why do you think she does so? <i>(Students will be debating about these questions and developing their critical thinking and self-thinking)</i>  - <b>Homework:</b> Next day, we will continue working with this text and these scenes. However, you have homework for today, do not worry, I think you are going to love doing this homework. You have to do a survey on the street. I am going to give you the guidelines: You have to work in groups (4 groups, 5 people in each), you have to go out on street and find 3 or 4 people to ask their opinions about what we have been discussing. First of all, you should introduce them briefly to the context of the story. Then, you can ask anything related to what we have been discussing today in class, but I am going to provide you here some suggested questions:  1. Have you ever been in Elisabeth's shoes? If yes, how did you feel? 2. What do you think about Mr. Darcy expressing his feelings to Elisabeth in the way he does? 3. How do you think Elisabeth feels when Mr. Darcy criticizes her family? 4. Do you think Darcy is trying to impose himself on Elisabeth by expressing his		

feelings?

Please, note that you must record a video of this survey. If the people you are interviewing do not want to appear on your video, please, ask them to record only their voices. But it is preferable to get the video as if you were real journalists. We will project the videos next day in class, the videos should not be longer than 5 minutes per group.

**SESSION 6: PRIDE AND PREJUDICE**

Session 6	
Specific Objectives	Contents
<p><b>1st block: “Oral texts comprehension”</b></p> <p>4.1. Students comprehend the ideas represented in their classmates’ videos.</p> <p><b>2nd block: “Oral texts production”</b></p> <p>4.1. Students are able to express their ideas and communicate them in the video recorded.</p> <p>4.2. Students are able to convey their ideas to the people they interview.</p> <p>4.3. Students take active part in the role play carried out in class.</p> <p><b>3rd block: “Written texts comprehension”</b></p> <p>5.1. Students are able to identify the conditionals and complete the activities.</p>	<p><b>1st block: “Oral texts comprehension”</b></p> <p>Comprehension functions: 4</p> <p><b>2nd block: “Oral texts production”</b></p> <p>Communicative functions: 4</p> <p><b>3rd block: “Written texts comprehension”</b></p> <p>Comprehensive functions: 5</p>
<p><b>Evaluation criteria</b></p> <p><b>1st block: “Oral texts comprehension”:</b> 2</p> <p><b>2nd block: “Oral texts production”:</b> 10</p>	

<b>3rd block: “Written texts comprehension”:</b> 4	
<b>Tasks</b>	<b>Timing</b>
Survey videos	25 min
Find the conditionals	15 min
Role play	5 min

<b><u>Activity/task 1 - Session 6</u></b>		
<b>Title:</b> Survey videos	<b>Type:</b> Warm - up and main task	<b>Timing:</b> 25 min
<b>Classroom management:</b> Each student will be seated in their own desk.	<b>Resources and materials:</b> - Internet - Screen - Students’ videos	
<b>Specific objectives:</b> - Demonstrate personal reflection and oral expression skills by carrying out a survey. - Develop technological skills by filming and making the video.		
<b>Linguistic Input:</b> Good morning, guys! How are you today? I have received all your videos, so today we are going to start the class by watching them. You all did an amazing job interviewing people and introducing them to Jane Austen, I am really proud of you! I have seen your personal reflection in your videos, and I think you are learning a lot from these sessions, am I right? Well, let’s get started then! <i>(Students’ videos will be projected on the screen and everyone will see their classmates work)</i>		

<b><u>Activity/task 2 - Session 6</u></b>
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<b>Title:</b> <b>Find the conditionals</b>	<b>Type:</b> <b>Grammar task</b>	<b>Timing:</b> <b>15 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.		<b>Resources and materials:</b> - Internet - Screen - <i>Emma, Pride and Prejudice</i> and <i>Sense and Sensibility</i> texts
<b>Specific objectives:</b> - Understand the meaning of the conditionals and when to use them. - Identify and complete sentences making use of the different conditional types.		
<b>Linguistic Input:</b>  We have to take a look on grammar since it is really important to explore language at the time you learn culture! Probably you notice that the use of infinitives is frequent in the chapters you have read. First of all, I am going to explain you the use of the conditionals and later we will do some exercises using the texts we have been working with. <i>(Students will be explained the use of the conditionals and will complete some activities, these documents can be found in the <u>Activities Annexes</u>)</i>		

<b><u>Activity/task 3 - Session 6</u></b>		
<b>Title:</b> <b>Role play</b>	<b>Type:</b> <b>Relax task</b>	<b>Timing:</b> <b>5 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.		<b>Resources and materials:</b> - Internet - Screen
<b>Specific objectives:</b> - Demonstrate their understanding of the plot by role playing one of the characters. - Use correctly the different types of conditionals and demonstrate their oral skills by		



playing a character.

**Linguistic Input:**

Well, to finish today session, you are going to do a role play. In pairs, you will have to represent Mr. Darcy’s declaration to Elisabeth. Please, include your personal reflection, your critical thinking and your own ideas in the representation of the scene. Imagine one of you is Mr. Darcy expressing their feelings to Elisabeth and the other is Elisabeth listening to him and coming up with an answer. You are free to give any answer to what Darcy is telling you. Please, note that you must use some conditionals in your dialogue. I will be moving around to check your interactions.

*(Students will do the role playing and I will be moving around to check their interactions)*

We have finished working with this novel as well, so next sessions will be a recap of the three novels we have worked with and you will get the explanation of the final project you have to carry out.

By the way, I have been checking your work in the creative writing on Commaful, I think you are doing great, keep it up!!

**SESSION 7: RECAP OF JANE AUSTEN NOVELS**

<b>Session 7</b>	
<b>Specific Objectives</b>	<b>Contents</b>
<b>1st block: “Oral texts comprehension”</b>	<b>1st block: “Oral texts comprehension”</b>
4.1.Students get the ideas portrayed by their classmates in the oral games.	Comprehension functions: 4
<b>2nd block: “Oral texts production”</b>	<b>2nd block: “Oral texts production”</b>
4.1. Students take active part in the oral games started in class such as “Who is most likely to” and “Taboo”.	Communicative functions: 4
<b>4th block: “Written texts production”</b>	<b>4th block: “Written texts production”</b>
1.1.Students demonstrate their writing	Performance: 1

skills by rewriting a scene including a different character.	
<b>Evaluation criteria</b>	
<b>1st block: “Oral texts comprehension”:</b> 2	
<b>2nd block: “Oral texts production”:</b> 10	
<b>4th block: “Written texts production”:</b> 1	
Tasks	Timing
<b>Who is most likely to: Jane Austen edition</b>	<b>15 min</b>
<b>Inside the characters</b>	<b>25 min</b>
<b>Taboo: Guess the characters</b>	<b>10 min</b>

<b><u>Activity/task 1 - Session 7</u></b>		
<b>Title:</b> <b>Who is most likely to: Jane Austen edition</b>	<b>Type:</b> <b>Warm – up</b>	<b>Timing:</b> <b>15 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.	<b>Resources and materials:</b> - Internet - Screen - Electronical devices - App: Exposed – Who’s most likely to	
<b>Specific objectives:</b> - Identify the main ideas of a text and being able to work with them by answering the questions asked. - Demonstrate their personal reflection on the characters and plot by relating them with the questions asked.		

### **Linguistic Input:**

Hello, guys! How are you? Do you remember last day I told you we were doing a recap in the next sessions, right? So, that is what we are going to do today. I hope you remember everything about the characters we have been exploring and that you remember your own reflections about them because you will need them for the task we will be doing.

We are going to start with a most likely to game, do you know how to play?

I will give you a situation and you will have to select the character that you think it would do it, just to remind you the characters, they are: Emma and Mr. Knightley from *Emma*, Marianne and Willoughby from *Sense and Sensibility* and finally, Elisabeth Bennet and Mr. Darcy from *Pride and Prejudice*.

You will have to go to the app *Exposed – Who’s most likely to* and there you will click on the character you think it fits better with the situation given.

Just for you to have some examples, some of the questions could be:

- Who is most likely to leave his/her family to get married.
- Who is most likely to buy a house to move in with his/her love.
- Who is most likely to fake his/her feelings.

Please, try to justify your answer, why you choose the character you choose. Are you ready? Let’s go!

*(Students will be playing Who’s most likely to and sharing ideas about the characters)*

### **Activity/task 2 - Session 7**

<b>Title:</b>	<b>Type:</b>	<b>Timing:</b>
<b>Inside the characters</b>	<b>Main task</b>	<b>25 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.	<b>Resources and materials:</b> <ul style="list-style-type: none"><li>- Internet</li><li>- Screen</li><li>- Padlet</li></ul>	

**Specific objectives:**

- Demonstrate their writing skills by rewriting a scene including a different character.
- Show personal reflection and critical thinking in their writings.

**Linguistic Input:**

Now, I am going to ask you to dive into the characters we have been exploring. The thing you have to do is to justify some characters' behaviour in a particular scene from other chapters you have read. This activity will be done in groups, so there will be 6 groups, each group will have one character and one scene to 'rewrite' and justify the character behaviour. finish. You have to publish your arguments on Padlet and we will read them together once you finish. Please write your group number in your post. The allocation is the following:

<b>GROUP</b>	<b>CHARACTER</b>	<b>BOOK</b>
Group 1	Emma	What would she do in Elisabeth's place in <i>Pride and Prejudice</i> .
Group 2	Mr. Darcy	What would he do in Willoughby's place in <i>Sense and Sensibility</i> .
Group 3	Marianne	What would she do in Emma's place in <i>Emma</i> .
Group 4	Mr. Willoughby	What would he do in Mr. Knightley's place in <i>Emma</i> .
Group 5	Mr. Knightley	What would he do in Mr. Darcy's place in <i>Pride and Prejudice</i> .
Group 6	Elisabeth	What would she do in Marianne's place in <i>Sense and Sensibility</i> .

<b><u>Activity/task 3 - Session 7</u></b>		
<b>Title:</b>  <b>Taboo: Guess the character</b>	<b>Type:</b>  <b>Relax task</b>	<b>Timing:</b>  <b>10 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done in pairs.		<b>Resources and materials:</b> - Internet - Screen
<b>Specific objectives:</b> - Demonstrate their understanding of the plot by guessing the character their classmate are describing. - Being able to express the character they are representing by giving specific clues.		
<b>Linguistic Input:</b>  Well, to finish today session, you are going to do a guess the character game. In pairs, you will have to guess the character your classmate is trying to describe. You will play it as a Taboo, that means there are some words that you cannot mention and your partner has to guess it just by some clues. Each pair will represent it in front of the rest of the class, are you ready? Let's go!  <i>(Students will be representing their characters playing Taboo)</i>		

## **SESSION 8: RECAP OF JANE AUSTEN NOVELS AND FINAL PROJECT EXPLANATION**

<b>Session 8</b>	
<b>Specific Objectives</b>  <b>1st block: "Oral texts comprehension"</b>  4.1. Students understand the instructions given by the teacher to complete the final task.  <b>4th block: "Written texts production"</b>	<b>Contents</b>  <b>1st block: "Oral texts comprehension"</b>  Comprehension strategies: 3  <b>4th block: "Written texts production"</b>  Performance: 1

1.1.Students are able to share their personal growth by writing a final reflection gathering every important aspect they have learnt during the lessons.	
<b>Evaluation criteria</b>	
<b>1st block: “Oral texts comprehension”:</b> 2	
<b>4th block: “Written texts production”:</b> 1	
Tasks	Timing
<b>Checking your creative writing project and feedback</b>	<b>10 min</b>
<b>Final reflection: Personal growth</b>	<b>30 min</b>
<b>Final project explanation</b>	<b>10 min</b>

<b><u>Activity/task 1 - Session 8</u></b>		
<b>Title:</b>  <b>Checking your creative writing project and feedback</b>	<b>Type:</b>  <b>Warm - up</b>	<b>Timing:</b>  <b>10 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk.	<b>Resources and materials:</b> - Internet - Screen	
<b>Specific objectives:</b>  - Compare and share ideas about their work in the cooperative project: creative writing.		

**Linguistic Input:**

Hi, guys! We are close to the end of our lesson, how are you feeling? Did you like this new methodology introducing literature in our classroom? Would you repeat it again? You know we start this because of the Saint Valentine's project the high school is carrying out, but I hope you enjoyed so we can introduce new authors and cultural items in our English classroom.

Before we get started with our last lesson before the final project presentation, I would like to take a look to your collaborative project on Commaful, the creative writing activity, do you want to check it together? Let's go!

*(We all will check their writings on the screen and will share ideas, we both, teacher and students, will receive feedback)*

**Activity/task 2 - Session 8**

<b>Title:</b>	<b>Type:</b>	<b>Timing:</b>
<b>Final reflection: Personal growth</b>	<b>Main task</b>	<b>30 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.		<b>Resources and materials:</b> - Internet - Screen - Piece of paper - Google Drive
<b>Specific objectives:</b> - Share their personal growth by writing a final reflection gathering every important aspect they have learnt during the lessons.		

**Linguistic Input:**

This activity will be done individually. You have half an hour to complete. I have shared with you all a folder on Google Drive, there is where I want you to upload your documents. Well, in a piece of paper or if you prefer it in an electronical device, you have to write your final reflections sharing everything you have learnt and how this has helped you to develop your personal growth. Besides, I want you to include a section talking about the character you identify with the most and giving the reasons why. I think it is easy, so I just let you take you time to reflect and express your final conclusions after having working with literature in our language class. Did you find it useful?

Write any idea you have in your final reflection, everything is valid as far as it is justified.

*(Students will write their final reflections and share them on Google Drive)*

**Activity/task 3 - Session 8**

<b>Title:</b>	<b>Type:</b>	<b>Timing:</b>
<b>Final project explanation</b>	<b>Explanation</b>	<b>10 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done individually.	<b>Resources and materials:</b> <ul style="list-style-type: none"><li>- Internet</li><li>- Screen</li></ul>	
<b>Specific objectives:</b> <ul style="list-style-type: none"><li>- Understand the project they are being asked to do.</li></ul>		



**Linguistic Input:**

Well, guys, I am going to explain to you what you must do in the final project. As I told you, that project will be presented next week in the conference hall in front of the high school as part of the Saint Valentine's project. You know we are exploring love and gender in great authors and we were given Jane Austen, that is why we have been working with *Emma*, *Pride and Prejudice* and *Sense and Sensibility*. I think you have reflected quite a lot on the topics we want to treat in this project. You have been introduced to some cultural aspects through Jane Austen's eyes, you have worked on language and you have developed your personal and critical thinking. You all have done an amazing job and now, I want you to demonstrate it in this final project.

**Final project explanation:**

The project will be carried out in groups. You are 20 students in total, so there will be 5 groups, 4 people in each group. In this project, I want you to show what you have learnt and reflected during these lessons. The project consists of rewriting one of the three chapters we have read and worked in class. You have to include the cultural elements you consider important and your own feelings. However, you must note a point: the background of the chapter you rewrite will be the present time, that means, you have to rewrite the scenes as if the characters were living in our society, with our cultural rules, language changes and so on. You must include any detail you consider important.

Therefore, you have to write the chapter in the current time, imagine that the characters are people living nowadays. How would those scenes take place in our current daily lives?

You can choose any of the three chapters and as I told you, rewrite it. Please, pay attention to the changes from one time to another and the changes in culture. You can even include some Spanish cultural elements. Feel free to be creative and set your imagination free!

Well, so this is what we will be doing next week, you have some days to start thinking about it, but the project will be written in class and presented in front of the high school later.

You must upload your new chapters proposals to *Writerscafe.org*.

## SESSION 9: FINAL PROJECT

<b>Session 9</b>	
<b>Specific Objectives</b>	<b>Contents</b>
<p><b>1st block: “Oral texts comprehension”</b></p> <p>4.1. Students understand and get the main ideas shared in class.</p>	<p><b>1st block: “Oral texts comprehension”</b></p> <p>Communicative functions: 4</p>
<p><b>2nd block: “Oral texts production”</b></p> <p>4.1. Students present their final project in front of their classmates providing the arguments to defend their final project.</p>	<p><b>2nd block: “Oral texts production”</b></p> <p>Communicative functions: 4</p>
<p><b>3rd block: “Written texts comprehension”</b></p> <p>5.1. Students understand and identify their classmates’ main ideas when reading the final project projected in class.</p>	<p><b>3rd block: “Written texts comprehension”</b></p> <p>Comprehension strategies: 5</p>
<p><b>4th block: “Written texts production”</b></p> <p>1.1. Students express and reflect their own ideas and final reflections in the chapter they are asked to rewrite.</p> <p>1.2. Students include sociocultural aspects learn from Jane Austen’s texts in their own chapter and compare them with the current cultural aspects.</p>	<p><b>4th block: “Written texts production”</b></p> <p>Performance: 1</p> <p>Syntactic-discursive structures: 3</p>

3.1. Students use the appropriate lexicon to the text they are writing.	
<b>Evaluation criteria</b>	
<b>1st block: “Oral texts comprehension”:</b> 2	
<b>2nd block: “Oral texts production”:</b> 10	
<b>3rd block: “Written texts comprehension”:</b> 1	
<b>4th block: “Written texts production”:</b> 1	
Tasks	Timing
<b>Final project: With past eyes in the future</b>	<b>35 min</b>
<b>Final project reading</b>	<b>15 min</b>

<u>Activity/task 1 - Session 9</u>		
<b>Title:</b>  <b>Final project: With past eyes in the future</b>	<b>Type:</b>  <b>Final task</b>	<b>Timing:</b>  <b>35 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk. This activity will be done in groups.	<b>Resources and materials:</b> - Internet - Screen - Piece of paper - Writerscafe.org	
<b>Specific objectives:</b> - Demonstrate critical and personal thinking on cultural aspects comparing both past and present culture. - Show understanding of Jane Austen novels. - Develop their writing skills by rewriting one of the chapters read in class.		

### **Linguistic Input:**

Welcome, guys! This is our last session working with Jane Austen, will you miss her? I am sure you have learnt a lot and you will demonstrate it perfectly in this project. Are you ready to start? As I told you last day, the project consists of rewriting one of the three chapters we have read and worked in class. You have to include the cultural elements you consider important and your own feelings. However, you must note a point: the background of the chapter you rewrite will be the present time, that means, you have to rewrite the scenes as if the characters were living in our society, with our cultural rules, language changes and so on. You must include any detail you consider important. Therefore, you have to write the chapter in the current time, imagine that the characters are people living nowadays. How would those scenes take place in our current daily lives?

You can choose any of the three chapters and as I told you, rewrite it. Please, pay attention to the changes from one time to another and the changes in culture. You can even include some Spanish cultural elements. Feel free to be creative and set your imagination free!

Take a sit next to your teammates and let's get started!

*(Students will be working on rewriting the chapters including the cultural aspects they have been asked to. They will include anything they find important and relevant to their writing, everything related to the topics we have worked and discussed in class. They will have to publish their final project here: <https://www.writerscafe.org/> ).*

### **Activity/task 3 - Session 6**

<b>Title:</b>	<b>Type:</b>	<b>Timing:</b>
<b>Final project reading</b>	<b>Relax task</b>	<b>15 min</b>
<b>Classroom management:</b> Each student will be seated in their own desk.	<b>Resources and materials:</b> <ul style="list-style-type: none"><li>- Internet</li><li>- Screen</li><li>- Writerscafe.org</li></ul>	

**Specific objectives:**

- Identify their classmates' text main ideas.
- Understand the main points conveyed by their classmates in their writings.

**Linguistic Input:**

Now that you all have uploaded your projects, we are going to read them together here in class before you present it in front of everyone, that might be next week. So, let's take this as a trial of the final project presentation in the high school event. I am sure you all did an amazing job and I want to thank you for your reflections and participation in this new project introducing literature in our classes. Let's read them!

*(Students' projects will be projected on the screen and each group will read their scene rewritten to their classmates. At the end of the readings, they will have to vote the chapter they liked the most.)*

**HIGH SCHOOL PRESENTATION:**

<b>Session 9</b>	
<p style="text-align: center;"><b>Specific Objectives</b></p> <p><b>2nd block: "Oral texts production"</b></p> <p>4.1. Students present their final project on the occasion of Saint Valentine's high school project providing the arguments to defend it.</p> <p><b>3rd block: "Written texts comprehension"</b></p> <p>5.1. Students understand and identify their classmates' main ideas when reading the final project.</p>	<p style="text-align: center;"><b>Contents</b></p> <p><b>2nd block: "Oral texts production"</b></p> <p>Communicative functions: 4</p> <p><b>3rd block: "Written texts comprehension"</b></p> <p>Comprehension strategies: 5</p>
<p><b>Evaluation criteria</b></p> <p><b>2nd block: "Oral texts production": 10</b></p> <p><b>3rd block: "Written texts comprehension": 1</b></p>	

Tasks	Timing
Final project presentation	-

<u>Saint Valentine's Project presentation</u>		
Title:	Type:	Timing:
Final project presentation	Presentation	-
<b>Classroom management:</b> students will be in the conference room participating in the high school Saint Valentine's project. Each group will read their project in front of their high school mates.		<b>Resources and materials:</b> - Internet - Screen - Writerscafe.org
<b>Specific objectives:</b> - Present their final project explaining the main themes and issues included in their chapter.		
<b>Linguistic Input:</b>  Welcome to this new project we are carrying out here in the high school. As you all already know, we are exploring love and gender through the novels of some classic authors such as Jane Austen, Mary Shelley, Brontë sisters and so on. My class, 1 <sup>st</sup> Bachillerato, has been working with Jane Austen and they would like to present you their projects. Each group has rewritten one of the chapters we have been working with during these days, they are going to project them on screen and will explain to you the cultural aspects and the topics they discovered thanks to Jane Austen's novels. I hope you enjoy their presentation. <i>(Students will present their projects and explain what they have learnt.)</i>		

### EVALUATION CRITERIA SELECTED FROM THE ORDEN EDU 363/2015

1st block: "Oral texts comprehension"	2 and 6  2. Know and understand how to apply the appropriate strategies to get the general meaning, the essential
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	<p>information, main points, relevant details, ideas, and opinions both implicit and explicit in the text if they are clearly highlighted.</p> <p><b>6.</b> Identify common and more specialised oral lexis related to one's own interests and needs in personal, public academic and occupational and expressions and idioms in daily use when there is visual or contextual support.</p>
<p><b>2nd block: “Oral texts production”</b></p>	<p><b>1, 2 and 10.</b></p> <p><b>1.</b> Construct coherent and well-structured texts on topics of personal interest, or everyday or less familiar issues, in a formal, neutral or informal register, making appropriate use of the most common cohesion resources, and showing reasonable control of expressions, structures and frequently used lexis, both of a general and more specific nature.</p> <p><b>2.</b> Know, select carefully, and understand how to apply effectively, the appropriate strategies for producing oral texts of different types and certain length, trying out new formulations and combinations within one's own repertoire and correcting errors (e.g. in verb tenses, or in time references, or in temporal or spatial references) which lead to misunderstandings if the interlocutor indicates that there is a problem.</p>

	<p><b>10.</b> Participate effectively, even when making mistakes, in dramatised oral interaction long activities such as global simulations, role-plays, etc.,with the ability to prepare and manage their participation in them.</p>
<p><b>3rd block: “Written texts comprehension”</b></p>	<p><b>1, 3 and 4.</b></p> <p><b>1.</b> Identify the main ideas, relevant information, and general implications of texts of a certain length, in printed or digital format, including linguistic structures of a certain complexity, in a variety of standard language and dealing with both abstract and concrete specific topics within their own field of specialisation or interest, in the personal, public or academic field.</p> <p><b>3.</b> Know in detail and understand how to apply adequately to the comprehension of the text, the sociolinguistic aspects derived from everyday situations and less frequent situations in the personal, public and academic areas and be aware of the socio-economic structure, interpersonal, hierarchical and interpersonal and inter-group relations, social conventions (attitudes, values, taboos), and the general aspects that allow to understand the socio-cultural background of the text.</p> <p><b>4.</b>Distinguish both the main communicative functions of the text as well as easily identifiable implications;</p>



	<p>appreciate the different communicative intentions of derived from the use of different exponents of these functions, and identify the general communicative purposes associated with different formats, discourse patterns and styles.</p>
<p><b>4th block: “Written texts production”</b></p>	<p><b>1, 3 and 5.</b></p> <p><b>1.</b> Write clearly structured texts on a series of general and more specific topics related to one's own interests or speciality, describing in sufficient detail; writing in one's own words, and coherently organising information and ideas drawn from a variety of sources, and justifying one's own opinions on general or more specific topics, using elements of cohesion and coherence, and a lexicon of common usage, or more specific according to the context of communication.</p> <p><b>3.</b> Be aware of sociocultural and sociolinguistic features of the communities in which the target language is used, and of their differences from one's own cultures, in terms of customs, usages, attitudes values and taboos, and act accordingly to the characteristics of the interlocutors and be aware of the communicative situation in the production of the written text.</p> <p><b>5.</b> Use accurately the morphosyntactic structures, discourse patterns, and cohesive elements in order to organize the</p>

	discourse properly and make sure that the text fulfils adequately the communicative functions.
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## **EVALUATION RUBRICS**

The rubrics here presented are based on the evaluation criteria gathered in the table that can be found above.

The rubric for assessing the **individual and group tasks**:

<b>ITEMS</b>	<b>20%</b>	<b>10%</b>	<b>0%</b>
<b>IDEAS JUSTIFICATION</b>	Students justify their ideas in a clear and structured way and are able to identify their own arguments based on strong ideas.	Students justify their ideas but lack clarification and structure and their arguments are not clearly at all.	Students do not justify their ideas and there is no structure. Besides, they do not present any arguments.
<b>LANGUAGE</b>	Students use specific and clear language related to the topic they are being asked about. Their expressions comply with cohesion and coherence and their ideas are clearly expressed in written and spoken form.	Students use specific and clear language related to the topic they are being asked about. However, their expressions do not fulfil their expressions and their ideas are expressed in written and spoken form, but they could be clearer.	Students do not use specific and clear language related to the topic they are being asked about. Their expressions are not coherent and cohesive, and their ideas are not expressed clearly, so it is difficult to follow what they want to say.
<b>REFLECTION</b>	Students express themselves clearly and demonstrate	Students express themselves clearly, but their reflections	Students do not express themselves clearly and their

	their reflections in the activities. Their ideas are identifiable since they are structured and well explained.	are difficult to notice since their ideas are not well explained.	reflections are impossible to follow since there is no connection between their ideas.
<b>HOMEWORK</b>	Students read the chapters at home and draw the main ideas to discuss it in class.	Students read the chapters at home, but they do not draw the main ideas to discuss them in class.	Students do not do their homework, they neither read the chapters nor draw the main ideas for the further discussion.
<b>ACTIVE PARTICIPATION (DEBATES, ORAL ACTIVITIES...)</b>	Students participate actively in the activities and debates that take place in class. They express themselves clearly and get involved in the development of activities and the good progress of the class.	Students participate actively in the activities and debates that take place in class. However, they do not express themselves clearly and do not get really involved in the development of activities.	Students do not participate in the activities and debates that take place in class. Besides, they do not express themselves clearly and do not get involved in the development of activities.
<b>COOPERATIVE WORK (JUST FOR GROUP ACTIVITIES)</b>	Students work cooperatively without any problems and agree on decisions to carry out the group tasks. Students are able to discuss their	Students work cooperatively, but they find difficulties in agreeing on decisions to carry out the group tasks. Students are able to	Students do not work cooperatively and they find difficulties in agreeing on decisions to carry out the group tasks. Students cannot

	individual ideas and put them together to reach a conclusion in order to complete the tasks successfully.	discuss their individual ideas and put them in common, but they experience problems to reach a conclusion in order to complete the tasks successfully.	discuss their ideas and put them in common. Besides, they experience problems to reach a conclusion in order to complete the tasks successfully.
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The final project has more detailed and specific objectives set, that is why its evaluation rubric is more concrete and specific with contents and assessable items. The rubric for assessing the **final task**:

<b>FINAL PROJECT (50%)</b>	
<b>CULTURAL ELEMENTS</b>	<b>10%</b> Students are able to identify and reflect in their writings the cultural elements learnt during the sessions. They are aware of cultural changes and cultural differences between the past and the present.
<b>PERSONAL REFLECTION AND CRITICAL THINKING</b>	<b>10%</b> Students are able to convey their own reflections in the ideas projected in the text they have to write. Their critical thinking can be observed in the development of their ideas. They reflect the aspects conveyed by Jane Austen seen in class.
<b>LANGUAGE USE (WRITTEN)</b>	<b>10%</b> Students use specific and clear language related to the topic they are being asked about. Their expressions comply with

	cohesion and coherence and their ideas are clearly expressed in their writings. They use lexicon that appears in Jane Austen's texts and referring to culture, and context.
<b>COOPERATIVE WORK</b>	<b>10%</b> Students work cooperatively without any problems and agree on decisions to carry out the group tasks. Students are able to discuss their individual ideas and put them in common to reach a conclusion in order to accomplish the project successfully.
<b>PLOT AND CHARACTERS' UNDERSTANDING</b>	<b>5 %</b> Students demonstrate their understanding of the main characteristics of the characters created by Jane Austen and reflect their understanding of the plot by rewriting the chapters based on current cultural elements.
<b>ORAL PRESENTATION</b>	<b>5%</b> Students are able to defend their ideas and justify their final project in an oral presentation that will take place in the conference hall on the occasion of Valentine's Day as part of the high school project.

### **LESSON PLAN SPECIFIC OBJECTIVES SELECTION**

This section gathers some of the specific objectives selected to carry out the lesson plan. These objectives have been set basing on the general objectives taken from the REAL DECRETO 1105/2014. There are four blocks:

<b>1st block: “Oral texts comprehension”</b>	<ul style="list-style-type: none"> <li>- Identify and understand the main ideas of the videos played in class.</li> <li>- Reflect on the ideas shared in the video played in class.</li> <li>- Demonstrate their personal reflection on the characters and plot by relating them with the questions asked.</li> </ul>
<b>2nd block: “Oral texts production”</b>	<ul style="list-style-type: none"> <li>- Express their ideas and conclusions from the videos played in class.</li> <li>- Participate in an open debate demonstrating their knowledge and reflection on the plot and themes.</li> <li>- Express their ideas on the differences between roles portrayed by Jane Austen in her works.</li> <li>- Demonstrate personal reflection and oral expressions skills by carrying out and recording a survey.</li> <li>- Demonstrate their understanding of the plot by role playing one of the characters.</li> <li>- Present their final project explaining the main themes and issues included in their chapter.</li> </ul>
<b>3rd block: “Written texts comprehension”</b>	<ul style="list-style-type: none"> <li>- Identify specific vocabulary they may find difficult and draw out the main ideas of the text read.</li> </ul>

	<ul style="list-style-type: none"> <li>- Identify and extract from the text some words formed with some of the prefixes and suffixes explained.</li> <li>- Find and identify the most difficult words in the text to build up a common glossary.</li> <li>- Show understanding of Jane Austen novels.</li> <li>- Understand the main points conveyed by their classmates in their final writings.</li> </ul>
<p><b>4th block: “Written texts production”</b></p>	<ul style="list-style-type: none"> <li>- Reflect their personal reflection and critical thinking on their Padlet posts.</li> <li>- Demonstrate real understanding of the plot read in the text by constructing their own characters.</li> <li>- Reflect on characters’ behaviour and actions and create their own characters based on their personal ideas.</li> <li>- Complete a questionnaire answering some questions about the debate issue previous to the debate itself.</li> <li>- Write a piece of advice for Elisabeth and Mr. Darcy reflecting your own ideas.</li> <li>- Share their personal growth by writing a final reflection gathering every important aspect they have learnt during the lessons.</li> <li>- Demonstrate critical and personal thinking on cultural aspects</li> </ul>

	<p>comparing both past and present culture.</p> <ul style="list-style-type: none"> <li>- Develop their writing skills by rewriting one of the chapters read in class.</li> </ul>
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## **LESSON PLAN CONTENTS SELECTION**

This section gathers the concrete contents selected to carry out the lesson plan. These contents have been designed basing on the contents published in the ORDEN EDU 363/2015. There are four sections:

- **Comprehension and production strategies:**
  - Reading and understanding Jane Austen’s authentic texts.
  - Draw the main ideas from Jane Austen’s texts and select the information to carry out the activities.
  - Complete the activities providing the required information.
  - Rewrite the chapters read including the elements studied in class.
- **Communicative functions and interaction**
  - Interact with their classmates to share ideas about Jane Austen.
  - Participate in open debates about love, gender, and culture.
  - Express their main ideas and be able to defend them in front of their classmates.
- **Linguistic features**
  - Word formation
  - Conditionals
  - Verbal tenses revision
- **Sociocultural elements**
  - Identify and understand the main cultural elements portrayed in Jane Austen’s texts.
  - Be aware of the cultural aspects presented in Jane Austen’s novels.
  - Value and conceive the use of literature as a vehicle for language and culture transmission.





## Activity 4 – Session 2



### PREFIXES

PREFIX	MEANING
De-	from, down, away, reverse, opposite
Dis-	not, opposite, reverse, away
Ex-	out of, away from, lacking, former
Il-	not
Im-	not, without
In-	not, without
Mis-	bad, wrong
Non-	not
Pre-	before
Pro-	for, forward, before
Re-	again, back
Un-	against, not, opposite

### SUFFIXES

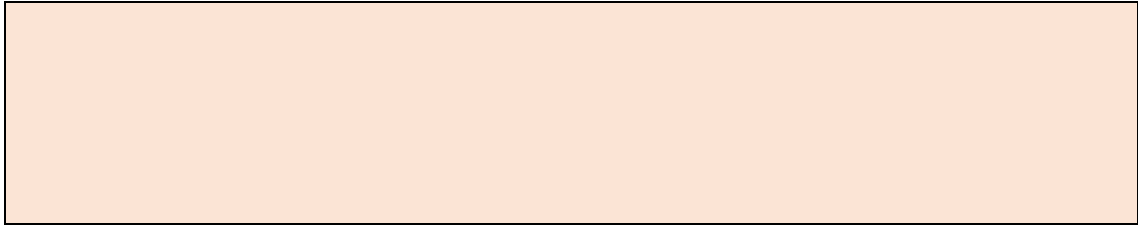
SUFFIX	MEANING
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-able	able to, having the quality of
-al	relating to
-er	comparative
-est	superlative
-ful	full of
-ible	forming an adjective
-ily	forming an adverb
-ing	denoting an action, a material, or a gerund
-less	without, not affected by
-ly	forming an adjective
-ness	denoting a state or condition
-y	full of, denoting a condition, or a diminutive

Taken from: <https://www.enchantedlearning.com/grammar/prefixsuffix/index.shtml>

**Task:**

<p><b>1. Write here the words with prefixes or suffixes you find in the text:</b></p>
<p><b>2. Write here the new words you have created using the prefixes and suffixes studied:</b></p>



**Activity 3 – Session 3**



**Build up your own version of Emma or Mr. Knightley:**

<b>Character strengths:</b>	<b>Character weaknesses:</b>
<b>Character behaviours:</b>	<b>Scene suggestion:</b>

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## Activity 1 – Session 6



### **STREET SURVEY ABOUT JANE AUSTEN HANDOUT**

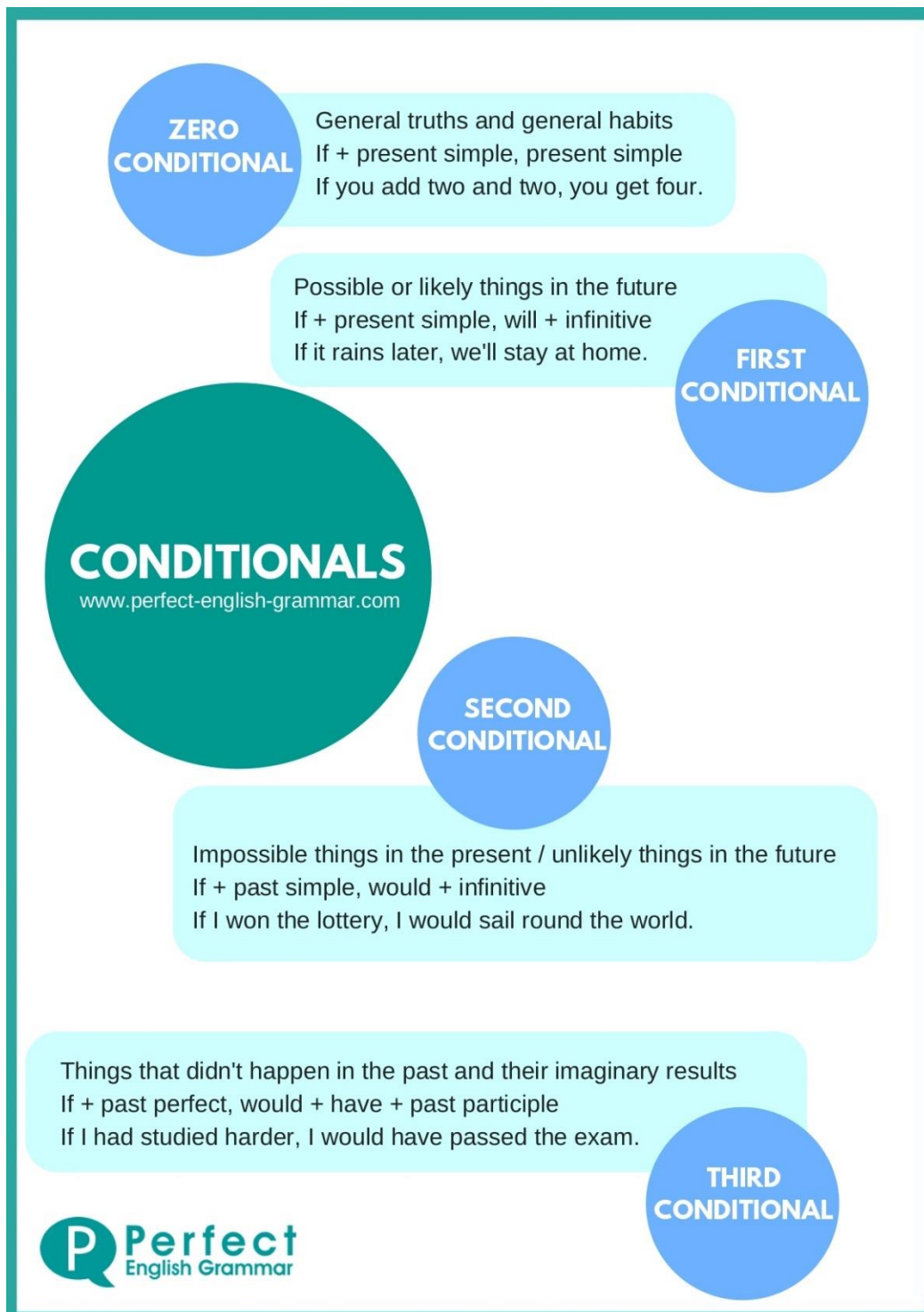
#### **What to do:**

- Find 3 or 4 people on the street to interview them about Jane Austen.
- Explore the themes we have been working in class: love, gender and roles.
- Before asking them the questions, provide a brief context to understand Jane Austen and her works background.
- Introduce *Pride and Prejudice* plot.
- Record yourselves and your participants (if they allow you to do so) and make up a video gathering every interview you get.

#### **Suggested questions:**

5. Have you ever been in Elisabeth's shoes? If yes, how did you feel?
6. What do you think about Mr. Darcy expressing his feelings to Elisabeth in the way he does?
7. How do you think Elisabeth feels when Mr. Darcy criticizes her family?
8. Do you think Darcy is trying to impose himself on Elisabeth by expressing his feelings?

## Activity 2 – Session 6



Taken from Perfect English Grammar

**Activity 1.** Find in the three text you have read in class some examples of conditionals. Note what book you take it from:

- 1.
- 2.
- 3.
- 4.

**Activity 2.** Change these conditional sentences to the conditional type indicated in brackets. Please, write as well what type of conditional is the original one:

1. It is natural that obligation should be felt, and if I could feel gratitude, I would now thank you (Type 3) →
2. You are mistaken, Mr. Darcy, if you suppose that the mode of your declaration affected me in any other way (Type 2) →
3. If you could be assured of that, you think you should be easy (Type 1) →
4. If I could but know HIS heart, everything would become easy (Type 3) →
5. If I do mix in other society, it will be only to shew that my spirit is humbled (Free type, you choose) →
6. If I have not underrated him hitherto, he may yet turn out well (Type 1) →
7. If a man chuses a wife, he generally chuses ill (Type 2) →
8. If I loved you less, I might be able to talk about it more (Type 3) →

## Activity 2 – Session 7

### INSIDE THE CHARACTERS HANDOUT

Jane Austen characters have moved out to another novel, so please, try to guess how they would act in the new novel they are living. You have here the allocations for each group:

GROUP	CHARACTER	BOOK
Group 1	Emma	What would she do in Elisabeth's place in <i>Pride and Prejudice</i> .
Group 2	Mr. Darcy	What would he do in Willoughby's place in <i>Sense and Sensibility</i> .
Group 3	Marianne	What would she do in Emma's place in <i>Emma</i> .
Group 4	Mr. Willoughby	What would he do in Mr. Knightley's place in <i>Emma</i> .
Group 5	Mr. Knightley	What would he do in Mr. Darcy's place in <i>Pride and Prejudice</i> .
Group 6	Elisabeth	What would she do in Marianne's place in <i>Sense and Sensibility</i> .

**Write here your draft scene and then publish the final result on Padlet:**

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### ***FINAL PROJECT HANDOUT***



Write here the group member names:



Imagine you are Jane Austen living the present time, how would *Emma*, *Sense and Sensibility* and *Pride and Prejudice* take place nowadays?



You must be wondering what you have to do, don't panic, it is easy peasy. You will be given one chapter and you will have to rewrite it as if the plot were happening in the present time. You have to include any cultural aspect you consider important, you can include feelings, give a



- Compare the past cultural elements with the present ones, is there any coincidence? Can you notice any difference? Reflect them in your writings!!!

- Draft your writing ideas before you write it and publish it on [Writerscafe.org](https://www.writerscafe.org):



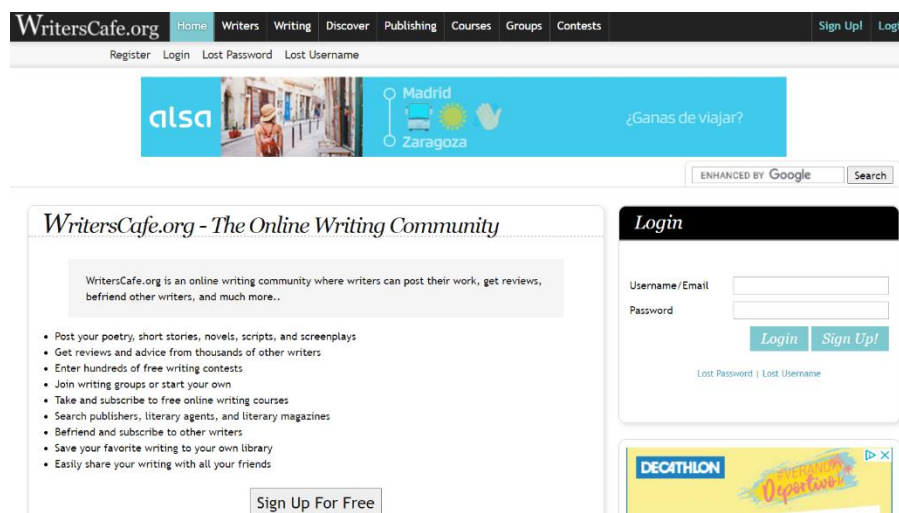
Publish your final version on [Writerscafe.org](https://www.writerscafe.org)

## LINKS TO THE ONLINE PLATFORMS ACTIVITIES:

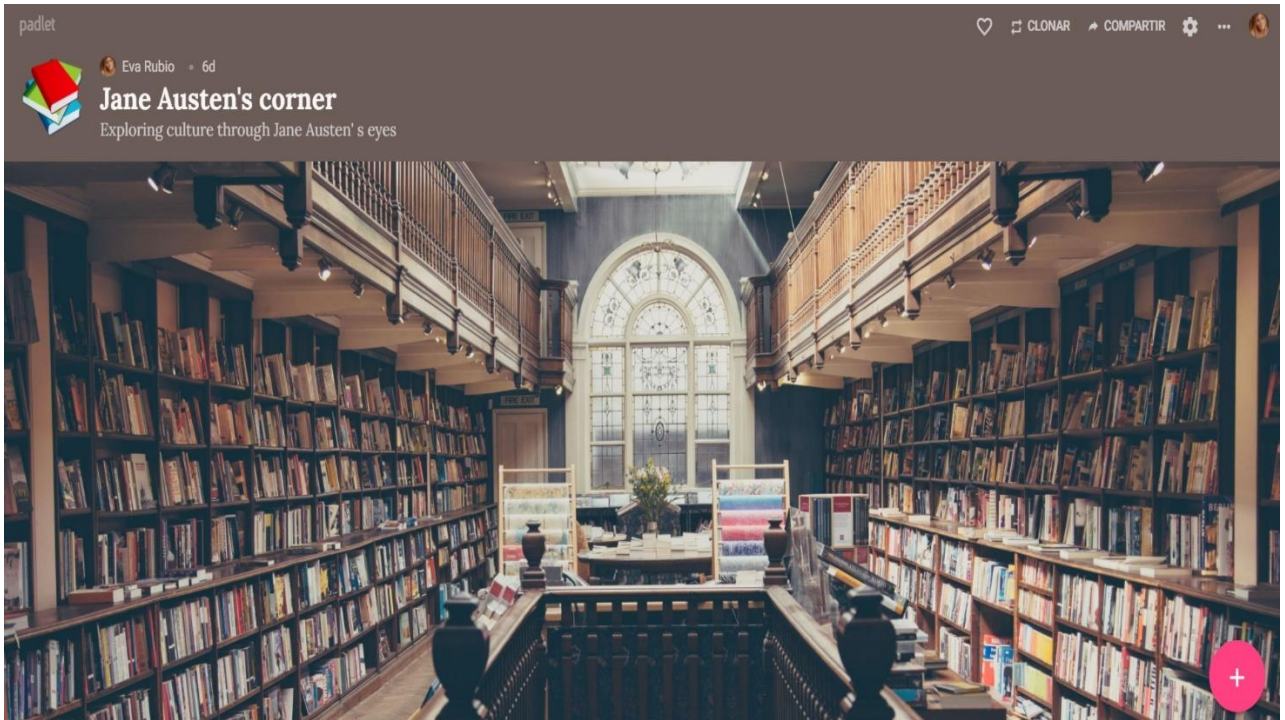
- Padlet: <https://padlet.com/evarubio1204/uworuh5gogbhjrxm>
- Quizziz: <https://quizizz.com/admin/quiz/60b7b173f8726d001cd7ecaa>
- Mentimeter: <https://www.menti.com/k48h3rvkv7>
- Nearpod: <https://nearpod.com/student/>
- Google Forms (Session 4): <https://forms.gle/spEDhqz4Y8xty8RC9>
- Google Forms (Session 5): <https://forms.gle/8dTdkM82dBBfXMKw8>
- Jeopardy: <https://jeopardylabs.com/play/how-much-do-you-know-about-jane-austen>
- Youtube:
  - o Session 1: <https://youtu.be/MBucQqanhfE>
  - o Session 2: <https://youtu.be/NOaw6vEeVuw>
  - o Session 4: [https://youtu.be/AMrz\\_MZj8sE](https://youtu.be/AMrz_MZj8sE)
  - o Session 4 (activity 2) : <https://youtu.be/HKK1AdJt4Mc>

## SOME IMAGES OF THE ACTIVITIES:

### - WRITERSCAFE.ORG



### - PADLET

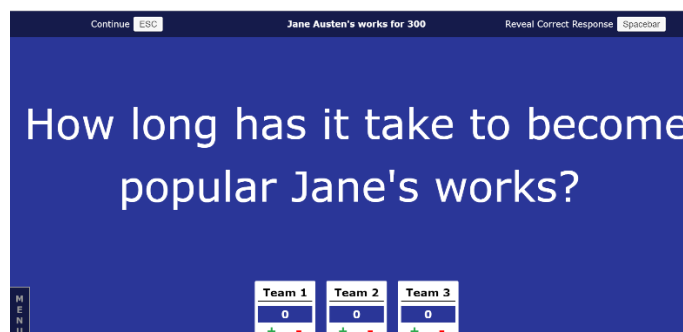


- **JEOPARDY**

Jane Austen's life and family	Jane Austen's life and family	Jane Austen's works	Jane Austen's works	Bonus track
100	100	100	100	100
200	200	200	200	200
300	300	300	300	300
400	400	400	400	400
500	500	500	500	500

M E N U	Team 1	Team 2	Team 3
	0	0	0
	+ -	+ -	+ -



Continue ESC Bonus track for 400 Reveal Correct Response Spacebar

What are the names of the main characters in Jane Austen's Pride and Prejudice?

Team 1 Team 2 Team 3

0	0	0
+	+	+
-	-	-

MENU

Continue ESC Jane Austen's life and family for 300 Reveal Correct Response Spacebar

TRUE OR FALSE:  
Did Jane study in a boarding school with her sister Cassandra?

Team 1 Team 2 Team 3

0	0	0
+	+	+
-	-	-

Captura de pantalla añadida  
Se ha añadido una captura de pantalla a tu Dropbox.

- NEARPOD

Why does Mr Knightley envy Mr. Churchill?  
Answer shortly this question. Explore further the reason why he feels envy of Mr. Churchill.

Mr. Knightley is in love with Emma and he does not feel that reciprocity from her. However, he thinks she is having feelings for Mr. Churchill and he would like to be him.

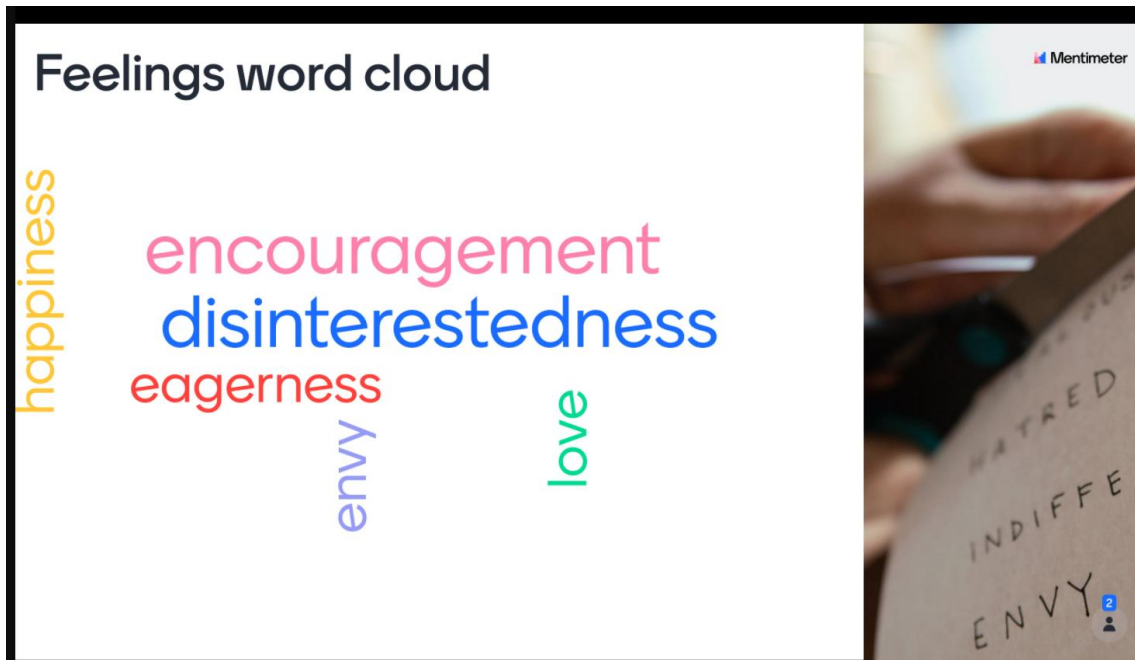
He believes that Emma can be in love with Mr. Churchill, so he would like to be him instead of trying to have Emma's love.

He wants to marry Emma, but he sees that she is accepting love and attention from Mr. Churchill so he envies him

Mr. Knightley probably envies Mr. Churchill because he is receiving the attention he would like to receive from Emma. He also believes she is having feelings for Mr. Churchill and he is in love with her, so it hurts him to accept that.

Share thoughts and/or images here 250 Post

- MENTIMETER



- GOOGLE FORMS:



Preguntas Respuestas



## Understanding Elisabeth and Mr. Darcy

Descripción del formulario

In what manner does Mr. Darcy change his behaviour towards Elisabeth?

- He is faking when he first meets her because he falls in love then
- He hates her and he is faking his feelings
- He does not want to talk really much with her because he fears falling in love with her
- Otra...



Preguntas Respuestas

How do you think Elisabeth feels after Mr. Darcy comments at the party?

Texto de respuesta larga

How would you feel if you were Elisabeth?

Texto de respuesta corta

What do you think Elisabeth feels when she first met Mr. Darcy?

- She thinks that he is handsome
- She thinks he is rude
- She likes him
- She wants to get him know better
- Otra...



What do you think Elisabeth feels when she first met Mr. Darcy?

- She thinks that he is handsome
- She thinks he is rude
- She likes him
- She wants to get him know better
- Otra...

How may she feel when she hears his feelings for her?

Texto de respuesta larga

How would you feel if you were in that situation?

Texto de respuesta corta

## Has anything changed from Jane Austen til today?



Descripción del formulario

Do you think men should go first to declare love to women?

Texto de respuesta larga

Order from 1 to 4 how important is that men declare their love first.

- |                       |                       |                       |                       |                       |
|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| 1                     | 2                     | 3                     | 4                     | 5                     |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

til today?  

Se han guardado todos los cambios en Drive

Select the most important value for you:

- Money
- Love
- Home
- Family
- Self-love
- Otra...

Is there any symbol presented in Jane Austen's Sense and Sensibility that you can find in the current society:

Texto de respuesta larga

Is there any symbol presented in Jane Austen's *Sense and Sensibility* that you can find in the current society:

Texto de respuesta larga

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What do you think Jane Austen is trying to convey with Marianne's feelings?

Texto de respuesta corta

Resposta corta

Texto de respuesta corta

Obligatorio

## **AUTHENTIC JANE AUSTEN TEXTS (MAIN TEXTS)**

The texts here presented have been taken from the original Jane Austen's textbooks.

### **EMMA:**

#### **EMMA – CHAPTER XIII**

#### **VOLUME III**

#### **(CHAPTER 49 – p.373)**

#### **PART 1**

“The weather continued much the same all the following morning; and the same loneliness, and the same melancholy, seemed to reign at Hartfield—but in the afternoon it cleared; the wind changed into a softer quarter; the clouds were carried off; the sun appeared; it was summer again. With all the eagerness which such a transition gives, Emma resolved to be out of doors as soon as possible. Never had the exquisite sight, smell, sensation of nature, tranquil, warm, and brilliant after a storm, been more attractive to her. She longed for the serenity they might gradually introduce; and on Mr. Perry's coming in soon after dinner, with a disengaged hour to give her father, she lost no time in hurrying into the shrubbery.—There, with spirits freshened, and thoughts a little relieved, she had taken a few turns, when she saw Mr. Knightley passing through the garden door, and coming towards her.—It was the first intimation of his being returned from London. She had been thinking of him the moment before, as unquestionably sixteen miles distant. —There was time only for the quickest arrangement of mind. She must be collected and calm. In half a minute they were together. The “How d'ye do's” were quiet and constrained on each side. She asked after their mutual friends; they were all well. —When had he left them?—Only that morning. He must have had a wet ride. —Yes.—He meant to walk with her, she found. “He had just looked into the dining-room, and as he was not wanted there, preferred being out of doors.”—She thought he neither looked nor spoke cheerfully; and the first

possible cause for it, suggested by her fears, was, that he had perhaps been communicating his plans to his brother, and was pained by the manner in which they had been received.

They walked together. He was silent. She thought he was often looking at her, and trying for a fuller view of her face than it suited her to give. And this belief produced another dread. Perhaps he wanted to speak to her, of his attachment to Harriet; he might be watching for encouragement to begin. —She did not, could not, feel equal to lead the way to any such subject. He must do it all himself. Yet she could not bear this silence. With him it was most unnatural. She considered—resolved—and, trying to smile, began—

“You have some news to hear, now you are come back, that will rather surprize you.”

“Have I?” said he quietly, and looking at her; “of what nature?”

“Oh! the best nature in the world—a wedding.”

After waiting a moment, as if to be sure she intended to say no more, he replied,

“If you mean Miss Fairfax and Frank Churchill, I have heard that already.”

“How is it possible?” cried Emma, turning her glowing cheeks towards him; for, while she spoke, it occurred to her that he might have called at Mrs. Goddard's in his way.

“I had a few lines on parish business from Mr. Weston this morning, and at the end of them he gave me a brief account of what had happened.” Emma was quite relieved, and could presently say, with a little more composure,

“You probably have been less surprized than any of us, for you have had your suspicions. —I have not forgotten that you once tried to give me a caution.—I wish I had attended to it—but—(with a sinking voice and a heavy sigh) I seem to have been doomed to blindness.”

For a moment or two nothing was said, and she was unsuspecting of having excited any particular interest, till she found her arm drawn within his, and pressed against his heart, and heard him thus saying, in a tone of great sensibility, speaking low,

“Time, my dearest Emma, time will heal the wound.—Your own excellent sense—your exertions for your father's sake—I know you will not allow yourself—.” Her arm was pressed again, as he added, in a more broken and subdued accent, “The feelings of the warmest friendship—Indignation—Abominable scoundrel!”—And in a louder, steadier tone, he concluded with, “He will soon be gone. They will soon be in Yorkshire. I am sorry for her. She deserves a better fate.”

Emma understood him; and as soon as she could recover from the flutter of pleasure, excited by such tender consideration, replied,

“You are very kind—but you are mistaken—and I must set you right. — I am not in want of that sort of compassion. My blindness to what was going on, led me to act by them in a way that I must always be ashamed of, and I was very foolishly tempted to say and do many things which may well lay me open to unpleasant conjectures, but I have no other reason to regret that I was not in the secret earlier.”

“Emma!” cried he, looking eagerly at her, “are you, indeed?”—but checking himself—“No, no, I understand you—forgive me—I am pleased that you can say even so much.—He is no object of regret, indeed! and it will not be very long, I hope, before that becomes the acknowledgment of more than your reason.—Fortunate that your affections were not farther entangled!—I could never, I confess, from your manners, assure myself as to the degree of what you felt—I could only be certain that there was a preference—and a preference which I never believed him to deserve.—He is a disgrace to the name of man.—And is he to be rewarded with that sweet young woman?—Jane, Jane, you will be a miserable creature.”

“Mr. Knightley,” said Emma, trying to be lively, but really confused—“I am in a very extraordinary situation. I cannot let you continue in your error; and yet, perhaps, since my manners gave such an impression, I have as much reason to be ashamed of confessing that I never have been at all attached to the person we are speaking of, as it might be natural for a woman to feel in confessing exactly the reverse. —But I never have.”

He listened in perfect silence. She wished him to speak, but he would not. She supposed she must say more before she were entitled to his clemency; but it was a hard case to be obliged still to lower herself in his opinion. She went on, however.

“I have very little to say for my own conduct. —I was tempted by his attentions, and allowed myself to appear pleased.—An old story, probably —a common case—and no more than has happened to hundreds of my sex before; and yet it may not be the more excusable in one who sets up as I do for Understanding. Many circumstances assisted the temptation. He was the son of Mr. Weston—he was continually here—I always found him very pleasant—and, in short, for (with a sigh) let me swell out the causes ever so ingeniously, they all centre in this at last—my vanity was flattered, and I allowed his attentions. Latterly, however—for some time, indeed—I have had no idea of their meaning any thing.—I thought them a habit, a trick, nothing that called for seriousness on my side. He has imposed on me, but he has not injured me. I have never been attached to him. And now I can tolerably comprehend his behaviour. He never wished to attach me. It was merely a blind to conceal his real

situation with another.—It was his object to blind all about him; and no one, I am sure, could be more effectually blinded than myself—except that I was not blinded—that it was my good fortune—that, in short, I was somehow or other safe from him.”

She had hoped for an answer here—for a few words to say that her conduct was at least intelligible; but he was silent; and, as far as she could judge, deep in thought. At last, and tolerably in his usual tone, he said,

“I have never had a high opinion of Frank Churchill.—I can suppose, however, that I may have underrated him. My acquaintance with him has been but trifling.—And even if I have not underrated him hitherto, he may yet turn out well.—With such a woman he has a chance.—I have no motive for wishing him ill—and for her sake, whose happiness will be involved in his good character and conduct, I shall certainly wish him well.”

“I have no doubt of their being happy together,” said Emma; “I believe them to be very mutually and very sincerely attached.”

“He is a most fortunate man!” returned Mr. Knightley, with energy. “So early in life—at three-and-twenty—a period when, if a man chuses a wife, he generally chuses ill. At three-and-twenty to have drawn such a prize! What years of felicity that man, in all human calculation, has before him! — Assured of the love of such a woman—the disinterested love, for Jane Fairfax's character vouches for her disinterestedness; every thing in his favour,—equality of situation—I mean, as far as regards society, and all the habits and manners that are important; equality in every point but one —and that one, since the purity of her heart is not to be doubted, such as must increase his felicity, for it will be his to bestow the only advantages she wants.—A man would always wish to give a woman a better home than the one he takes her from; and he who can do it, where there is no doubt of her regard, must, I think, be the happiest of mortals.—Frank Churchill is, indeed, the favourite of fortune. Every thing turns out for his good.—He meets with a young woman at a watering-place, gains her affection, cannot even weary her by negligent treatment—and had he and all his family sought round the world for a perfect wife for him, they could not have found her superior.—His aunt is in the way.—His aunt dies.—He has only to speak.—His friends are eager to promote his happiness.—He had used every body ill—and they are all delighted to forgive him.—He is a fortunate man indeed!”

“You speak as if you envied him.”

“And I do envy him, Emma. In one respect he is the object of my envy.”

## **PART 2**

Emma could say no more. They seemed to be within half a sentence of Harriet, and her immediate feeling was to avert the subject, if possible. She made her plan; she would speak of something totally different—the children in Brunswick Square; and she only waited for breath to begin, when Mr. Knightley startled her, by saying,

“You will not ask me what is the point of envy.—You are determined, I see, to have no curiosity.—You are wise—but I cannot be wise. Emma, I must tell you what you will not ask, though I may wish it unsaid the next moment.”

“Oh! then, don't speak it, don't speak it,” she eagerly cried. “Take a little time, consider, do not commit yourself.”

“Thank you,” said he, in an accent of deep mortification, and not another syllable followed.

Emma could not bear to give him pain. He was wishing to confide in her —perhaps to consult her;—cost her what it would, she would listen. She might assist his resolution, or reconcile him to it; she might give just praise to Harriet, or, by representing to him his own independence, relieve him from that state of indecision, which must be more intolerable than any alternative to such a mind as his.—They had reached the house.

“You are going in, I suppose?” said he.

“No,”—replied Emma—quite confirmed by the depressed manner in which he still spoke—“I should like to take another turn. Mr. Perry is not gone.” And, after proceeding a few steps, she added—“I stopped you ungraciously, just now, Mr. Knightley, and, I am afraid, gave you pain.— But if you have any wish to speak openly to me as a friend, or to ask my opinion of any thing that you may have in contemplation—as a friend, indeed, you may command me.—I will hear whatever you like. I will tell you exactly what I think.”

“As a friend!”—repeated Mr. Knightley.—“Emma, that I fear is a word —No, I have no wish— Stay, yes, why should I hesitate?—I have gone too far already for concealment.—Emma, I accept your offer—Extraordinary as it may seem, I accept it, and refer myself to you as a friend.—Tell me, then, have I no chance of ever succeeding?”

He stopped in his earnestness to look the question, and the expression of his eyes overpowered her.

“My dearest Emma,” said he, “for dearest you will always be, whatever the event of this hour's conversation, my dearest, most beloved Emma— tell me at once. Say 'No,' if it is to be said.”—She

could really say nothing. —“You are silent,” he cried, with great animation; “absolutely silent! at present I ask no more.”

Emma was almost ready to sink under the agitation of this moment. The dread of being awakened from the happiest dream, was perhaps the most prominent feeling.

“I cannot make speeches, Emma:” he soon resumed; and in a tone of such sincere, decided, intelligible tenderness as was tolerably convincing. —“If I loved you less, I might be able to talk about it more. But you know what I am.—You hear nothing but truth from me.—I have blamed you, and lectured you, and you have borne it as no other woman in England would have borne it.—Bear with the truths I would tell you now, dearest Emma, as well as you have borne with them. The manner, perhaps, may have as little to recommend them. God knows, I have been a very indifferent lover. — But you understand me.—Yes, you see, you understand my feelings— and will return them if you can. At present, I ask only to hear, once to hear your voice.”

While he spoke, Emma's mind was most busy, and, with all the wonderful velocity of thought, had been able—and yet without losing a word—to catch and comprehend the exact truth of the whole; to see that Harriet's hopes had been entirely groundless, a mistake, a delusion, as complete a delusion as any of her own—that Harriet was nothing; that she was every thing herself; that what she had been saying relative to Harriet had been all taken as the language of her own feelings; and that her agitation, her doubts, her reluctance, her discouragement, had been all received as discouragement from herself.—And not only was there time for these convictions, with all their glow of attendant happiness; there was time also to rejoice that Harriet's secret had not escaped her, and to resolve that it need not, and should not.—It was all the service she could now render her poor friend; for as to any of that heroism of sentiment which might have prompted her to entreat him to transfer his affection from herself to Harriet, as infinitely the most worthy of the two—or even the more simple sublimity of resolving to refuse him at once and for ever, without vouchsafing any motive, because he could not marry them both, Emma had it not. She felt for Harriet, with pain and with contrition; but no flight of generosity run mad, opposing all that could be probable or reasonable, entered her brain. She had led her friend astray, and it would be a reproach to her for ever; but her judgment was as strong as her feelings, and as strong as it had ever been before, in reprobating any such alliance for him, as most unequal and degrading. Her way was clear, though not quite smooth.—She spoke then, on being so entreated.—What did she say?—Just what she ought, of course. A lady always does.—She said enough to shew there need not be despair—and to invite him to say more himself. He had despaired at one period; he had received such an injunction to caution and silence, as for the time crushed every hope;—she had begun by refusing to hear him.—The change had perhaps been somewhat sudden;—

her proposal of taking another turn, her renewing the conversation which she had just put an end to, might be a little extraordinary!—She felt its inconsistency; but Mr. Knightley was so obliging as to put up with it, and seek no farther explanation.

Seldom, very seldom, does complete truth belong to any human disclosure; seldom can it happen that something is not a little disguised, or a little mistaken; but where, as in this case, though the conduct is mistaken, the feelings are not, it may not be very material.—Mr. Knightley could not impute to Emma a more relenting heart than she possessed, or a heart more disposed to accept of his.

He had, in fact, been wholly unsuspecting of his own influence. He had followed her into the shrubbery with no idea of trying it. He had come, in his anxiety to see how she bore Frank Churchill's engagement, with no selfish view, no view at all, but of endeavouring, if she allowed him an opening, to soothe or to counsel her.—The rest had been the work of the moment, the immediate effect of what he heard, on his feelings. The delightful assurance of her total indifference towards Frank Churchill, of her having a heart completely disengaged from him, had given birth to the hope, that, in time, he might gain her affection himself;—but it had been no present hope—he had only, in the momentary conquest of eagerness over judgment, aspired to be told that she did not forbid his attempt to attach her.—The superior hopes which gradually opened were so much the more enchanting.—The affection, which he had been asking to be allowed to create, if he could, was already his!—Within half an hour, he had passed from a thoroughly distressed state of mind, to something so like perfect happiness, that it could bear no other name.

Her change was equal.—This one half-hour had given to each the same precious certainty of being beloved, had cleared from each the same degree of ignorance, jealousy, or distrust.—On his side, there had been a long-standing jealousy, old as the arrival, or even the expectation, of Frank Churchill.—He had been in love with Emma, and jealous of Frank Churchill, from about the same period, one sentiment having probably enlightened him as to the other. It was his jealousy of Frank Churchill that had taken him from the country. —The Box Hill party had decided him on going away. He would save himself from witnessing again such permitted, encouraged attentions. —He had gone to learn to be indifferent.—But he had gone to a wrong place. There was too much domestic happiness in his brother's house; woman wore too amiable a form in it; Isabella was too much like Emma—differing only in those striking inferiorities, which always brought the other in brilliancy before him, for much to have been done, even had his time been longer.—He had stayed on, however, vigorously, day after day—till this very morning's post had conveyed the history of Jane Fairfax.—Then, with the gladness which must be felt, nay, which he did not scruple to feel, having never believed Frank Churchill to be at all deserving Emma, was there so much fond solicitude, so much keen anxiety for her, that he



could stay no longer. He had ridden home through the rain; and had walked up directly after dinner, to see how this sweetest and best of all creatures, faultless in spite of all her faults, bore the discovery.

He had found her agitated and low. — Frank Churchill was a villain. — He heard her declare that she had never loved him. Frank Churchill's character was not desperate. — She was his own Emma, by hand and word, when they returned into the house; and if he could have thought of Frank Churchill then, he might have deemed him a very good sort of fellow.”

## **SENSE AND SENSIBILITY**

### **SENSE AND SENSIBILITY – CHAPTER 46**

**(pag. 297)**

“Marianne's illness, though weakening in its kind, had not been long enough to make her recovery slow; and with youth, natural strength, and her mother's presence in aid, it proceeded so smoothly as to enable her to remove, within four days after the arrival of the latter, into Mrs. Palmer's dressing-room. When there, at her own particular request, for she was impatient to pour forth her thanks to him for fetching her mother, Colonel Brandon was invited to visit her.

His emotion on entering the room, in seeing her altered looks, and in receiving the pale hand which she immediately held out to him, was such, as, in Elinor's conjecture, must arise from something more than his affection for Marianne, or the consciousness of its being known to others; and she soon discovered in his melancholy eye and varying complexion as he looked at her sister, the probable recurrence of many past scenes of misery to his mind, brought back by that resemblance between Marianne and Eliza already acknowledged, and now strengthened by the hollow eye, the sickly skin, the posture of reclining weakness, and the warm acknowledgment of peculiar obligation.

Mrs. Dashwood, not less watchful of what passed than her daughter, but with a mind very differently influenced, and therefore watching to very different effect, saw nothing in the Colonel's behaviour but what arose from the most simple and self-evident sensations, while in the actions and words of Marianne she persuaded herself to think that something more than gratitude already dawned.

At the end of another day or two, Marianne growing visibly stronger every twelve hours, Mrs. Dashwood, urged equally by her own and her daughter's wishes, began to talk of removing to Barton. On HER measures depended those of her two friends; Mrs. Jennings could not quit Cleveland during the Dashwoods' stay; and Colonel Brandon was soon brought, by their united request, to consider his

own abode there as equally determinate, if not equally indispensable. At his and Mrs. Jennings's united request in return, Mrs. Dashwood was prevailed on to accept the use of his carriage on her journey back, for the better accommodation of her sick child; and the Colonel, at the joint invitation of Mrs. Dashwood and Mrs. Jennings, whose active goodnature made her friendly and hospitable for other people as well as herself, engaged with pleasure to redeem it by a visit at the cottage, in the course of a few weeks.

The day of separation and departure arrived; and Marianne, after taking so particular and lengthened a leave of Mrs. Jennings, one so earnestly grateful, so full of respect and kind wishes as seemed due to her own heart from a secret acknowledgment of past inattention, and bidding Colonel Brandon farewell with a cordiality of a friend, was carefully assisted by him into the carriage, of which he seemed anxious that she should engross at least half. Mrs. Dashwood and Elinor then followed, and the others were left by themselves, to talk of the travellers, and feel their own dullness, till Mrs. Jennings was summoned to her chaise to take comfort in the gossip of her maid for the loss of her two young companions; and Colonel Brandon immediately afterwards took his solitary way to Delaford.

The Dashwoods were two days on the road, and Marianne bore her journey on both, without essential fatigue. Every thing that the most zealous affection, the most solicitous care could do to render her comfortable, was the office of each watchful companion, and each found their reward in her bodily ease, and her calmness of spirits. To Elinor, the observation of the latter was particularly grateful. She, who had seen her week after week so constantly suffering, oppressed by anguish of heart which she had neither courage to speak of, nor fortitude to conceal, now saw with a joy, which no other could equally share, an apparent composure of mind, which, in being the result as she trusted of serious reflection, must eventually lead her to contentment and cheerfulness.

As they approached Barton, indeed, and entered on scenes of which every field and every tree brought some peculiar, some painful recollection, she grew silent and thoughtful, and turning away her face from their notice, sat earnestly gazing through the window. But here, Elinor could neither wonder nor blame; and when she saw, as she assisted Marianne from the carriage, that she had been crying, she saw only an emotion too natural in itself to raise any thing less tender than pity, and in its unobtrusiveness entitled to praise. In the whole of her subsequent manner, she traced the direction of a mind awakened to reasonable exertion; for no sooner had they entered their common sittingroom, than Marianne turned her eyes around it with a look of resolute firmness, as if determined at once to accustom herself to the sight of every object with which the remembrance of Willoughby could be connected.—She said little, but every sentence aimed at cheerfulness, and though a sigh sometimes escaped her, it never passed away without the atonement of a smile. After dinner she

would try her piano-forte. She went to it; but the music on which her eye first rested was an opera, procured for her by Willoughby, containing some of their favourite duets, and bearing on its outward leaf her own name in his hand-writing.—That would not do.—She shook her head, put the music aside, and after running over the keys for a minute, complained of feebleness in her fingers, and closed the instrument again; declaring however with firmness as she did so, that she should in future practice much.

The next morning produced no abatement in these happy symptoms. On the contrary, with a mind and body alike strengthened by rest, she looked and spoke with more genuine spirit, anticipating the pleasure of Margaret's return, and talking of the dear family party which would then be restored, of their mutual pursuits and cheerful society, as the only happiness worth a wish.

"When the weather is settled, and I have recovered my strength," said she, "we will take long walks together every day. We will walk to the farm at the edge of the down, and see how the children go on; we will walk to Sir John's new plantations at Barton Cross, and the Abbeyland; and we will often go to the old ruins of the Priory, and try to trace its foundations as far as we are told they once reached. I know we shall be happy. I know the summer will pass happily away. I mean never to be later in rising than six, and from that time till dinner I shall divide every moment between music and reading. I have formed my plan, and am determined to enter on a course of serious study. Our own library is too well known to me, to be resorted to for any thing beyond mere amusement. But there are many works well worth reading at the Park; and there are others of more modern production which I know I can borrow of Colonel Brandon. By reading only six hours a-day, I shall gain in the course of a twelve-month a great deal of instruction which I now feel myself to want."

Elinor honoured her for a plan which originated so nobly as this; though smiling to see the same eager fancy which had been leading her to the extreme of languid indolence and selfish repining, now at work in introducing excess into a scheme of such rational employment and virtuous self-control. Her smile however changed to a sigh when she remembered that promise to Willoughby was yet unfulfilled, and feared she had that to communicate which might again unsettle the mind of Marianne, and ruin at least for a time this fair prospect of busy tranquillity. Willing therefore to delay the evil hour, she resolved to wait till her sister's health were more secure, before she appointed it. But the resolution was made only to be broken.

Marianne had been two or three days at home, before the weather was fine enough for an invalid like herself to venture out. But at last a soft, genial morning appeared; such as might tempt the daughter's wishes and the mother's confidence; and Marianne, leaning on Elinor's arm, was authorised to walk as long as she could without fatigue, in the lane before the house.

The sisters set out at a pace, slow as the feebleness of Marianne in an exercise hitherto untried since her illness required; —and they had advanced only so far beyond the house as to admit a full view of the hill, the important hill behind, when pausing with her eyes turned towards it, Marianne calmly said,

"There, exactly there," —pointing with one hand, "on that projecting mound, —there I fell; and there I first saw Willoughby."

Her voice sunk with the word, but presently reviving she added,

"I am thankful to find that I can look with so little pain on the spot! —shall we ever talk on that subject, Elinor?"—hesitatingly it was said. —"Or will it be wrong?—I can talk of it now, I hope, as I ought to do."—

Elinor tenderly invited her to be open.

"As for regret," said Marianne, "I have done with that, as far as HE is concerned. I do not mean to talk to you of what my feelings have been for him, but what they are NOW.—At present, if I could be satisfied on one point, if I could be allowed to think that he was not ALWAYS acting a part, not ALWAYS deceiving me;—but above all, if I could be assured that he never was so VERY wicked as my fears have sometimes fancied him, since the story of that unfortunate girl"—

She stopt. Elinor joyfully treasured her words as she answered,

"If you could be assured of that, you think you should be easy."

"Yes. My peace of mind is doubly involved in it; —for not only is it horrible to suspect a person, who has been what HE has been to ME, of such designs,—but what must it make me appear to myself?—What in a situation like mine, but a most shamefully unguarded affection could expose me to"—

"How then," asked her sister, "would you account for his behaviour?"

"I would suppose him, —Oh, how gladly would I suppose him, only fickle, very, very fickle."

Elinor said no more. She was debating within herself on the eligibility of beginning her story directly, or postponing it till Marianne were in stronger health; —and they crept on for a few minutes in silence.

I am not wishing him too much good," said Marianne at last with a sigh, "when I wish his secret reflections may be no more unpleasant than my own. He will suffer enough in them."

"Do you compare your conduct with his?"

"No. I compare it with what it ought to have been; I compare it with yours."

"Our situations have borne little resemblance."

"They have borne more than our conduct. —Do not, my dearest Elinor, let your kindness defend what I know your judgment must censure. My illness has made me think— It has given me leisure and calmness for serious recollection. Long before I was enough recovered to talk, I was perfectly able to reflect. I considered the past: I saw in my own behaviour, since the beginning of our acquaintance with him last autumn, nothing but a series of imprudence towards myself, and want of kindness to others. I saw that my own feelings had prepared my sufferings, and that my want of fortitude under them had almost led me to the grave. My illness, I well knew, had been entirely brought on by myself by such negligence of my own health, as I had felt even at the time to be wrong. Had I died, —it would have been self-destruction. I did not know my danger till the danger was removed; but with such feelings as these reflections gave me, I wonder at my recovery, —wonder that the very eagerness of my desire to live, to have time for atonement to my God, and to you all, did not kill me at once. Had I died, —in what peculiar misery should I have left you, my nurse, my friend, my sister! — You, who had seen all the fretful selfishness of my latter days; who had known all the murmurings of my heart!—How should I have lived in YOUR remembrance! —My mother too! How could you have consoled her! —I cannot express my own abhorrence of myself. Whenever I looked towards the past, I saw some duty neglected, or some failing indulged. Everybody seemed injured by me. The kindness, the unceasing kindness of Mrs. Jennings, I had repaid with ungrateful contempt. To the Middletons, to the Palmers, the Steeles, to every common acquaintance even, I had been insolent and unjust; with a heart hardened against their merits, and a temper irritated by their very attention. — To John, to Fanny,—yes, even to them, little as they deserve, I had given less than their due. But you, —you above all, above my mother, had been wronged by me. I, and only I, knew your heart and its sorrows; yet to what did it influence me? —not to any compassion that could benefit you or myself. — Your example was before me; but to what avail?—Was I more considerate of you and your comfort? Did I imitate your forbearance, or lessen your restraints, by taking any part in those offices of general complaisance or particular gratitude which you had hitherto been left to discharge alone?—No; —not less when I knew you to be unhappy, than when I had believed you at ease, did I turn away from every exertion of duty or friendship; scarcely allowing sorrow to exist but with me, regretting only that heart which had deserted and wronged me, and leaving you, for whom I professed an unbounded affection, to be miserable for my sake."

Here ceased the rapid flow of her self-reproving spirit; and Elinor, impatient to soothe, though too honest to flatter, gave her instantly that praise and support which her frankness and her contrition so well deserved. Marianne pressed her hand and replied,

"You are very good. —The future must be my proof. I have laid down my plan, and if I am capable of adhering to it—my feelings shall be governed and my temper improved. They shall no longer worry others, nor torture myself. I shall now live solely for my family. You, my mother, and Margaret, must henceforth be all the world to me; you will share my affections entirely between you. From you, from my home, I shall never again have the smallest incitement to move; and if I do mix in other society, it will be only to shew that my spirit is humbled, my heart amended, and that I can practise the civilities, the lesser duties of life, with gentleness and forbearance. As for Willoughby—to say that I shall soon or that I shall ever forget him, would be idle. His remembrance can be overcome by no change of circumstances or opinions. But it shall be regulated, it shall be checked by religion, by reason, by constant employment."

She paused—and added in a low voice, "If I could but know HIS heart, everything would become easy."

Elinor, who had now been for some time reflecting on the propriety or impropriety of speedily hazarding her narration, without feeling at all nearer decision than at first, heard this; and perceiving that as reflection did nothing, resolution must do all, soon found herself leading to the fact.

She managed the recital, as she hoped, with address; prepared her anxious listener with caution; related simply and honestly the chief points on which Willoughby grounded his apology; did justice to his repentance, and softened only his protestations of present regard. Marianne said not a word. —She trembled, her eyes were fixed on the ground, and her lips became whiter than even sickness had left them. A thousand inquiries sprung up from her heart, but she dared not urge one. She caught every syllable with panting eagerness; her hand, unknowingly to herself, closely pressed her sister's, and tears covered her cheeks.

Elinor, dreading her being tired, led her towards home; and till they reached the door of the cottage, easily conjecturing what her curiosity must be though no question was suffered to speak it, talked of nothing but Willoughby, and their conversation together; and was carefully minute in every particular of speech and look, where minuteness could be safely indulged. As soon as they entered the house, Marianne with a kiss of gratitude and these two words just articulate through her tears, "Tell mama," withdrew from her sister and walked slowly up stairs. Elinor would not attempt to disturb a solitude so reasonable as what she now sought; and with a mind anxiously pre-arranging its result, and

a resolution of reviving the subject again, should Marianne fail to do it, she turned into the parlour to fulfill her parting injunction.”

## **PRIDE AND PREJUDICE**

### **PRIDE AND PREJUDICE – CHAPTER 34**

**(pag, 170)**

“When they were gone, Elizabeth, as if intending to exasperate herself as much as possible against Mr. Darcy, chose for her employment the examination of all the letters which Jane had written to her since her being in Kent. They contained no actual complaint, nor was there any revival of past occurrences, or any communication of present suffering. But in all, and in almost every line of each, there was a want of that cheerfulness which had been used to characterise her style, and which, proceeding from the serenity of a mind at ease with itself and kindly disposed towards everyone, had been scarcely ever clouded. Elizabeth noticed every sentence conveying the idea of uneasiness, with an attention which it had hardly received on the first perusal. Mr. Darcy’s shameful boast of what misery he had been able to inflict, gave her a keener sense of her sister’s sufferings. It was some consolation to think that his visit to Rosings was to end on the day after the next—and, a still greater, that in less than a fortnight she should herself be with Jane again, and enabled to contribute to the recovery of her spirits, by all that affection could do.

She could not think of Darcy’s leaving Kent without remembering that his cousin was to go with him; but Colonel Fitzwilliam had made it clear that he had no intentions at all, and agreeable as he was, she did not mean to be unhappy about him.

While settling this point, she was suddenly roused by the sound of the door-bell, and her spirits were a little fluttered by the idea of its being Colonel Fitzwilliam himself, who had once before called late in the evening, and might now come to inquire particularly after her. But this idea was soon banished, and her spirits were very differently affected, when, to her utter amazement, she saw Mr. Darcy walk into the room. In an hurried manner he immediately began an inquiry after her health, imputing his visit to a wish of hearing that she were better. She answered him with cold civility. He sat down for a few moments, and then getting up, walked about the room. Elizabeth was surprised, but said not a word. After a silence of several minutes, he came towards her in an agitated manner, and thus began:

“In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.”

Elizabeth’s astonishment was beyond expression. She stared, coloured, doubted, and was silent. This he considered sufficient encouragement; and the avowal of all that he felt, and had long felt for her, immediately followed. He spoke well; but there were feelings besides those of the heart to be detailed; and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority—of its being a degradation—of the family obstacles which had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit.

In spite of her deeply-rooted dislike, she could not be insensible to the compliment of such a man’s affection, and though her intentions did not vary for an instant, she was at first sorry for the pain he was to receive; till, roused to resentment by his subsequent language, she lost all compassion in anger. She tried, however, to compose herself to answer him with patience, when he should have done. He concluded with representing to her the strength of that attachment which, in spite of all his endeavours, he had found impossible to conquer; and with expressing his hope that it would now be rewarded by her acceptance of his hand. As he said this, she could easily see that he had no doubt of a favourable answer. He spoke of apprehension and anxiety, but his countenance expressed real security. Such a circumstance could only exasperate farther, and, when he ceased, the colour rose into her cheeks, and she said:

“In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed, however unequally they may be returned. It is natural that obligation should be felt, and if I could feel gratitude, I would now thank you. But I cannot—I have never desired your good opinion, and you have certainly bestowed it most unwillingly. I am sorry to have occasioned pain to anyone. It has been most unconsciously done, however, and I hope will be of short duration. The feelings which, you tell me, have long prevented the acknowledgment of your regard, can have little difficulty in overcoming it after this explanation.”

Mr. Darcy, who was leaning against the mantelpiece with his eyes fixed on her face, seemed to catch her words with no less resentment than surprise. His complexion became pale with anger, and the disturbance of his mind was visible in every feature. He was struggling for the appearance of composure, and would not open his lips till he believed himself to have attained it. The pause was to Elizabeth’s feelings dreadful. At length, with a voice of forced calmness, he said:

“And this is all the reply which I am to have the honour of expecting! I might, perhaps, wish to be informed why, with so little endeavour at civility, I am thus rejected. But it is of small importance.”



“I might as well inquire,” replied she, “why with so evident a desire of offending and insulting me, you chose to tell me that you liked me against your will, against your reason, and even against your character? Was not this some excuse for incivility, if I was uncivil? But I have other provocations. You know I have. Had not my feelings decided against you—had they been indifferent, or had they even been favourable, do you think that any consideration would tempt me to accept the man who has been the means of ruining, perhaps for ever, the happiness of a most beloved sister?”

As she pronounced these words, Mr. Darcy changed colour; but the emotion was short, and he listened without attempting to interrupt her while she continued:

“I have every reason in the world to think ill of you. No motive can excuse the unjust and ungenerous part you acted there. You dare not, you cannot deny, that you have been the principal, if not the only means of dividing them from each other—of exposing one to the censure of the world for caprice and instability, and the other to its derision for disappointed hopes, and involving them both in misery of the acutest kind.”

She paused, and saw with no slight indignation that he was listening with an air which proved him wholly unmoved by any feeling of remorse. He even looked at her with a smile of affected incredulity.

“Can you deny that you have done it?” she repeated.

With assumed tranquillity he then replied: “I have no wish of denying that I did everything in my power to separate my friend from your sister, or that I rejoice in my success. Towards him I have been kinder than towards myself.”

Elizabeth disdained the appearance of noticing this civil reflection, but its meaning did not escape, nor was it likely to conciliate her.

“But it is not merely this affair,” she continued, “on which my dislike is founded. Long before it had taken place my opinion of you was decided. Your character was unfolded in the recital which I received many months ago from Mr. Wickham. On this subject, what can you have to say? In what imaginary act of friendship can you here defend yourself? or under what misrepresentation can you here impose upon others?”

“You take an eager interest in that gentleman’s concerns,” said Darcy, in a less tranquil tone, and with a heightened colour.

“Who that knows what his misfortunes have been, can help feeling an interest in him?”

“His misfortunes!” repeated Darcy contemptuously; “yes, his misfortunes have been great indeed.”

“And of your infliction,” cried Elizabeth with energy. “You have reduced him to his present state of poverty—comparative poverty. You have withheld the advantages which you must know to have been designed for him. You have deprived the best years of his life of that independence which was no less his due than his desert. You have done all this! and yet you can treat the mention of his misfortune with contempt and ridicule.”

“And this,” cried Darcy, as he walked with quick steps across the room, “is your opinion of me! This is the estimation in which you hold me! I thank you for explaining it so fully. My faults, according to this calculation, are heavy indeed! But perhaps,” added he, stopping in his walk, and turning towards her, “these offenses might have been overlooked, had not your pride been hurt by my honest confession of the scruples that had long prevented my forming any serious design. These bitter accusations might have been suppressed, had I, with greater policy, concealed my struggles, and flattered you into the belief of my being impelled by unqualified, unalloyed inclination; by reason, by reflection, by everything. But disguise of every sort is my abhorrence. Nor am I ashamed of the feelings I related. They were natural and just. Could you expect me to rejoice in the inferiority of your connections?—to congratulate myself on the hope of relations, whose condition in life is so decidedly beneath my own?”

Elizabeth felt herself growing more angry every moment; yet she tried to the utmost to speak with composure when she said:

“You are mistaken, Mr. Darcy, if you suppose that the mode of your declaration affected me in any other way, than as it spared me the concern which I might have felt in refusing you, had you behaved in a more gentlemanlike manner.”

She saw him start at this, but he said nothing, and she continued:

“You could not have made the offer of your hand in any possible way that would have tempted me to accept it.”

Again his astonishment was obvious; and he looked at her with an expression of mingled incredulity and mortification. She went on:

“From the very beginning—from the first moment, I may almost say—of my acquaintance with you, your manners, impressing me with the fullest belief of your arrogance, your conceit, and your selfish disdain of the feelings of others, were such as to form the groundwork of disapprobation on

which succeeding events have built so immovable a dislike; and I had not known you a month before I felt that you were the last man in the world whom I could ever be prevailed on to marry.”

“You have said quite enough, madam. I perfectly comprehend your feelings, and have now only to be ashamed of what my own have been. Forgive me for having taken up so much of your time, and accept my bestwishes for your health and happiness.”

And with these words he hastily left the room, and Elizabeth heard him the next moment open the front door and quit the house.

The tumult of her mind, was now painfully great. She knew not how to support herself, and from actual weakness sat down and cried for half-an-hour. Her astonishment, as she reflected on what had passed, was increased by every review of it. That she should receive an offer of marriage from Mr. Darcy! That he should have been in love with her for so many months! So much in love as to wish to marry her in spite of all the objections which had made him prevent his friend’s marrying her sister, and which must appear at least with equal force in his own case—was almost incredible! It was gratifying to have inspired unconsciously so strong an affection. But his pride, his abominable pride—his shameless avowal of what he had done with respect to Jane—his unpardonable assurance in acknowledging, though he could not justify it, and the unfeeling manner in which he had mentioned Mr. Wickham, his cruelty towards whom he had not attempted to deny, soon overcame the pity which the consideration of his attachment had for a moment excited. She continued in very agitated reflections till the sound of Lady Catherine’s carriage made her feel how unequal she was to encounter Charlotte’s observation, and hurried her away to her room.”

