

# Trabajo Fin de Máster

Students, United, will Never be Defeated: How  
to Promote Interaction and Group-work in the EFL  
Classroom through a TBLT Approach

Los estudiantes, unidos, jamás serán vencidos: Cómo  
fomentar la interacción y el trabajo en grupo en el aula de  
inglés a través del aprendizaje basado en tareas

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## **Abstract**

Issues concerning individual work, the over-reliance on traditional ways of teaching, the continuous use of the textbook, the scarcity of authentic materials and up-to-date topics and the lack of interaction patterns have become the driving force for the creation and development of this Dissertation. In order to find a solution for such problems, this paper proposes a learning unit with the aim of boosting student's interaction and group work in the EFL Classroom. This didactical proposal is aligned with the LOMCE Aragonese Curriculum, including the main key competences, objectives and contents that are intended to be tackled, taking attention to differentiation and diversity into account and making reference to methodological principles and the use of ICT sources. Also, this learning unit strictly follows a Communicative Language Teaching (CLT) approach, becoming Task-Based Language Teaching (TBLT) the basis for the different lessons that have been designed.

**Key words:** individual work, traditional, textbook, authentic materials, up-to-date topics, interaction patterns, group-work, CLT, TBLT.

## **Resumen**

Problemas relativos al trabajo individual, la dependencia excesiva en métodos de enseñanza tradicionales, el uso continuo del libro de texto, la escasez de materiales auténticos y temas actualizados, y la ausencia de patrones de interacción se han convertido en el motor para la creación y el desarrollo de esta disertación. Para encontrar una solución a tales problemas, este trabajo propone una unidad didáctica con el objetivo de potenciar la interacción del alumnado y el trabajo en grupo en el aula de inglés. Esta propuesta didáctica se ajusta al Currículo LOMCE Aragonés, incluyendo las principales competencias clave y los principales objetivos y contenidos que pretenden ser abordados, teniendo en cuenta la atención a la diferenciación y la diversidad y haciendo referencia a principios metodológicos y al uso de las TIC. Además, esta unidad didáctica sigue rigurosamente un enfoque comunicativo, siendo el aprendizaje basado en tareas la base de las diferentes sesiones que han sido diseñadas.

**Palabras clave:** trabajo individual, tradicional, libro de texto, materiales auténticos, temas actualizados, patrones de interacción, trabajo en grupo, enfoque comunicativo, aprendizaje basado en tareas.

## 1. Introduction

This paper is going to present, discuss and critically comment upon a learning unit which is aimed at promoting **interaction** and **group-work** in the EFL classroom through a **TBLT** approach and whose main topic revolves around **feminism** in the 21<sup>st</sup> century. The main purpose of this innovative didactic proposal is to find solutions for issues such as individual work, traditional ways of teaching, non-interaction patterns and by default participation and the use of the textbook as the only material exploited in the EFL classroom.

These problems were first detected while analysing the materials of a textbook for the master's subject "Instructional and Curricular Design in EFL" whose activities boosted **teacher-centred** explanations, traditional exercises such gap-filling, and left no room for group-work or interaction. Further evidence of these problems was identified during my placement period, when I observed two different groups: a 3<sup>rd</sup> of year ESO non-bilingual group and a 4<sup>th</sup> of ESO bilingual group. In both contexts, materials such as the **textbook** and the **workbook** were used throughout the lessons to make students practice. Besides, the activities did not promote interaction neither with the teacher nor between students and **individual work** became the protagonist in all the lessons. As a result, students in both groups, especially in the 3<sup>rd</sup> of ESO one, felt **demotivated** when it came to participating and learning.

In order to design this didactic proposal several readings from the master's degree have been taken into consideration. Therefore, and as this learning unit sets its basis on Communicative Language Teaching and Task-Based Language Teaching approaches, authors such as Ellis (2003), Jewitt (2015), Richards & Rodgers (2014), Willis (1996) and Willis & Willis (2007) have been used to establish and develop the theoretical framework of the Dissertation. Furthermore, some specific readings have been found to complement the before-mentioned ones. In this sense, authors such as Kachru (1990), Motlagh, Jafari & Yazdani (2014) and Rajadurai (2005) have been mentioned in the theoretical section. Finally, the LOMCE Aragonese Curriculum has also been widely taken into account for the creation of the learning unit and its main features.

This Dissertation provides the main purpose and aims which are highly considered throughout the whole paper so as to justify the choices that have been made. Then, the justification, curricular and theoretical framework and methodology section are introduced. In the case of the justification part, it is explained the relevance of the didactic

proposal. As for the theory-like part, this section provides the necessary theoretical support for the learning unit, and it is subdivided as it follows: 1) A First Look into Communicative Language Teaching (CLT); 2) The Strong Version of CLT: Task-Based Language Teaching (TBLT); 3) The Presentation-Production-Practice (PPP) Approach; 4) On TBLT's Framework and Tasks; 5) Kachru's Circle; and 6) Bringing authentic materials to the EFL classroom. Moving on the curricular links, this part is also divided in subsections: 1) Key Competences; 2) General Objectives; and 3) Methodological Principles.

In the methodology part, the process of the development of this Dissertation is explained. In the following section, the critical analysis and the discussion of the didactic proposal can be found. Here, aspects such as the hypothetical context in which this learning unit would be implemented, and a more detailed analysis of the unit based on theoretical characteristics can be found. Finally, the conclusions section arrives at the end of this first part of the Dissertation. As for the appendices, 6 different sections are established: 1) Assignments used as evidence of the necessity of improvement; 2) Title and learning aims of the unit; 3) Contents of the unit; 4) Evaluation Criteria; 5) Lesson plans; and 6) Materials.

After this brief introduction and the consequent summary of the main sections of the Dissertation, the main purpose and aims of the didactic proposal will follow.

## **2. Purpose and Aims of the Dissertation**

This Dissertation is set out to present an innovative didactic proposal which aims at boosting interaction and group-work in the EFL classroom. For this purpose, a learning unit revolving around the topic of feminism in the 21<sup>st</sup> century has been created, being the main idea to make students be in contact with real-life, up-to-date, and worldwide **social issues**.

For these various reasons, the principal goal of this topic will be to raise students' awareness of the remarkable role of feminism as one of the most significant tools to fight against **gender inequality** and give voice to social relevant aspects such as **gender discrimination**. Furthermore, it will make students reflect on issues such as **gender stereotypes** that contribute to reproducing gender discrimination, thus increasing the necessity to achieve a more gender-equal society which blurs the boundaries of **sexism**.

So as to boost students' social awareness on these issues, a TBLT approach will be used to define the different lesson plans that will compile the didactic proposal. Therefore, the different activities that will be proposed will be used as an engaging way to battle individual work, non-interactive patterns, traditional ways of teaching and the use of the textbook in the EFL classroom. In general terms, the learning unit promotes the following message: having fun while learning.

Once the purpose and aims of the Dissertation have been clarified, it is time to justify the relevance of the didactic proposal, provide its theoretical and curricular framework and take a look at the methodology that has been used.

### **3. Justification, Theoretical and Curricular Framework, Methodology**

#### **3.1. Justification**

The relevance of this didactic proposal lies principally on the need to promote **group-work** and **interaction** in the EFL classroom. Besides, the idea of bringing **authentic and own teaching materials** and dealing with **real-life topics** is also worth considering. The source of inspiration for the necessity to promote such change dates back to my placement period, where I had the opportunity to fully appreciate how a secondary classroom worked in two different contexts: a bilingual group of 4<sup>th</sup> of ESO and a non-bilingual group of 3<sup>rd</sup> of ESO.

From what I observed and noticed in both groups, the English classroom revolved around a **PPP** traditional and teacher-centered approach, leaving no room for engagement whatsoever and promoting individuality rather than group-work and **collaborative learning**. This traditional way of teaching was even more prompted by the materials that the students used, which in this case were the student's book and the workbook. Digging deeper into what these materials looked like, they only promoted individual work, multiple choice items, traditional gap-filling or complete-with-the-correct-verb-form exercises among others. As a result, students in both groups not only felt demotivated towards the English lessons, but also, and especially in the non-bilingual class, the levels of participation and interaction were alarming as students did not engage at all following a PPP approach.

Here, and after showing the scarcities found during my placement period, lies the relevance of this didactic proposal's topic. In general terms, it is highly important to include materials which deviate from traditional ways of teaching, deal with real-life

situations and promote, at the same time, students' interaction, giving them the opportunity to work in groups and interact not only between themselves but also with the teacher. Therefore, the reason to choose feminism and associate such topic with a TBLT approach, is supported by the necessity to make students be in contact with up-to-date and real topics which are worth exploring in the EFL classroom. Besides, choosing feminism as the topic of this learning unit further contributes to getting students familiarised with **Sustainable Development Goals**, and more specifically, with Sustainable Development Goal n° 5 which revolves around **gender equality**. For this purpose, the activities that are proposed in this Dissertation put forward the idea of tasks on feminism, making students fully appreciate and understand the importance of this movement and therefore aiming to boost group-work and interaction in the English classroom.

### **3.2. Theoretical Framework**

#### A First Look into Communicative Language Teaching (CLT)

Richards & Rodgers (2014) define **Communicative Language Teaching (CLT)** as a language teaching paradigm which, despite of being a British innovative approach, became worldwide spread in the period of the mid-1970s onwards. It was contemplated by American and British advocates as a teaching approach that was set out to establish competence in communication as the main achievement of language teaching and b) develop procedures for the teaching of the four language skills that acknowledge the interdependence of language and communication” (p. 85).

Focusing on CLT's background, Richards and Rodgers (2014) explain how it emerged as a way to start questioning the assumptions and practices connected to **Situational Language Teaching (SLT)**, which was until the period of the 1960s the predominant “British approach to teaching English as a second or foreign language” (p. 83). The primarily focus of SLT lied on teaching the language “by practising basic structures in meaningful situation-based activities” (p. 83). However, in the mid-1960s, the theoretical premises that SLT put forward started to be questioned by British applied linguists, who contemplated the idea of addressing the functional and communicative dimension of language, an essential aspect that was not fully tackled in the language teaching approaches of this period.

As a result, and thanks to British and American applied linguists, the incorporation of CLT's ideas in textbooks and the acknowledgement of CLT's principles, the Communicative Approach or Communicative Language Teaching was rapidly expanded not only nationwide but also internationally.

#### The Strong Version of CLT: Task-Based Language Teaching (TBLT)

As Ellis (2003) suggests, "CLT is not a monolithic and uniform approach" (p. 28) and thus she based this idea in the differentiation that Howatt (1984) established between a **"strong" and a "weak" version of CLT**. On the one hand, a weak version of CLT does not deviate from previous teaching approaches and focuses on how to teach learners "specific general notions" (p. 28). On the other hand, and according to Howatt (1984), in a strong version of CLT "language is acquired through communication" (p. 279). Ellis (2003) also argues that when differentiating a strong version and a weak version of CLT, a distinction between "task-supported language teaching and task-based language teaching" (p. 29) can be established too. In that sense, whereas a weak version contemplates tasks as a source of communicative practice when it comes to language features that have been previously explained following a traditional path, a strong version views those tasks as way to boost language learning through real-life communication.

Therefore, and as Ellis (2003) claims, "**task-based language teaching** constitutes a strong version of CLT" (p. 30). As a result, the tasks that are incorporated in this approach fulfil the expectations of a whole language curriculum. Therefore, tasks can be constituted as a means of "planning a communicative curriculum" (p. 30) specially in those specific contexts in which there is no room for "more authentic communicative experiences, for example, many FL situations" (p. 30).

#### The Presentation-Production-Practice (PPP) Approach

According to Richards and Rodgers (2014) "one of the most enduring legacies of SLT at the procedure level is what came to be known as the PPP lesson format – **Presentation, Practice, Production**" (p. 54) which was not only highly popular during the 1990s but is also widely known and used nowadays. This approach can be divided into a 1) Presentation stage in which grammar is presented through the use of a written, visual or aural device by the teacher in a controlled circumstance; 2) Practice phase in which the learner is expected to complete different activities using that grammatical structure



adequately; and 3) Production phase where the learner through dialogues and other types of activities tries to transfer that structure to “freer communication” (p. 54).

Willis & Willis (2007) explain that there are four key aspects in this approach: 1) the teacher introduces one or two forms which are intended to be later performed in a communicative activity; 2) “this focus on form comes before learners engage in communicative activity” (p. 4); 3) the teacher supervises learners’ language, something which at first is more strict during the early stages of the PPP cycle but it becomes smoother as it advances; and 4) the measurement of learner’s success “is judged in terms of whether or not learners do produce the target forms with an acceptable level of accuracy” (p. 4).

#### On TBLT’s Framework and Tasks

Focusing on the differences between this traditional approach and TBLT, Willis (1996) contends that the task-based approach diverges from the PPP model as “the focus on language form comes at the end” (p. 1), and thus what predominates with regard to the framework is the communication task in itself. Willis (1996) proposes that the **framework** can be divided into the **pre-task** in which the topic and the task are introduced to the learners, the **task cycle** which at the same time is subdivided into the task in itself, the planning and the report phases and finally the **focus on form** in which analysis and practice come at the end.

Willis (1996) defines a **task** as a “goal-oriented activity in which learners use language to achieve a real outcome” (p. 2). Elaborating on Willis’s (1996, 2007) and Skehan’s (1992) theories as regards task-based learning and teaching, Ellis (2003) established the main requirements an activity should have for it to become a proper task. Such requirements consist of a series of **criteria** which go as follows: 1) “a task is a workplan” (p. 9); 2) meaning becomes the primary focus of a task; 3) “a task involves real-world processes of language use” (p. 9); 4) the four different language skills can be part of a task; 5) “a task engages cognitive processes” (p. 10) and 6) the main outcome of a task is a communicative one.

#### Kachru’s Circle

Kachru (1990) tackles the idea of **World Englishes** and applied linguists. He explains that the English language and the reasons why it has been so widespread were already explored in the field of literature. Besides, there is one aspect about the expansion of

English that is of particular interest for the applied linguists and the research that they have been carrying out. In this line of thought Kachru refers to “the developing world” (p. 181) as a place in which English has certainly become both an indispensable tool when it comes to changes in ideology and society, and “an object of intense controversy” (p. 181). In fact, it is this “developing world” what shapes “an important component of the three **Concentric Circles of English**: The Inner Circle, the Outer Circle, and the Expanding Circle” (p. 181). As it has been explained in earlier literature, these three circles have a direct impact on both the English language and the field of literature since they bring “a unique cultural pluralism, and a variety of speech fellowships” (p. 181).

Taking into account Kachru’s work, Rajadurai (2005) focuses on how these three Concentric Circles of English are divided. The **Inner Circle** stands for the basis of the English language, “dominated by the mother-tongue varieties, that is, where English is the primary language of a substantial, often monolingual, majority” (p. 112). The USA, the UK, Australia, Canada and New Zealand are the countries included in the Inner Circle. Moving on to the **Outer Circle**, and according to the author, this one integrates those countries in which the English language “has a colonial history, and where the language has developed institutionalised functions” (p. 112) Despite the fact in English acquires prestige mainly due to language policies, “it is only one of two or more codes in the linguistic repertoire of the speakers, who are usually multilingual, or at least bilingual” (p. 112). For this reason, English in the Outer Circle presents a “extended functional range” (p. 112) as it is used in education, social matters, administration and the literary field. Some of the countries that can be placed in the Outer Circle are India, Singapore or Kenya among others.

Making reference to the **Expanding Circle**, it contemplates the rest of the world, where English is used as a “language for international communication and for specific purposes as in the reading of scientific and technical materials” (p. 121). Some countries found in the Expanding Circle are Indonesia, China or South Korea among others.

#### Bringing authentic materials to the EFL classroom

As Motlagh, Jafari, & Yazdani (2014) claim “in TBLT pedagogic materials are of great importance” (p. 9). There exists a great variety of materials; from those that have been already created to those which are designed by the teacher. These materials can be used for a CLT approach, in collaborative learning or for projects, among others. Besides, these authors emphasise the idea that in order for students to get familiarised with authentic

tasks, finding authentic materials seems to be the most useful option. Nevertheless, it is difficult to find such flexibility and authenticity when it comes to the majority of textbooks. For this reason, teachers have to design their own class materials.

### 3.3. Curricular framework

#### Key competences<sup>1</sup>

The *Orden ECD/2016 de 26 de mayo* of the Aragonese Curriculum for *ESO* proposes seven different competences which students have to follow and work on in order for them to perform well during their academic period. It is also clarified that these key competences should have been acquired by the end of *ESO*. The seven competences that are included in the Aragonese Curriculum for *ESO* are the following: 1) Competence in Linguistic Communication; 2) Competence in Mathematics, Science and Technology; 3) Digital Competence; 4) Learning to Learn Competence; 5) Social and Civic Competence; 6) Sense of Initiative and Entrepreneurship Competence; 7) Cultural Awareness and Expression Competence. Based on these key competences, this learning unit will focus on the following ones:

**Competence in Linguistic Communication (CLC):** given the fact that communication plays an essential role in the EFL classroom, the different lessons will encourage students to develop their oral and writing skills which, at the same time, are regarded as key aspects for the L2 acquisition process. Thanks to this didactical proposal, students will understand, reflect and interpret social reality and express their thoughts, feelings and opinions on the topic of feminism. Besides, the different activities that have been designed allow students not only to make use of the language as a tool to interact with the teacher, but also as a way to interact between them since group work lies at the basis of this didactical proposal.

**Social and Civic Competence (SCC):** this learning unit deals with relevant social issues such as gender inequality, women's rights and justice in three different countries and thus aiming to call attention to the importance of developing key social abilities and values like respect, tolerance and equality between men and women. Class debates, provoking statements, texts and videos about the role of women and gender differences

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<sup>1</sup> Own adaptation.

or sexism are meant to enhance their critical thinking skills, developing at the same time their sense of social awareness on these issues as responsible citizenships.

**Cultural Awareness and Expression Competence (CAE):** as feminism is a worldwide movement, three well-known feminists coming from three different countries (Emma Watson from the United Kingdom; Chimamanda Ngozi Adichie from Nigeria and Sandra Cisneros from Bolivia) are used to introduce the lessons. Therefore, sources and materials have been inspired by Kachru's circle, broadening student's consciousness on how feminism works all around the world.

**Digital Competence (DC):** technology can be seen as an engaging and innovative vehicle for students to learn a second language. Therefore, this unit plan considers the use of ICT as tools to develop students' communicative skills. Such application can be seen in the use of digital means such as Padlet or Canva to structure and process information in a critical way. This will also allow students to have a critical and realistic attitude towards technological media.

**Sense of Initiative and Entrepreneurship Competence (SIE):** in order to make students aware of their own responsibilities, the different lessons provide them the opportunity to be independent and decisive when it comes to their learning process, something which is required when fulfilling the proposed activities. Moreover, students will have to practice their ability to analyse, plan and organise their work to effectively reach their final goal: find the lost extracts from the Feminist Manifesto and create their own feminist demonstration. Focusing on such abilities will also boost their creative and critical side through thinking routines, peer-assessment, and self-assessment.

**Learning to Learn Competence (LTL):** students will develop this competence through autonomous identification of key information in texts and later group assessment of their choices. Moreover, it will be necessary for students to effectively analyse and understand the tasks proposed for these to be fulfilled. Such tasks will also require students to plan their work in advance and reflect on their own learning process. In this way, planning will be materialised through activities such as oral debates or the conception of writing as a process, which both require prior organisation of ideas. Apart from this, working with learning tools such as checklists and the compilation of a portfolio will foster the development of students' evaluation strategies.

## General objectives<sup>2</sup>

This learning unit is aligned with the general objectives from the general provisions in the LOMCE curriculum for ESO, as well as with the Stage Objectives for the EFL area, to which they apply in the following way:

**Obj.EN.1.** Understanding general and specific information through the listening of Vocaroo, YouTube videos and situations in English inside the classroom.

**Obj.EN.2.** Express themselves in English in a clear and coherent way when talking about up-to-date topics and discussions through debates and conversations within the class.

**Obj.EN.3.** Read and understand general and specific information through the reading of different texts, extracted from adapted materials according to the students' level and the topic of this unit.

**Obj.EN.4.:** Write different type of texts, like biographies or formal emails in a coherent manner.

**Obj.EN.5.:** Be able to extract relevant linguistic information from written or spoken texts to identify relevant grammatical features and produce coherent spoken or written forms with the information obtained.

**Obj.EN.6:** Develop cooperative strategies through various tasks that foster group work, the use of ICT for group presentations, self-assessment and peer-assessment.

**Obj.EN.7:** Get an intercultural consciousness and the value of the English language as a lingua franca, especially when dealing with a real-life topic such as feminism.

**Obj.EN.8:** The topic chosen for this didactical proposal is meant to be engaging, enriching and thought provoking, so that it can accentuate the students' interest and confidence in the English language.

## Methodological Principles

This unit has been designed following the TBLT approach fostered by Willis (1996) in which all of the lessons have the pattern of a task cycle: pre-task, task (with planning and reporting parts) and post-task (which focuses on form and further practice). According to

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<sup>2</sup> Own translation and adaptation.

the methodological principles stated in the Aragonese Curriculum for the EFL subject, they will be considered in the following way:

*Significative learning* will be taken into account especially when dealing with theoretical and grammar-oriented aspects from the posts-task activities in which students build upon previous knowledge. This way, learners acquire an active role inside the EFL classroom as they will have to be responsible for their own learning process. In that sense, the teacher guides the students throughout the different activities. Besides, the teacher serves as a linguistic model for students, encouraging them to use the L2 in the EFL classroom and only changing to the L1 in very specific situations.

*Competence learning* is also boosted throughout the different lessons as students need to elaborate and work on a portfolio in order for them to be aware of their process of learning, which is in fact one of the key competences from the curriculum. Regarding *Autonomous and Cooperative learning*, this learning unit allows students to solve different activities while developing different strategies.

When it comes to *Multiple Intelligences learning*, this unit contributes to enhancing some of these intelligences, especially the linguistic, the interpersonal and the intrapersonal ones, making students not only develop their more personal dimension but also the social one, as the topic chosen for this unit and the materials that have been designed come from real-life situations. Finally, *creativity and motivation* are also important factors that are fostered throughout the unit as the materials that have been created aim to arouse students' interest and curiosity.

### Cross-curricular elements

This didactic proposal also integrates and emphasises the cross-curricular element **nº 2** included in the General Provisions of the Orden ECD/2016 de 26 de mayo of the Aragonese Curriculum for ESO (section 11). As the learning unit's topic is based on feminism, special attention is given to the development of values which foster effective equality between men and women and the prevention of gender-based violence, and those values associated with the principle of equal treatment and zero discrimination for any personal or social condition.<sup>3</sup>

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<sup>3</sup> Own translation.

## Evaluation<sup>4</sup>

Regarding the evaluation orientations established in the Orden ECD/2016 de 26 de mayo, the evaluation of the student's learning process in Secondary Education will be continuous, formative and integrative.

### **3.4. Methodology**

Regarding the methodology used to carry out this learning unit, it is important to first mention the point of departure that has inspired its creation. Because of two different academic assignments from this master's degree – The Analysis of Materials from “Instructional and Curricular Design in EFL” and The Analysis of Materials from the “Practicum II” – I detected some problems that were worth exploring: individual work, the use of a PPP approach, scarcity of authentic materials and little opportunities for students to participate and take an active role in the EFL classroom.

Once these problems were observed, I got information from the different readings which are concerned in this Dissertation. After that, I decided to create a learning unit for this Dissertation formed by seven different lessons and aiming to both improve and solve these above-mentioned issues. Therefore, I thought the fundamental purpose of this learning unit would be to increase student's interaction in the English classroom, to design authentic materials which include a real-life topic that adjusts to students' necessities and level, to develop a TBLT approach in which Willis's task cycle (pre-task, task and post-task) is used to cover the different lessons and to encourage group and pair work in the EFL classroom.

In order to design the different lessons and the materials that are included in each of them, Willis's framework has been chosen, as it allows for flexibility, therefore some of the lessons may not start with a proper pre-task. The main reason behind this choice lies on the fact that timing becomes important when both creating and implementing materials, being as realistic as possible regarding time management in the EFL classroom and adjusting to student's capabilities.

Another remarkable factor that has been considered is that of the incorporation of **ICT** into the classroom. As a result, social media tools such as Instagram, sources like

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<sup>4</sup> Own translation.

Padlet, Canva or Mentimeter and platforms such as YouTube have been used to give a breath of fresh air to the activities that have been designed, making students familiarised with digital instruments and how they can boost learning, creativity and their **critical thinking skills**. Besides, this will enable students to demonstrate their digital skills for process, input and output, as they will have to show a final result through them.

Although these materials are highly creative and promote interaction and ask for students' high participation, I also decided to include a more innovative element in lesson 5: **multimodality**. As Jewitt (2015) claims "multimodality is an interdisciplinary approach that understands communication and representation as more than language" (p. 69). Therefore, the fact that students will work on Instagram posts will provide them with specific knowledge about multimodal ensemble elements and will foster their multimodal communicative competence.

Given the fact that there exist considerable differences between students' learning styles and paces, it is essential to introduce different **scaffolding techniques** in the presentation and development of tasks to satisfy every student's individual needs. One of the techniques that is introduced is providing wait time, as students will be given extra time to prepare certain activities if the first original time set is not enough for them. This will depend on the individual case of each student, which should be determined by the teacher. Another technique is that of providing models such as the WAGOLLS for lessons 1, 5 and 6, which might be extremely useful for some students who are not able to start working from scratch.

Making reference to the type of **feedback** and **assessment**, I decided to create three different **checklists** for students to be the protagonists of their own learning process and thus acquire an active role inside the EFL classroom. These checklists have been designed purposefully, as they are included in those lessons in which students have to elaborate a final written product. **Thinking routines** such as "Chalk Talk" and feedback strategies such as "Glow and Grow" have also been considered as a way to promote peer-feedback. Making reference to the teacher's role when evaluating students, two **rubrics** have been created: one for the oral presentation on the poster, and the other for the evaluation of their formal email. Finally, in order to track student's progress, I decided to make them elaborate a **portfolio** including all the activities that they will be working on throughout the seven lessons.



Taking all these ideas into consideration, the critical analysis and discussion of the didactical proposal will follow.

#### **4. Critical Analysis and Discussion of the Didactic Proposal**

This section of the Dissertation will first set the academic context in which this didactic proposal would be implemented. Then, it will focus on the learning unit and its main characteristics, and finally the critical analysis and discussion will follow, explaining its relevance and connection with the theoretical aspects that have been explored during the master's degree.

##### Contextualization

Regarding the context of this didactic proposal, this learning unit has been designed for 4<sup>th</sup> year of ESO bilingual students from the chartered secondary school San Valero, located in the Arrabal district of Zaragoza. As for its background, this area gathers both middle class and working population and thus the socio-economic level varies. Concerning more specific aspects of this group, it is composed of 20 students, 9 boys and 11 girls ageing from 15 to 16. As regards their competency level or academic difficulties, this bilingual group was heterogeneously composed in their first year of ESO and no modifications have been made so far. Therefore, it can be said that it is a very cohesive group with a great predisposition towards English in which no specific educational needs or curricular adaptations have to be considered.

However, and as every student has a different learning rhythm and style the individual needs of each of the learners will be considered throughout the seven different lessons through the teacher's guidance and support and in the form of scaffolding techniques. In addition, the Common European Framework of Reference for Languages (2020) has been taken into account regarding the level of the students and the criteria for the materials' choice. In this 4<sup>th</sup> year of ESO bilingual group, it has been estimated that the average level is a B2, having 4 hours of English per week.

In terms of previous knowledge, and as it is a bilingual group in the last year of ESO, the learners should have already acquired the contents established in the LOMCE Aragonese Curriculum for the first, second and third year of ESO. Therefore, the different concepts and grammar points that this learning unit puts forward not only adjust to the learners' level but are also intended to recap that previous knowledge from other years,

taking always into account students' individual necessities – as some grammar points could have been challenging for some students in previous years – and learning rhythms.

### Introduction to the learning unit

Moving on to the didactic proposal in itself, the design of this unit plan has been inspired by two different master's assignments. As a result of carrying out such tasks, different problems that are worth exploring were found, having the necessity to solve these detected issues and thus aiming to improve the EFL classroom dynamics. Concerning the main topic of the learning unit, it revolves around the issue of feminism in the 21<sup>st</sup> century, therefore the name that has been given to the unit is "Feminism O'clock". From my point of view, feminism is an up-to-date, real-life, and enriching topic to be addressed in the final years of ESO. Apart from the fact of being interesting, this topic has been selected thinking of the cognitive and maturity level that can be expected from 4<sup>th</sup> of ESO students. Dealing with notions such as (in)justice, gender discrimination, harassment or women's rights in the different tasks that have been proposed not only boosts students' engagement but also develops 21<sup>st</sup> century skills such as critical thinking and creativity.

Delving into more detailed aspects about the didactic proposal, it is important to mention that, as the main topic of the unit is feminism and students have 4 hours of English per week, it would be a great idea to teach such learning unit the two weeks prior to women's day, celebrated on the 8<sup>th</sup> of March. Therefore, and from the very beginning students will be required to put themselves in the shoes of a group of young feminist activists, being their mission to find the lost extracts from the first "Feminist Manifesto" written by Mina Loy in 1914. In order to do so, three different feminists from three different countries (Emma Watson from the United Kingdom; Chimamanda Ngozi Adichie from Nigeria and Sandra Cisneros from Bolivia) have been chosen as the common thread for the learning unit.

To start with, and in order to introduce the main mystery to the students, Emma Watson's Vocaroo will be played after the students have guessed the topic of the unit through some images. In this audio, Emma will explain the students that the most important extract from the first Feminist Manifesto has been lost, and that all they know is that it has been divided in 5 mini extracts which are located in three different countries (the United Kingdom, Nigeria and Bolivia). Therefore, and as the name of this first lesson indicates ("We need your help!") Emma, Chimamanda and Sandra have chosen these

group of students (from this moment onwards called “little activists”) to find the extracts and help the feminist community.

Related to this previous idea and regarding classroom organisation and management, students will work in 5 heterogeneous groups of 4 students (previously created by the teacher) or in pairs for the vast majority of activities. However, some individual work will be required at specific moments. Before starting with the tasks, students will be given a number for their groups (from 1 to 5), and they will have to choose a proper name for their team. As for the teacher’s role, the main idea is to act as a guide for the learners during the different tasks, providing the necessary instructions for them to successfully understand what they are expected to do and thus complete the proposed activities. However, time management has been also highly considered. For this reason, and as part of the planning section of Willis’s task cycle, a countdown ([www.stopwatch.com](http://www.stopwatch.com)) will be projected indicating students the amount of time they have to complete each task.

Regarding the lessons, 7 lessons of 55 minutes long have been designed. The tasks that have been created for this learning unit promote skill integration in the development of the tasks. In the first two lessons Emma Watson will be the feminist leader, in the case of Chimamanda she will be the leader during lesson 3 and 4, and finally Sandra Cisneros will be the leader in the last three lessons. As a result, at the end of each of the first five lessons, and if learners have successfully completed all the activities, an extract from the Feminist Manifesto will be given to the students for them to order the final extract at the beginning of lesson 6.

Finally, and so as to track the students’ progress, they will be asked to elaborate a portfolio in which they will include the different activities that they will have to work on during the lessons. This will allow them (and the teacher) to see their level of performance throughout the different lessons, demonstrating their learning progress. It is also a good way of evaluating their progress rather than considering it just as a final achievement. As students will put themselves in the shoes of feminists, the final product of this portfolio will be to write a formal email to Zaragoza’s mayor, telling him that they have found the Feminist Manifesto and that they want to carry out a feminist demonstration in Zaragoza, and to create a poster for an oral presentation in which they show how their feminist demonstration will be like.

As for assessment and evaluation, and following the guidelines of the LOMCE Aragonese Curriculum, students will be evaluated throughout the whole learning process. For this reason, the portfolio which they have to create will be a tool to evaluate such process of learning. Assessment will be both formative – in the form of ongoing feedback – and summative – through final written or oral products.

### Curricular links

Moving on to some curricular links, it has been previously explained how this learning unit is aligned with six different **key competences** from the Aragonese Curriculum: 1) Competence in Linguistic Communication; 2) Digital Competence; 3) Learning to Learn Competence; 4) Social and Civic Competence; 5) Sense of Initiative and Entrepreneurship Competence; 6) Cultural Awareness and Expression Competence.

Regarding the specific **learning objectives** (see appendix 2) these have been carefully elaborated as they are meant to be observable and measurable in the EFL classroom context. For this purpose, verbs such as “be able to”, which allude to a capability or an ability, have been used to describe the expected learning outcomes of the learning unit. As for the contents, these have been translated from the Aragonese Curriculum and adapted to the requirements of the learning unit. Therefore, all the contents adjust to the learners’ level and are worked throughout the different tasks that have been designed. It is also important to mention the scaffolding techniques that have been proposed in the Methodology section. As a way to take into account all the students' learning styles and rhythms, some scaffolding techniques will be used to satisfy the learners’ individual needs.

It is worth mentioning how this learning unit fosters the development of the **Digital Competence** and the use of **ICTs** up to a great extent. Authentic materials and resources will be used along the unit, as students will be exposed to real-life YouTube videos, social media posts and literary works. Some other materials (such as texts) have been adapted from online resources, such as [www.liveworksheets.com](http://www.liveworksheets.com) . In other words, students will be exposed to different sources of digital input to work with in the EFL classroom. Students will be also guided in the responsible use of digital devices and affordances by asking them to search for information on the Internet, to create a Poster on Canva and to complete some of the activities through Mentimeter or Padlet. Those

tasks will enable students to demonstrate their digital skills both for process and for output, as they will have to show a final result through them.

Finally, another important aspect to consider from the Aragonese Curriculum is that of **Differentiation and Diversity**. Although no curricular adaptations or specific educational needs have been detected in this bilingual group, it is highly remarkable to mention that these tasks have also been designed taking into account different types of learners. That is why most of the activities are visual so that those students who struggle with academic-like activities will be engaged from the beginning, and the tasks contemplate the four different language skills, sometimes mixing them in order to expose students to a realistic English environment.

Moreover, the fact that this learning unit encourages students to work in groups can be considered another way to cater for differentiation and diversity. In this sense, and as it has been already mentioned, groups will be previously created by the teacher. As there will be 5 groups of 4 students each, the teacher will consciously group the students heterogeneously. For this reason, each group will consist of a student with a high level of English, 2 students with a medium level and 1 student whose performance is lower than that of the rest of the students. Such an arrangement will allow students to collaborate while helping each other. Besides, working in groups is usually valued and preferred by students. That is why most of the tasks have been designed with the aim of making them work together and collaborate. In fact, this is one of the problems that I found during my placement period: individual work. However, it is also important that their autonomous learning competence is developed, therefore, they will also be asked to work on specific moments individually. For those students who might be facing difficulties to successfully understand any of the activities, the necessary guidance will be provided by the teacher. Moreover, the post-tasks in this unit plan focus on form, making students develop their “Learning to Learn Competence” through these metacognition-like activities.

#### CLT and TBLT as the basis for the learning unit

As for the critical analysis it is important to remark that the theoretical basis for this Dissertation lies at the core of the **CLT approach**, which was defined by Richards and Rodgers in 2014 as a teaching paradigm whose main goal is to boost communicative competence. Therefore, this learning unit is said to be aligned with CLT approach’s principles and guidelines for it seeks to foster – among others – students’ **Competence**

**in Linguistic Communication**, and therefore improve students' **interaction** in the EFL classroom, one of the problems that was first detected in the master's assignments and intended to be solved.

The great majority of the activities require students to interact either with the teacher or with their classmates, especially when it comes to those activities in which the speaking skill becomes the main protagonist of the task (although other skills are integrated at the same time). Moreover, one of the final products of this learning unit (see appendix 5) is to prepare an oral presentation thus fostering this idea of using the language as a tool to **communicate** and **share information** with others.

### Willis's framework

As it has been previously explained in the theoretical framework, Ellis (2003) explains that **Task-Based Language Teaching** constitutes the "strong version" of the Communicative Language Teaching Approach. For this reason, and following **Willis's framework**, a TBLT approach has been used to design the different lessons of this didactic proposal, not only because Willis's framework allows for **flexibility** and **creativity** when it comes to designing the materials for the lessons, but also because Task-Based Language Teaching deviates from traditional ways of teaching such as the Presentation-Production-Practice approach, in which, and according to Willis (1996), the focus on form comes at the beginning and thus the teacher becomes the main figure in the EFL classroom. In fact, this is another of the issues that I have found during my placement period and that was intended to be solved through the different tasks that have been designed.

In this sense, Willis (1996) proposes a framework in which activities are divided into a **pre-task**, the **task cycle** in which a proper task is included and the post-task or the **focus-on-form** part. As it can be seen in appendix 5, all the lessons have been created following this framework. However, it is important to notice that as Willis's framework is flexible, not all the lessons start with a pre-task and not all of them end with a post-task. The reason for such a choice is related to assigning each of the tasks a **realistic** amount of time for students to complete the different activities. Therefore, and as an example, lesson 2 starts with a post-task that could not be properly finished in the first lesson and ends with a pre-task as students might run out of time to start with the task.

### Ellis's criteria

In 2003 and following Skehan's (1992) and Willis's (1996) ideas, Ellis proposes a set of criteria that an activity should follow for it to be considered a proper task. The **first** one is that a task has to be "a **workplan**" (p. 9). Taking a look at the tasks that have been proposed in the lessons, all of them, and as Ellis puts it, constitute "a plan for learner activity" (p. 9) since they are teaching materials either adapted or designed which are interconnected and are aimed at adjusting to the students' level and the topic of the unit.

The **second requirement** that Ellis puts forward is that **meaning** is the main focus of a task. In that sense, students are presented with a **gap** in the task that they will have to complete. Therefore, if we consider the tasks from the lessons, in lesson 1 students have to write a biography, paying careful attention to the information that they need to include in their writings. In lesson 3, the main task is to deal with the issue of gender discrimination in some extracts taken from a real literary book, thus they will have to find specific information in order to answer some questions afterwards. In lesson 4, students' principal task is to watch a video on street harassment and extract the necessary information to answer, once again, some questions while listening to the video.

In lesson 5, Instagram, which a social media tool, will be used as a way for students to create their own Instagram post and publish their own feminist message on women's day thus focusing on the meaning of what they want to reflect on their posts. In lesson 6, students will have to write a draft using a WAGOLL as a second step to achieve their final goal: writing a formal email. Finally, in lesson 7, the final version of this email has to be written and handed in to the teacher. Besides, students will be asked to create a poster about their own feminist demonstration and present it to the rest of the class. In general terms, it can be said that all the tasks from the different lessons allow students to focus on meaning as the focus on form, and as Willis (1996) claims, comes at the end, in the post-task.

The **third criterion** set by Ellis (2003) is that "a task involves **real-world processes** of language use" (p. 9). For a start, the topic of the learning unit in itself – feminism – constitutes a real-life theme and thus the activities that arise from it are meant to be connected to real-world communication. For instance, in lesson 2 the pre-task presents students with an activity in which they will have to make choices and justify them, for the sentences that have been selected are **real assumptions** that people make

nowadays about feminism. In lesson 3, students will have to deal with gender discrimination in a **short novel**, and thus actual issues concerning education, work, entertainment, physical appearance and politics are brought to the table. Therefore, students will have to think about these issues in order to answer some questions and give their personal opinion.

The pre-task and the task from lesson 4 put forward the idea of street and sexual **harassment** that affects women. In this case students will have to face two different videos in which these real issues are tackled, and some questions related to one of them. Finally, in lesson 5, students will have to use **Instagram**, one of the most popular social media tools, in order to create their own Instagram posts and thus, in their groups, they will have to take some decisions about which information they need to incorporate in the text since this post has to be about women's day. So, as it can be seen, all the before-mentioned activities allow students to use the language for **real-communicative purposes**.

**Criterion 4** deals with the idea of integrating the **language skills** in a task. Although there are some lessons in which one of the skills becomes more prominent, as in lesson 6 in which writing becomes the main protagonist, all the different skills are **integrated** in the development of the tasks. As for the **fifth criterion**, Ellis (2003) suggests that a task should involve **cognitive processes**.

Taking a look at the tasks, some of the activities require students to **select information** such as in lesson 1 (task), lesson 2 (post-task), lesson 3 (task and post-task), lesson 4 (task), lesson 5 (pre-task, task and post-task), lessons 6 and 7 (post-task). Other activities ask students to **classify** some aspects, such as the post-task in lesson 2, 3 and 5. **Ordering** will be required when elaborating a writing production such as the formal email and the star map that students will have to follow, or when finding the correct distribution of the Feminist Manifesto. Cognitive strategies such as **reasoning** will be carried out specially in the pre-task of the second lesson in which students will have to think and justify their choices. In this sense, different cognitive strategies are boosted throughout the different tasks. Finally, the **last criterion** proposes that the main outcome of a task is a **communicative one**, and thus as it can be seen the activities that have been proposed try to promote communication and by default interaction through group-work in the EFL classroom.



### The post-task and focus on form

It is also worth mentioning that, as Willis (1996) explains, the post-task in the TBLT approach is aimed at focusing on the **language form**. For this purpose, all the post-task activities included in the different lessons promote a focus on form. In lesson 2, the post-task (which will correspond to the post-task connected to lesson 1) makes students to reflect on the **structure** of the biography they were asked to previously write, and thus students will have to complete a chart in which they identify the three parts of the text, indicate the line number delimiting them and include the specific information they find in the parts.

The post-task in lesson 3, requires students to focus on the **inflection** of some words (adjectives, nouns and adverbs) from the pre-task extracts. The main idea is to make them complete three different charts: 1) classify the words into nouns, adjectives and adverbs; 2) classify them into suffixes that create nouns, suffixes that create adjectives and suffixes that create adverbs; 3) turn the nouns and the adverbs into adjectives and the adjectives into nouns. So, there is a primary focus on form in this activity. In lesson 4, the post-task asks students to focus on the **verbal tenses** from a text through a “Chalk Talk” **thinking routine** which proposes some questions and can be seen as a way to promote **input processing and reflection**.

As lesson 5 is dedicated to Instagram posts, the post-task activity will be to **analyse** the classmates’ posts using the same chart from the pre-task activity. In the post-task of lesson 6, students will have to go back to the model from the pre-task and will take a look at the **tips for writing**. With their drafts still in front of them, they will have to tick as in a checklist if they have followed the 5 steps proposed by the webpage and other aspects that have been included by the teacher. Finally, the post-task in lesson 7, requires students to individually **choose** three sentences from their formal emails they believe are the most representative of their emails. In general terms, all the post-tasks have a clear focus on form and therefore are connected to Willis’s idea about what a post-task should follow.

### Kachru’s World Englishes

Related to Kachru’s ideas on **World Englishes**, this learning unit promotes integration of the three different circles (the Inner Circle, the Outer Circle and the Expanding Circle) proposed by Kachru in 1990. As it has been mentioned in the key

competences section, the fact that different parts of the world have been considered, boosts **Cultural Awareness and Expression Competence**. As for the **Inner Circle**, Emma Watson from the United Kingdom has been chosen as the “feminist leader” that introduces the main challenge. For this reason, the materials from lesson 1 and 2 are structured around the Inner Circle. For instance, in lesson 1 Emma Watson’s biography has been chosen as a model for the pre-task, a text on British women in history has been selected for the first part of the task and in the case of the second part of the task, students will have to write a biography on one of these British women.

Lessons 3 and 4 focus on the **Outer Circle** and thus these lessons will be led by Chimamanda Ngozi Adichie, a Nigerian feminist writer. Therefore, Chimamanda’s literary work “We Should All be Feminists” is used for the task in lesson 3 and a YouTube video of Chimamanda is used for the task in lesson 4. Finally, lessons 5, 6 and 7 are set in the **Expanding Circle**, being Sandra Cisneros the feminist leader in this case. As Instagram has become a widespread social media tool, people from all parts of the world take part in this huge community. For this reason and related to the main topic of the learning unit, the four different Instagram posts that have been chosen for the second part of the pre-task activity come from women belonging either to the Outer Circle (this is the case of post 4) or to the Expanding Circle: posts 1 and 2 come from Brazil and post 2 from Spain.

#### TBLT and authentic materials

Finally, and in order to put an end to the critical analysis of the Dissertation, Motlagh, Jafari, & Yazdani (2014) draw attention to **Task-Based Language Teaching** as an excellent opportunity for teachers to bring **authentic materials** into the EFL classroom. They distinguish between adapted materials as those that have been already created, and materials that have been designed by the teacher. In this sense, they emphasise the idea of finding authentic materials as the best option to create tasks for students. So, they come up with the conclusion that it is essential for teachers to design their own class materials in order to get students familiarised with authentic tasks and therefore be engaged in their completion.

So, taking these ideas into account, this learning unit proposes a **variety of materials** both adapted and designed. Some of them are authentic materials that have been carefully chosen to engage the students in their own learning process through

different tasks, and to adapt to the learners' level. Regarding the **adapted materials**, some **images** from the Internet and a **text** from a webpage on Women in British history will be used for the pre-task activity in lesson 1. In lesson 6, a **writing model** from a webpage will be used for the prewriting step as well as the star map and the tips for writing from the post-task.

Concerning the materials that I **designed**, in lesson 1 I wrote Emma Watson's **biography** on a Padlet as a model for students to follow and I also designed the **checklist** for the biography. In both lessons 2 and 3 the **charts** of the post-task are of own elaboration. In the case of the task in lesson 4 I designed both the **Mentimeter** and the **questions** related to Chimamanda's video. Moreover, I **transcribed** Chimamanda's video for the post-task and I also created the "**Chalk Talk**" paper. In the pre-task of lesson 5 I created a **Mentimeter** for the provoking question, the **charts** for the task and the pre-task and the **checklist** for the Instagram post. In order to give feedback to the students, I designed a **feedback-like chart** for lesson 6. Finally, in lesson 7 I created **two rubrics**, one for the formal email and the other for the oral presentation and I also designed the "**Glow and Grow**" **peer-feedback** paper.

As for the incorporation of **authentic materials**, Chimamanda's **literary work** "We Should All Be Feminists" has been chosen for the task. In the case of lesson 4, two different **videos**, one of street harassment and the other about sexual harassment have been taken from **YouTube**. Lastly, in lesson 5 different real **Instagram posts** from famous women belonging to different countries have been selected. Therefore, and as it can be seen there is a wide range of materials in order to bring the idea of having fun while learning into the EFL classroom.

Now, the conclusions section will put an end to the principal section of the Dissertation.

## **5. Conclusions**

To sum up, this learning unit was aimed at finding effective solutions for some problems I detected both during my placement period while observing the classroom dynamics and while elaborating the analysis of materials section of the Practicum II, and when analysing the materials of a textbook for the master's subject "Instructional and Curricular Design in EFL". These issues were that 1) **individual work** was prominent in the development

and completion of the activities and thus there was no room for group work whatsoever; 2) **interaction patterns** either with the teacher or between classmates were not fostered and little opportunities to communicate arose; 3) a **Presentation-Production-Practice** approach was followed in both contexts and therefore very traditional exercises were the protagonists in the EFL classroom.

As a result, this didactic proposal – whose main topic is feminism – was created as a way to battle and solve these above-mentioned problems. As it can be observed both throughout the appendices, specially in appendices 2, 5 and 6, and through the critical analysis and discussion section of the Dissertation, very clear aims have been provided and solutions in the form of 7 enriching lesson plans have been designed to put an end to these issues. For this reason, this unit can be said to **engage** students from the very beginning as it throws down a challenge and makes them the protagonists of their **own learning process** through **autonomous** and **group-work**. It fosters **interaction** either with the teacher or between students, **participation** and **motivation** in the EFL classroom.

It also proposes a set of activities following a **TBLT** approach, and more specifically, **Willis's framework** and **Ellis's criteria** for a task to be considered as such. Besides, it raises awareness on the importance of dealing with **up-to-date** and **real-life topics** – such as feminism – which deviate from the usual ones that can be found in a textbook. Thus, tackling such an interesting topic is also an excellent way to make students aware of social issues and notions such as **gender roles** and **discrimination**, **(in)equality** or **harassment** among others. Furthermore, the activities that have been created offer a great opportunity for students to be exposed to a wide range of **materials** – adapted or designed materials – making a remarkable emphasis on the necessity to create their own teaching materials and bring authentic ones into the EFL classroom. It is also important to notice that this learning unit is not only **creative** because of the common thread it offers but also because it asks for students' high **participation** and **collaboration** while developing the different tasks that have been created.

As for the curricular links, this learning unit is perfectly aligned with the Aragonese Curriculum, which has been taken into consideration when it comes to considering key competences, the contents for a 4<sup>th</sup> of year ESO group, the different general objectives,

the evaluation criteria that is followed, the methodological principles, the use of ICT in the EFL classroom and the attention given to differentiation and diversity.

To start with, this learning unit tackles 6 out of the 7 key competences that the Aragonese Curriculum highlights, with a clear, significant and important emphasis on **Competence in Linguistic Communication** (as communication and interaction is key in a TBLT approach), **Cultural Awareness and Expression Competence** (as Kachru's Circle has been taken into consideration throughout the lessons) and **Social and Civic Competence** (as students are dealing with feminism and by default becoming aware of real-life social issues). The contents and general objectives were carefully translated and chosen from the Curriculum in order to be adapted to the students' necessities and competency level. As for the methodological principles, this unit puts forward all of them, with a special focus on **creativity** and **motivation** as key factors to work on the EFL classroom.

When it comes to the use of **ICT sources**, and related to **Digital Competence**, this learning unit boosts the use of online materials such as Padlet, Canva, Mentimeter, social media tools such as Instagram and YouTube videos in order to deviate from more traditional-like resources such as the textbook or the workbook among others. In this same line of thought, highly remarkable is the introduction of **multimodality** in the learning unit as a way to promote students' **multimodal communicative competence** and make them aware of the possibilities that social media tools like Instagram offer. Finally, attention to **differentiation** and **diversity** has been taken into account both in input, in interaction and in output as students have different learning rhythms and styles. Thus, making students feel integrated in the EFL classroom. Finally, another remarkable aspect to consider is that of **feedback**, since this learning unit gives students opportunities to get familiar with peer-feedback through **thinking routines** such as "Chalk Talk" (which enhances input processing and reflection) or the "Glow and Grow" technique and introduces **checklists** as a way of assessing and controlling their tasks, becoming aware of the potential they have as learners.

Overall, and taking all these previous ideas into consideration, it can be said that this learning unit has a great chance to perfectly work out in an EFL classroom. However, it is also important to remark that not all the students have the same predisposition towards learning or respond equally to the input that is being provided. Therefore, even this

**hypothetical learning unit** can be implemented in a Secondary Education context, teachers should adapt the contents and the materials to their learners' individual needs. As a result, and for further lines of action it could be a good idea to actually implement this learning unit into a real classroom context to observe how the students respond to the activities that have been proposed, and whether it is a complete success or not.

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## Appendices

### Appendix 1 Assignments used as evidence of the necessity of improvement

#### 1. Analysis of materials from “Instructional and Curricular Design in EFL”

[https://docs.google.com/document/d/191vZ2h9PrHMxsc\\_JKuiUwddQA21KZk-Q4n\\_RbEy5ORQ/edit?usp=sharing](https://docs.google.com/document/d/191vZ2h9PrHMxsc_JKuiUwddQA21KZk-Q4n_RbEy5ORQ/edit?usp=sharing)

In this assignment, we analysed the materials of learning unit 14 from the textbook *English in Mind*, used in the 4<sup>th</sup> year of ESO. In order to comment on the unit, the master’s readings were the basis for the compilation of six different criteria. When analysing the materials through these criteria, we noticed that the textbook mostly included traditional-like activities and left no room for communication and interaction whatsoever. Besides, most of the exercises promoted individual and autonomous work, leaving aside aspects such as group or pair work and collaboration.

#### 2. Analysis of materials from “Practicum II”

[https://docs.google.com/document/d/1OpQwXbj7zOIySpSi4Uc\\_10eET2OBJE7g/edit?usp=sharing&ouid=101418300566231501139&rtpof=true&sd=true](https://docs.google.com/document/d/1OpQwXbj7zOIySpSi4Uc_10eET2OBJE7g/edit?usp=sharing&ouid=101418300566231501139&rtpof=true&sd=true)

During my placement period I had the opportunity to fully appreciate how an EFL classroom worked, observing 3 groups from different levels: a non-bilingual group of 3<sup>rd</sup> of ESO, a bilingual group of 4<sup>th</sup> of ESO and a 2<sup>nd</sup> of Bachillerato group. When it came to teaching one of these groups, I chose the bilingual one since it was the group I spent more time with. My mentor advised me to teach them following the textbook for the grammar and vocabulary lessons and let me adapt or even design some materials for the listening, writing and speaking lessons. For this reason, I decided to analyse the materials from two different lessons: a vocabulary lesson in which I stick to the textbook, and the listening lesson in which I brought and designed my own materials. While analysing the materials from the vocabulary lesson through different criteria, I detected some problems. First of all, the activities followed a very traditional approach including gap-filling or multiple-choice exercises. Besides, they neither foster group or pair work nor interaction and they were not authentic materials. For this reason, and although this group was highly participative, students did not fully engage in the activities.

## **Appendix 2 Title and Learning Aims of the Unit (own elaboration)**

As this learning unit tackles the topic of feminism, the title I chose for such an enriching theme is “Feminism O’clock”. Regarding the specific learning outcomes, at the end of this unit students will:

- Be able to define the concept of feminism.
- Be able to write a biography, reflecting on its structure and main elements.
- Use digital or bibliographical sources to look for information.
- Be able to discuss different issues related to feminism such as gender inequality, roles and stereotypes, sexism, integration, street harassment, powerlessness, etcetera.
- Extract general and specific information from written or visual texts on feminism.
- Give their personal opinion on gender inequality concerning social issues such as education, work, entertainment, physical appearance and politics.
- Be able to identify prefixes and suffixes from nouns, adjectives and adverbs.
- Be able to answer questions from visual multimedia sources without subtitles.
- Know the function of different verbal tenses.
- Be able to give peer-feedback.
- Assess their own work.
- Be able to both identify and analyse multimodal features from multimodal ensembles.
- Know how to write an Instagram Post on feminism through the use of multimodal features.
- Be able to identify the features of a formal email.
- Organise their ideas, plan, draft, revise and publish their own written productions, in this case a formal email.
- Be able to create a poster.
- Produce brief and structured oral presentations in groups.
- Be able to reflect on their knowledge through thinking routines.



### **Appendix 3 Contents of the Unit selected from the LOMCE Aragonese Curriculum (own translation)**

The present learning unit is devised on the basis of 4th ESO curricular contents included in the specific provisions of the *Orden ECD/2016 de 26 de mayo* of the Aragonese Curriculum for ESO. In general terms, the unit focuses on the use of the four blocks of curricular contents (comprehension of oral texts, production of oral texts, comprehension of written texts and production of written texts), these being tackled through multiple and diverse tasks related to the main topic of the learning unit: feminism.

#### **Block 1: Comprehension of oral texts**

##### Comprehension skills and strategies:

- Comprehension of general and specific information in diverse oral texts (speeches, audios, etcetera) adequate to their capacity and experience, transmitted orally or through technical media, by several sources (Vocaroo, YouTube, peers, teacher, etcetera).
- Interpretation of messages: identification of the main and secondary ideas; speaker's intention, humour and irony, diverse implicit meanings, etcetera.
- Use of comprehension strategies:
  - Identification of the type of text, adapting comprehension to it.
  - Distinction between types of comprehension (general, specific and detailed information; implications)
  - Strategies to solve specific tasks: careful reading of all the options before listening to an oral text, identification of participants, note-taking while listening, etcetera.
  - Predisposition to understand the main idea of a text, without having to understand each one of its elements.

### Sociocultural and sociolinguistic aspects:

- Social conventions, courtesies and linguistic registers (formal, informal, specialised).
- Non-verbal language
- Valuation of the foreign language as a tool for information, communication and understanding between cultures.

### Communicative functions:

- Description of images.
- Narration of past events; description of current states and situations; expressions of predictions for the future.
- Exchange of personal information, opinions and points of view.
- Expression of interest, approval, appreciation, sympathy, hope, trust, surprise and its opposites.
- Establishment and preservation of communication, and speech organisation.

### Syntactic-discursive structures:

- The verb and the verb phrase: Tense review: past simple/past continuous; will, be going to; Modality: Ability (can, be able to, could); possibility (could, may, might); prediction (will), positive deduction (must); negative deduction (can't).
- The preposition and prepositional phrase:
  - Cause relations (because of, due to, thanks to)
- The simple sentence:
  - Questions: Yes/No questions; Wh- questions with prepositions (e.g. What is the book about?);

- Commands: The imperative (e.g. Don't touch any cables); with subject (You be quiet!)
- Adverbial clauses:
  - Time (when, as, while, until, after, before, since, as soon as);
  - Place (where, wherever);
  - Reason or cause (because, as, since)
  - Purpose (to + infinitive; for + -ing).
- Other linkers – Conjuncts (adverb phrases and prepositional phrases):
  - Sequence (first of all, first(ly), second(ly), next, then, after that, afterwards, eventually, finally, last(ly), at last);
  - Additive, reinforcing (also, moreover, in addition)
  - Concessive, contrastive (however, nevertheless, on the other hand, though);
  - Result (therefore, as a result, consequently, for this reason)
  - Exemplification (for instance, for example, such as);
  - Summative (in conclusion, to sum up)

Common use lexicon (reception):

- Word formation processes
  - Fixation: prefixes and suffixes in nouns, adverbs and adjectives

Sound, accentual rhythmic and of intonation patterns:

- Contracted forms (e.g., 'll, won't, 'd, shan't, mustn't, shouldn't)

## **Block 2: Production of oral texts**

### Production skills and strategies:

- Oral production of descriptions, narrations and explanations of several contents as experiences or stories.
- Spontaneous participation in communicative situations in the class and in conversations about everyday topics or topics of their interest, using the conventions of conversation.
- Utilisation of production strategies:
  - Planification:
    - Properly use digital resources to do monologues, dialogues or team presentations.
    - Adapting the text to the addressee, context and channel, employing the adequate register and discourse structure in each case.
  - Execution
    - Expressing the message clearly and coherently and adapting it to the models and formulae of each type of text (opinion, debate, etcetera).

Sociocultural and sociolinguistic aspects, Communicative functions, Syntactic-discursive structures and Common use lexicon (reception) are the same as those included in Block

1.

### **Block 3: Comprehension of written texts**

#### Comprehension skills and strategies:

- Comprehension of general and specific information in authentic or adapted texts: biographies, literary texts, etcetera.
- Interpretation of messages: identification of the main idea and secondary ideas; author's intention, humour and irony, diverse implicit meanings, etc.
- Use of comprehension strategies:
  - Identification of the type of text, adapting comprehension to it.
  - Distinction between types of comprehension (general, specific and detailed information; implications)
  - Strategies to solve concrete tasks: identify relevant information.

Sociocultural and sociolinguistic aspects, Communicative functions, Syntactic-discursive structures and Common use written lexicon (reception) are the same as those included in Block 1.

- Graphic patterns and orthographic conventions:
  - Identification of acronyms and frequent abbreviations.
  - Comprehension of basic digital language (@, #hashtag, frequent emojis)

## **Block 4: Production of written texts: expression and interaction**

### Production skills and strategies:

- Composition of creative written texts (biographies, emails) on topical issues or topics of interest.
- Utilisation of production strategies:
  - Planification
    - Activate and coordinate the own general and communicative competences aiming to effectively develop the task (generate options through “brainstorm” technique, organise them through a star map, revise a draft, etcetera).
  - Execution
    - Write texts out of models
    - Expressing the message clearly, adjusting it to the models and formulae of each type of text.
    - Interest in caring for the written text’s presentation.

Sociocultural and sociolinguistic aspects, Communicative functions, Syntactic-discursive structures and Common use lexicon (reception) are the same as those mentioned in Block

1.

- Graphic patterns and orthographic conventions:
  - Use of every punctuation sign; usage conventions.
  - Identification of acronyms and frequent abbreviations.
  - Comprehension of basic digital language (@, #hashtag, frequent emojis)

## Appendix 4 Evaluation Criteria of the Unit

Evaluation Criteria selected from the LOMCE Aragonese Curriculum (own translation and adaptation)

| <b>BLOCK 1: Comprehension of oral texts</b>   |   |  |
|---|---|--|
| <b>EVALUATION CRITERIA</b>  | <b>ASSESSABLE LEARNING STANDARDS</b>  | <b>KEY COMPETENCES</b>   |
| <p><b>Crit.EN.1.1.</b> The student comprehends general and specific information, and some relevant details, in brief and well-structured oral texts, transmitted orally or through technical means, in different registers, about general, interesting for them or everyday affairs, applying adequate comprehension strategies, identifying the main communicative functions and their associated syntactic-discursive patterns, recognising frequently used lexicon and the basic pronunciation patterns.</p> | <p><b>St.EN.1.1.1.</b> The student listens to oral texts broadcasted by a single interlocutor (monologues) such as talks, speeches, audio or video files on the Internet (clear and simple, at an appropriate speed) about present-day feminism with or without visual support and demonstrates comprehension through different types of tasks (match texts with images, fill in information in a table or gaps, answer open, multiple choice or True/False questions, etcetera).</p> | <ul style="list-style-type: none"> <li>- Competence in Linguistic Communication (CLC)</li> <li>- Competence in Mathematics, Science and Technology (CMST)</li> <li>- Digital Competence (DC)</li> <li>- Learning to Learn Competence (LTL)</li> <li>- Social and Civic Competence (SCC)</li> <li>- Cultural Awareness and Expression Competence (CAE)</li> </ul> |
|   | <p><b>St.EN.1.1.2.</b> The student listens to oral texts between two or more interlocutors, face-to-face or recorded, such as conversations (formal or informal) and dramatisations (e.g., at the street) and understands the general and specific information through specific tasks.</p>  |  |

|   |   |   |
|---|---|---|
| <p><b>Crit.EN.1.2.</b> In order to understand the oral text, the student knows and uses sociocultural (historical or literary) and sociolinguistic aspects related to daily life (study and work habits, recreational activities), life conditions, interpersonal relationships, behaviour (non-verbal language) and social conventions (courtesy, register, customs), showing an attitude of confidence to the use of the language as a medium of communication and understanding.</p> | <p><b>St.EN.1.2.1.</b> The student extracts and interprets data about the basic aspects which define the sociocultural and sociolinguistic medium of English-speaking communities, uses this knowledge to enhance oral comprehension, and shows initiative in the planning of learning.</p> | <ul style="list-style-type: none"> <li>- Competence in Linguistic Communication (CLC)</li> <li>- Learning to Learn Competence (LTL)</li> <li>- Social and Civic Competence (SCC)</li> <li>- Cultural Awareness and Expression Competence (CAE)</li> </ul> |
|---|---|---|



| <b>BLOCK 2: Production of oral texts</b>   |   |   |
|--|---|---|
| <b>EVALUATION CRITERIA</b>   | <b>ASSESSABLE LEARNING STANDARDS</b>  | <b>KEY COMPETENCES</b>  |
| <p><b>Crit.EN.2.1.</b> The student produces brief oral messages (monologues or dialogues) in different registers, in which there is an exchange of opinions and information, actions are justified, and hypothesis are formulated, applying appropriate planning and execution strategies, expressing the required communicative functions through the employment of adequate syntactic-discursive and pronunciation patterns, frequently used lexicon, in order to organise the text with enough coherence and internal cohesion.</p> | <p><b>St.EN.2.1.1.</b> The student carries out brief and properly structured presentations, with visual support on a topic of interest related to feminism (e.g., a poster), organising the information in a coherent way and expressing his/her personal opinion with clarity.</p> | <ul style="list-style-type: none"> <li>- Competence in Linguistic Communication (CLC)</li> <li>- Competence in Mathematics, Science and Technology (CMST)</li> <li>- Digital Competence (DC)</li> <li>- Learning to Learn Competence (LTL)</li> <li>- Social and Civic Competence (SCC)</li> <li>- Sense of Initiative and Entrepreneurship Competence (SIE)</li> <li>- Cultural Awareness and Expression Competence (CAE)</li> </ul> |
|  | <p><b>St.EN.2.1.2.</b> The student participates in formal and informal conversations in which there is an exchange of opinions and information and participates in class discussions and debates on issues related to feminism.</p>   |   |

|   |  |  |
|---|--|--|
| <p><b>Crit.EN.2.2.</b> The student incorporates to the production of monologic or dialogic oral texts the sociocultural and sociolinguistic knowledge acquired related to social structures, interpersonal relationships, performance, behaviour and social conventions patterns, acting with the due appropriateness and respecting the most important courtesy norms in the respective contexts, showing an attitude of confidence in the oral use of the language as means of communication and understanding.</p> | <p><b>St.EN.2.2.1.</b> The student participates with fluidity and efficacy in formal and informal conversations (e.g., debates, discussions) respecting communication standards (speaking time, courtesy, active listening, non-verbal language, linguistic register, etcetera), adapting to the interlocutor's characteristics and to the communicative situation, and reflects on the language in order to improve his/her oral productions.</p> | <ul style="list-style-type: none"> <li>- Competence in Linguistic Communication (CLC)</li> <li>- Digital Competence (DC)</li> <li>- Learning to Learn Competence (LTL)</li> <li>- Social and Civic Competence (SCC)</li> <li>- Sense of Initiative and Entrepreneurship (SIE)</li> <li>- Cultural Awareness and Expression Competence (CAE)</li> </ul> |
|---|--|--|

| <b>BLOCK 3: Comprehension of written texts</b>  |   |  |
|---|---|--|
| <b>EVALUATION CRITERIA</b>  | <b>ASSESSABLE LEARNING STANDARDS</b>  | <b>KEY COMPETENCES</b>   |
| <p><b>Crit.EN.3.1.</b> The student comprehends essential information and the most relevant details of brief and well-structured written texts, in different styles, about everyday topics or of interest, applying the appropriate comprehension strategies, identifying the main communicative functions and their associated syntactic-discursive patterns, recognising the frequently used lexicon and the main orthographic, typographic, format and punctuation rules, as well as symbols and abbreviations.</p> | <p><b>St.EN.3.1.1.</b> The student can prove his or her understanding of the general meaning and the possible implications of authentic or adapted texts (e.g. short extracts from a book, audio scripts, biographies etcetera) by commenting on the main ideas with their partners and by answering to concrete tasks.</p> | <ul style="list-style-type: none"> <li>- Competence in Linguistic Communication (CLC)</li> <li>- Competence in Mathematics, Science and Technology (CMST)</li> <li>- Digital Competence (DC)</li> <li>- Learning to Learn Competence (LTL)</li> <li>- Social and Civic Competence (SCC)</li> <li>- Sense of Initiative and Entrepreneurship (SIE)</li> <li>- Cultural Awareness and Expression Competence (CAE)</li> </ul> |
|   | <p><b>St.EN.3.1.2</b> The student autonomously reads brief and simple literary or fictional texts on feminism (well-structured and in a standard language), follows the lineal storyline without difficulty and understands some implicit meanings.</p>   |  |

|  |   |  |
|--|---|--|
| <p><b>Crit.EN.3.2.</b> The student knows and uses for the comprehension of the text, the sociocultural (e.g., literary nature) and sociolinguistic aspects concerning daily life, living conditions, interpersonal relations and social conventions (attitudes and values), showing a positive and trusted attitude in the use of the language as a means to access information.</p> | <p><b>St.EN.3.2.1</b> The student extracts and interprets data about the aspects which define the sociocultural and sociolinguistics medium of English-speaking communities, uses this knowledge to improve reading comprehension, and shows initiative in the use of digital or bibliographical resources (e.g. online dictionaries, web pages, etcetera) to access the information.</p> | <ul style="list-style-type: none"> <li>- Competence in Linguistic Communication (CLC)</li> <li>- Digital Competence (DC)</li> <li>- Learning to Learn Competence (LTL)</li> <li>- Social and Civic Competence (SCC)</li> <li>- Cultural Awareness and Expression Competence (CAE)</li> </ul> |
|--|---|--|











| <b>BLOCK 4: Production of written texts: Expression and interaction</b>  |   |  |
|--|---|--|
| <b>EVALUATION CRITERIA</b>   | <b>ASSESSABLE LEARNING STANDARDS</b>  | <b>KEY COMPETENCES</b>   |
| <p><b>Crit.EN.4.1.</b> The student produces brief and simple written, coherent and well-structured texts about everyday topics or of interest in different registers, applying basic planning and execution strategies, expressing the required communicative functions through the employment of their associated syntactic-discursive patterns, the frequent lexicon and the main orthographic, typographic and punctuation rules.</p> | <p><b>St.EN.4.1.1.</b> The student writes formal and informal texts (e.g., biographies and formal emails) adjusting to the given models and the formulae of each type of text.</p>  | <ul style="list-style-type: none"> <li>- Competence in Linguistic Communication (CLC)</li> <li>- Competence in Mathematics, Science and Technology (CMST)</li> <li>- Digital Competence (DC)</li> <li>- Learning to Learn Competence (LTL)</li> <li>- Social and Civic Competence (SCC)</li> <li>- Sense of Initiative and Entrepreneurship (SIE)</li> <li>- Cultural Awareness and Expression Competence (CAE)</li> </ul> |
|  | <p><b>St.EN.4.1.2.</b> The student describes the physical and abstract qualities of places and activities, explains plans, intentions and predictions about the future, narrates past and recent events (real or imaginary), transmits information and opinions justifying them briefly, describes his/her own impressions and feelings on gender discrimination and inequality and points out those aspects which considers to be more relevant.</p> |  |

|   |   |  |
|---|---|--|
| <p><b>Crit.EN.4.2.</b> The student incorporates to the elaboration of texts the sociocultural and sociolinguistic knowledge related to interpersonal relations and social conventions in different aspects of life, selecting and giving the necessary information, adjusting the expression to the addressee, the communicative purpose, the topic and the textual support, expressing opinions and points of view with the necessary courtesy, and showing an attitude of effort and confidence in the use of the written language.</p> | <p><b>St.EN.4.2.1.</b> The student writes brief messages in social media, respecting the politeness norms of the Internet; writes formal basic and brief correspondences (e.g., letters to private entities) respecting the conventions and courtesy norms inherent of this type of texts, and reflects on the working of the language to enhance written expression.</p> | <ul style="list-style-type: none"> <li>- Competence in Linguistic Communication (CLC)</li> <li>- Digital Competence (DC)</li> <li>- Learning to Learn Competence (LTL)</li> <li>- Social and Civic Competence (SCC)</li> <li>- Sense of Initiative and Entrepreneurship (SIE)</li> <li>- Cultural Awareness and Expression Competence (CAE)</li> </ul> |
|---|---|--|

## Evaluation Instruments (own elaboration)











### 1. Checklist for written production (biography)

#### CHECKLIST FOR THE BIOGRAPHY – GROUP \_\_\_

| Checklist for self-assessment  | ✓ ✗ |
|--|-----|
| We have written between 150 and 250 words                         |     |
| We have chosen one of the women from the previous activity        |     |
| We have included her date and place of birth                      |     |
| We have talked about why this woman was famous for                |     |
| We have selected specific information about her childhood         |     |
| We have mentioned some of her most important achievements       |     |
| We have divided the biography into differentiated paragraphs   |     |
| We have followed a chronological order to talk about her life  |     |
| We have used the third person singular to write the biography   |     |
| We have revised the biography before uploading it to Padlet     |     |

## 2. Checklist for written production (Instagram Post)












### CHECKLIST FOR THE INSTAGRAM POST – GROUP \_\_\_

| Checklist for self-assessment   | ✓ ✗ |
|---|-----|
| We have written between 80 and 130 words   |     |
| We have chosen an appropriate image about women's day to accompany the text              |     |
| We have used informal style to write the post (i.e., contractions, abbreviations, etc.)  |     |
| We have used praising adjectives   |     |
| We have included at least 3 different hashtags   |     |
| We have used varied emojis   |     |
| We have used capital letters for emphasis    |     |
| We have used exclamation marks   |     |
| We have addressed the female reading public    |     |
| We have revised the post before publishing it on Instagram                             |     |



### 3. Checklist for the written production (formal email)

#### CHECKLIST FOR THE FORMAL EMAIL – GROUP \_\_\_

| Checklist for self-assessment  | ✓ ✗ |
|--|-----|
| We have written between 200 and 250 words                             |     |
| We have divided the e-mail into differentiated paragraphs             |     |
| We have included a proper subject for our email                       |     |
| We have addressed the email to Zaragoza's mayor                       |     |
| We have explained why we are writing the email                        |     |
| We have used formal language    |     |
| We have used indirect questions ?  |     |
| We have chosen specific words to give the email a chronology        |     |
| We have written a standard phrase to finish the email               |     |
| We have written <i>Yours sincerely</i> at the end of the email  END |     |
| We have signed the email    |     |
| We have checked for grammar or spelling mistakes                    |     |

#### 4. Rubric for the oral production (oral presentation; poster)

##### TEACHER'S RUBRIC; ORAL PRESENTATION – GROUP \_\_\_\_

| Features                         | ★  | ★★   | ★★★   |
|----------------------------------|--|--|---|
| Time (10%)                       | 2 or more minutes deviation  | 1 minute deviation   | The presentation is 5 minutes long  |
| Content (30%)                    | Purpose and objectives are not clearly defined, providing almost no ideas to justify their choices, thus the audience is not well informed                                     | Purpose and objectives are attempted to be defined, some of the ideas provided do not support their choices, thus the audience is well informed                                    | Clear purpose and objectives are provided, giving several ideas to support their choices, thus the audience is fully informed   |
| Organization and coherence (20%) | No introduction is given, information is not organized, no conclusion is given at the end of the presentation  | The presentation lacks either an introduction or a conclusion, information is somehow organized  | The presentation has both an introduction and a conclusion, information is organized  |
| Delivery (20%)                   | Neither eye-contact nor body language are used, looking repeatedly at notes, low volume and monotonous tone prevail during the presentation, causing the audience to disengage | Consistent use of eye-contact and body language, looking at notes in various occasions, variation in volume, causing the audience both to engage and disengage at specific moments | The audience attention is hold using eye-contact and body language, seldom looking at notes, fluctuation in volume and inflection prevail during the presentation, causing the audience to fully engage |
| Pacing and fluency (20%)         | Too fast or too slow pace, making it difficult for the audience to understand  | Good rate, but too fast or too slow <u>at</u> some occasions, making it difficult for the audience to understand at specific moments   | Appropriate pace is used <u>the vast majority</u> of times, making it easier for the audience to understand   |
| Total                            |  |  |   |

## 5. Rubric for the written production (formal email)

### TEACHER'S RUBRIC; FORMAL EMAIL – GROUP \_\_\_\_

| Features                   | ★  | ★★   | ★★★   |
|----------------------------|--|--|---|
| Word count (20%)           | The email is either exceeded by 50 words or does not reach 200 words                                       | The email is exceeded by 20 words  | The email adjusts to the number of words (200-250)  |
| Structure / Format (30%)   | The email neither follows a proper structure nor organises the main ideas chronologically                  | The email follows a clear structure, but the ideas are not chronologically organized                   | The email does follow a proper and logical structure in which ideas are fully organized and integrated  |
| Salutation (10%)           | More than 2 elements of a proper salutation are missed   | One element of a proper salutation is missed   | The email uses a proper salutation in which all the elements are incorporated                           |
| Content / Body (15%)       | The email does not inform the reader about the writer's intentions, and there is a scarcity of information | The email does inform the reader about the writer's intentions, but more information could be included | The email both informs the reader about the writer's intentions, and it provides sufficient information |
| Closing (10%)              | The email does not include 2 out of the 3 elements of a proper closing                                     | The email does not include 1 of the elements of a proper closing                                       | The email does include a standard phrase, <i>yours sincerely</i> and a signature                        |
| Grammar and spelling (25%) | The email has 4 or more grammar / spelling errors  | The email has between 3 and 2 grammar / spelling errors  | The email has 1 or less grammar / spelling errors   |
| Total                      |  |  |   |

Grading criteria (own elaboration)

| <b>LEARNING UNIT'S MARKING CRITERIA</b> |                              |                              |   |                        |                  |
|---|------------------------------|------------------------------|---|------------------------|------------------|
| <b>Products</b>                         | <b>Evaluation criteria</b>   | <b>Learning standard(s)</b>  | <b>Specific learning outcome</b>  | <b>Key competences</b> | <b>Grade (%)</b> |
| Portfolio                               | Crit.EN.4.1.                 | St.EN.4.1.1.                 | 1. Assess their own work  | LTL-CLC-SIE            | 40%              |
| Biography                               | Crit.EN.4.1.                 | St.EN.4.1.1.                 | 1. Be able to write a biography, reflecting on its structure and main elements.<br>2. Use digital or bibliographical sources to look for information. | LTL-CLC-DC-<br>SCC-CAE | 10%              |
| Instagram post                          | Crit.EN.4.1.<br>Crit.EN.4.2. | St.EN.4.1.1.<br>St.EN.4.2.1. | 1. Be able to both identify and analyse multimodal features from multimodal ensembles.  | LTL-CLC-DC-<br>SCC-CAE | 10%              |

|              |                              |                              |  |                            |     |
|--------------|------------------------------|------------------------------|--|----------------------------|-----|
|              |                              |                              | 2. Know how to write an Instagram Post on feminism through the use of multimodal features.   |                            |     |
| Poster       | Crit.EN.2.1.<br>Crit.EN.2.2. | St.EN.2.1.1.                 | 1. Be able to create a poster.<br>2. Produce brief and structured oral presentations in groups.  | LTL-CLC-DC-<br>SCC-SIE-CAE | 15% |
| Formal email | Crit.EN.4.1.<br>Crit.EN.4.2. | St.EN.4.1.1.<br>St.EN.4.2.1. | 1. Be able to identify the features of a formal email.<br>2. Organise their ideas, plan, draft, revise and publish their own written productions, in this case a formal email. | LTL-CLC-DC-<br>SCC-SIE-CAE | 25% |

**Appendix 5 Lesson plans (own elaboration)**

| <b>LESSON 1 – “WE NEED YOUR HELP!”</b>                        |  |   |               |
|---|--|---|---------------|
| <b>ACTIVITES</b>  | <b>PROCEDURE</b>   | <b>MATERIALS</b>  | <b>TIMING</b> |
| <p><b>Pre-task:</b> describe images, Vocaroo Emma Watson.</p> | <p>1. Four different pictures on feminism will be shown to the students for them to guess the topic of the unit. The main interaction pattern will be between the students and the teacher.</p> <p>2. Once they discover the topic of the learning unit, and in order to introduce the main mystery (the first Feminist Manifesto has disappeared) and the main country (United Kingdom) Emma Watson’s Vocaroo will be used.</p> | <p>Images on feminism</p> <p>Vocaroo</p>  | <p>10’</p>    |
| <p><b>Pre-task:</b> worksheet</p>                             | <p>1. Students will be divided in heterogenous groups of 4 and they will have to find a suitable name for their group of little feminist activists. From this moment onwards, all the activities will be done in groups.</p>   | <p>Worksheet: <a href="http://www.busyteacher.org">Women in History (busyteacher.org)</a></p> | <p>10’</p>    |

|   |   |   |            |
|---|---|---|------------|
|   | <p>2. In order to get familiar with some important women, students will have to complete a matching-like exercise on “Women in British History”.</p> <p>3. The exercise will be corrected out loud.</p>   |   |            |
| <p><b>Task:</b> WAGOLL, write a biography</p> | <p>1. Students will be shown a model on Emma Watson’s biography. They will have to carefully read the biography for the next step.</p> <p>2. Students will be asked to write a short biography of one of the women from the second pre-task activity. The teacher will let them use their mobile phones to look for information.</p> <p>3. They will be given a checklist to make sure they have included all the aspects a biography needs.</p> <p>4. Once they have checked if their biography has all the requested information, they will</p> | <p>WAGOLL</p> <p>Padlet:</p> <p><a href="https://padlet.com/761894/y0uqg3ng61xe6ogk">https://padlet.com/761894/y0uqg3ng61xe6ogk</a></p> | <p>35’</p> |

|  |  |  |  |
|--|--|--|--|
|  | <p>have to upload it to Padlet, being the title of their post the name of their group and the name of the woman they have written about.</p> <p>5. The teacher will give them feedback afterwards via email.</p> <p>6. The first extract from the Feminist Manifesto will be given to each group if they have successfully completed all the activities.</p> |  |  |
|--|--|--|--|



**LESSON 2 – “3,2,1... CHOOSE!”**

| <b>ACTIVITIES</b>                                   | <b>PROCEDURE</b>   | <b>MATERIALS</b>            | <b>TIMING</b>             |
|---|--|-----------------------------|---------------------------|
| <p><b>Post-task:</b> structure of the biography</p> | <ol style="list-style-type: none"> <li>1. In order to focus on form, students will have to complete a chart on the structure of the biography. First, they will be asked to individually complete a chart (see appendix 6) in which they identify the three parts of the text, indicate the line number delimiting them and include the specific information they find in the parts. After this, they will share their decisions with the rest of the group.</li> <li>2. Once they have reached an agreement, all the groups will share their answers with the rest of the class, thus following a “Think, pair, share” thinking routine.</li> <li>3. Finally, the teacher will show the correct answer on the digital board.</li> </ol> | <p align="center">Chart</p> | <p align="center">15’</p> |

|   |  |  |            |
|---|--|--|------------|
| <p><b>Pre-task:</b> four corners activity</p> | <ol style="list-style-type: none"> <li>1. This activity will be done all together as it asks for student's high participation and interaction.</li> <li>2. Students will be placed in the middle of the class, and four different corners (strongly agree, agree, disagree and strongly disagree) will be created.</li> <li>3. The teacher will project 3 different statements (one by one) related to feminism in the digital board. Therefore, students will have to place themselves in the corner of the class that corresponds with their answer choice (sa, a, d, or sd)</li> <li>4. Once all the students have chosen a corner, they will have to justify their choice.</li> <li>5. The second extract from the Feminist Manifesto will be given to each group if they have successfully completed all the activities.</li> </ol> | <p>Provoking statements (see appendix 6)</p> | <p>40'</p> |
|---|--|--|------------|

**LESSON 3 – “FEMINISM MATTERS”**

| <b>ACTIVITIES</b>  | <b>PROCEDURE</b>   | <b>MATERIALS</b>   | <b>TIMING</b> |
|--|--|--|---------------|
| <p><b>Task:</b> Chimamanda’s Vocaroo, Extracts and questions</p> | <ol style="list-style-type: none"> <li>1. Students will be introduced to the second country (Nigeria) through Chimamanda Ngozi Adichie’s Vocaroo</li> <li>2. Once they have listened to the audio, the 5 different groups will be given a different extract (as they are 5 groups, 5 different extracts have been chosen from the book) from Chimamanda’s book “We Should All Be Feminists”.</li> <li>3. In their groups, they will have to first individually read the extract and then collectively answer the questions uploaded on a Padlet.</li> <li>4. Finally, they will have to upload their answers to that Padlet, being the title the name of their group.</li> </ol> | <p>Extracts from “We Should All Be Feminists”<br/>(see appendix 6)</p> <p>Padlet with questions:<br/><a href="https://padlet.com/761894/qf0lgzxn22jyacw8">https://padlet.com/761894/qf0lgzxn22jyacw8</a></p> | <p>30’</p>    |

|  |  |                                      |            |
|--|--|--------------------------------------|------------|
| <p><b>Post-task:</b> Suffixes and prefixes</p> | <ol style="list-style-type: none"> <li>1. The 5 groups will be given the 5 extracts taken from “We Should All Be Feminists” (including the extract they have been working with in the previous activity).</li> <li>2. So as to make them familiar with suffixes and prefixes, some words from the extracts have been highlighted.</li> <li>3. Students will be given a piece of paper with three different charts. Some instructions are included for them to understand what they have to do: identify, classify and create new words.</li> <li>4. The third extract from the Feminist Manifesto will be given to each group if they have successfully completed all the activities.</li> </ol> | <p>Three charts (see appendix 6)</p> | <p>25'</p> |
|--|--|--------------------------------------|------------|

**LESSON 4 – “IT IS HARD BEING A WOMAN”**

| <b>ACTIVITIES</b>                                  | <b>PROCEDURE</b>   | <b>MATERIALS</b>   | <b>TIMING</b> |
|--|--|--|---------------|
| <p><b>Pre-task:</b> video on street harassment</p> | <ol style="list-style-type: none"> <li>1. Students will be divided into pairs for this activity which is based on a YouTube video on street harassment. The first part of this video (until 1:40) is about a young girl who walks alone on the street while some men verbally harass her. In the second part, the girl trespasses a “magic door” and the same scenario is presented, but in this case the men that appeared on the first part do not harass her, as if this was an idyllic situation (see appendix 6).</li> <li>2. Whereas half of the class will be asked to close their eyes and just listen to the video that will be played, the other half of the class will watch part of the video.</li> <li>3. Once the teacher stops the video (1:40) the person who has not watched it will have to ask</li> </ol> | <p>YouTube video: <a href="#">(536) Catcalling (Shortfilm) - YouTube</a></p> | <p>15’</p>    |

|   |  |  |     |
|---|--|--|-----|
|   | <p>his/her classmate some questions in order to guess what the video was about.</p> <p>4. The same process will be repeated, but in this case, the person who first listened to the video will watch the video (from 1:40 onwards), and the person who watched the video in the first round will have to close the eyes. The student who watched it in this second round will be asked questions by the student who just listened to it.</p> <p>5. Finally, students will have to explain the teacher which situation they prefer and why.</p> |  |     |
| <p><b>Task:</b> Chimamanda's speech and questions</p> | <p>1. Students will be given a piece of paper with some questions about a video that will be played afterwards. They will have to first read the questions in order to get a general idea on the video.</p> <p>2. After reading the questions, a video about Chimamanda's past (until 3:32) will be played without subtitles. In this video, she talks about</p>   | <p>Piece of paper with questions</p> <p>YouTube video: <a href="#">(536) Nigerian Writer Chimamanda Speech on Sexual Harassment by African Men - YouTube</a></p> <p>Mentimeter</p> | 20' |

|   |  |  |            |
|---|--|--|------------|
|   | <p>how she was sexually harassed when she was a teenager.</p> <p>3. Students will have to answer the questions and, if needed, the teacher will play the subtitles.</p> <p>4. The answers will be corrected out loud.</p> <p>5. In order to put an end to this activity, students will be asked to use their mobile phones to answer a Mentimeter question (see appendix 6)</p>                |  |            |
| <p><b>Post-task:</b> verbal tenses and thinking routine</p> | <p>1. In order to activate students' previous knowledge on some verbal tenses that they might know, the script of Chimamanda's speech with some verbs highlighted will be given to each group.</p> <p>2. As a way to focus on form, students will be explained what a "Chalk Talk" is, and each group will be given a piece of paper with the same question in the middle (see appendix 6)</p> | <p>Script on Chimamanda's speech</p> <p>Chalk talk</p> | <p>20'</p> |

|  |   |  |  |
|--|---|--|--|
|  | <p>3. In their groups, students will have to first answer the question concerning the verb in purple. Then, the piece of paper of each group will be passed to the next group in order for them to complete their classmates' answers with some more information and to give peer-feedback. This technique will be used with the three different verbs.</p> <p>4. Then, all the papers will be checked by the teacher and uploaded to Classroom.</p> <p>5. The fourth extract from the Feminist Manifesto will be given to each group if they have successfully completed all the activities.</p> |  |  |
|--|---|--|--|



**LESSON 5 – “FEMINFLUENCERS”**

| <b>ACTIVITIES</b>   | <b>PROCEDURE</b>  | <b>MATERIALS</b>   | <b>TIMING</b>             |
|---|---|--|---------------------------|
| <p><b>Pre-task:</b> Sandra Cisneros’s Vocaroo, provoking statement and Instagram posts.</p> | <ol style="list-style-type: none"> <li>1. In order to be introduced to the third and last country, students will listen to Sandra Cisneros’s Vocaroo.</li> <li>2. After that, students will have to answer a question on Mentimeter about Instagram.</li> <li>3. Once they answer, all the groups will be given 4 different Instagram posts on women’s day and a chart (see appendix 6) that they will have to complete.</li> </ol> | <p align="center">Vocaroo<br/>Mentimeter<br/>Instagram posts<br/>Chart</p> | <p align="center">20’</p> |
| <p><b>Task:</b> create a feminist post</p>  | <ol style="list-style-type: none"> <li>1. Now, it will be high time for students to create their own Instagram post about women’s day. They will have as a WAGOLL all the posts from the previous activity.</li> <li>2. In order to check if all the multimodal elements have been included, students will be</li> </ol>  | <p align="center">WAGOLL’s<br/>Checklist</p>                               | <p align="center">20’</p> |

|  |  |       |     |
|--|--|-------|-----|
|  | given a checklist (see appendix 6) before uploading the post on Instagram.   |       |     |
| <b>Post-task:</b> analyse your classmate's post. | <p>1. Once all the posts are uploaded, group 1 will analyse group 2's post, group 2 will analyse group 3's post and vice versa, using the chart from the previous activity.</p> <p>2. The last extract from the Feminist Manifesto will be given to each group if they have successfully completed all the activities.</p> | Chart | 15' |

**LESSON 6 – “FOR A BETTER FUTURE”**

| <b>ACTIVITIES</b>               | <b>PROCEDURE</b>   | <b>MATERIALS</b>  | <b>TIMING</b> |
|---------------------------------|--|---|---------------|
| <b>Pre-task:</b> WAGOLL         | <p>1. As students have already found the different extracts from the Feminist Manifesto, they will have to order them so as to have the complete message.</p> <p>2. After this, and from this moment onwards, students will have to write a formal email to Zaragoza’s mayor telling him that they have found the Manifesto, and that they want to do a demonstration in defense of women’s rights where the Manifesto will be read.</p> <p>3. For this purpose, students will be given a model (see appendix 6) of a formal email, and they will have to individually read it to get a general view of how their emails should be like.</p> | <p>WAGOLL: <a href="#">A more formal email   LearnEnglish Teens - British Council</a></p> | 12’           |
| <b>Task:</b> star map and draft | <p>1. Now, in their groups, they will have to organise their ideas for the prewriting step using a star map.</p> <p>2. After organising it, it will be their time to write the first draft in groups.</p>  | Star map  | 35’           |

|   |   |  |           |
|---|---|--|-----------|
| <p><b>Post-task:</b> WAGOLL, tips for writing and checklist</p> | <p>1. As a way to focus on the form and the content of the formal email, students will go back to the text from the pre-task and will have a look at the tips for writing. With their drafts still in front of them, they will be given a checklist (see appendix 6) to make sure that they have not only followed the 5 steps proposed by the webpage, but also some other steps that the teacher has included.</p> <p>2. Finally, the teacher will get the students' drafts in order to give them feedback (see appendix 6) indicating the things that she likes about the email, and the things that need some improvement. This feedback will be given to the groups the following day.</p> | <p>Tips for writing: <a href="#">A more formal email   LearnEnglish Teens - British Council</a></p> <p>Checklist</p> | <p>8'</p> |
|---|---|--|-----------|

**LESSON 7 – “YOU DID IT!”**

| <b>ACTIVITIES</b>  | <b>PROCEDURE</b>   | <b>MATERIALS</b>   | <b>TIMING</b>             |
|--|--|--|---------------------------|
| <p><b>Task:</b> final formal emails and oral presentation.</p> | <ol style="list-style-type: none"> <li>1. The teacher will give the groups the feedback from their drafts and thus they will have to write their final version of the email, revise it and sent it via email to the teacher. The teacher will use a rubric (see appendix 6) to correct the formal email.</li> <li>2. Once they have sent the email, they will be asked to create a poster on Canva with a brief description of their future feminist demonstration.</li> <li>3. After that, they will have to prepare a 4-5-minute presentation and present their poster to the rest of the class (all the members in the group will have to talk)</li> <li>4. The teacher will evaluate the students' presentation through a rubric (see appendix 6)</li> </ol> | <p align="center">Canva</p> <p align="center">Glow and Gro chart</p> | <p align="center">45'</p> |

|   |   |   |     |
|---|---|---|-----|
|   | and the students will give feedback to the different groups through a “Glow and Grow” chart.  |   |     |
| <b>Post-task:</b> 3 sentences and thinking routine. | <p>1. In order to put an end to this learning unit, students will be asked to go back to their formal emails and choose 5 words or sentences they believe are the most important for their formal emails.</p> <p>2. Finally, they will be asked to answer the thinking routine “I used to think... Now I think...” on Padlet.</p> | <p>Padlet:<br/> <a href="https://padlet.com/761894/gqn8fit106y86u5j">https://padlet.com/761894/gqn8fit106y86u5j</a></p> | 10’ |

## Appendix 6 Materials

### Lesson 1

#### Pre-task

First part – pictures to guess the topic of the unit:



#### Pre-task

Second part – worksheet about well-known women in history:

[Women in History \(busyteacher.org\)](http://www.busyteacher.org/Women-in-History)



### Women In British History

Match each description to the woman that is being described.

Florence Nightingale

Boudicca

Margaret Thatcher

Queen Victoria

Jane Austen

Diana, Princess of Wales

1. She was queen of the British Iceni tribe. Her warriors successfully destroyed the capital of Roman Britain. She was married to Prasutagus. A statue of her stands on the Victoria Embankment next to Westminster Bridge.  
\_\_\_\_\_
2. She supported over 100 charities. She married the heir to the British throne, on July 29, 1981. She died in a car accident in Paris on August 30, 1997. Her funeral was held at Westminster Abbey.  
\_\_\_\_\_
3. She was founder of modern nursing. She trained nurses in the Crimean War. Her nickname was 'The Lady with the Lamp'. A statue of her stands in Waterloo Place, Westminster, London.  
\_\_\_\_\_
4. She was Britain's first female prime minister (1979). She was nicknamed the 'Iron Lady'. In 1990, she was forced to resign as party leader. As a child her hobbies included the piano, field hockey, swimming and walking.  
\_\_\_\_\_
5. She was Queen of the United Kingdom of Great Britain and Ireland from 20 June, 1837 until her death. She became Queen at the age of 18. She married her first cousin, Prince Albert of Saxe-Coburg and Gotha, in 1840. As a child she had a gift for drawing and painting.  
\_\_\_\_\_
6. She was an English novelist. She began to write as a teenager. None of her books published in her lifetime had her name on them. They were always described as being written 'by a Lady'. She loved dancing and living in the countryside.  
\_\_\_\_\_



## Task

First part – Emma Watson’s biography as a WAGOLL (own elaboration):



### EMMA WATSON



Emma Watson was born on April 15, 1990, in Paris, France, but raised in England. She is a British actress and activist who was perhaps best known for playing the young wizard Hermione Granger in the *Harry Potter* films. She also garnered attention as a spokesperson for women's equality.

Watson was born in Paris to British parents who divorced when she was young. She and her brother went to live with their mother in Oxfordshire, England. While a child, Watson decided she wanted to be an actress. Besides attending school, she took acting and singing classes. She also appeared in several school plays. Watson began acting in earnest in 1999 after she auditioned for a part in the film adaptation of J.K. Rowling's *Harry Potter and the Sorcerer's Stone* (2001). She won the role of smart and logical Hermione, one of *Harry Potter's* best friends. The film was a box-office hit, and Watson reprised her role in the franchise's other movies.

Meanwhile, in the midst of her acting career, Watson pursued a college degree. In 2009 she began attending Brown University in Providence, Rhode Island. She took time off as needed for filming, and she also studied for a year at the University of Oxford. Watson graduated from Brown in 2014 with a bachelor's degree in English literature. That year she was named a UN Women Goodwill Ambassador. She was an advocate for women's rights and gender equality and launched the *HeForShe* campaign. From 2016 to 2020 Watson ran an online feminist book club, "Our Shared Shelf", to read and discuss books by and about women.



Second part – checklist for the biographies (own elaboration):

CHECKLIST FOR THE BIOGRAPHY – GROUP \_\_

| Checklist for self-assessment                                   | ✓ ✗ |
|---|-----|
| We have written between 150 and 250 words 📄                     |     |
| We have chosen one of the women from the previous activity ♀    |     |
| We have included her date and place of birth 📅                  |     |
| We have talked about why this woman was famous for 🌐            |     |
| We have selected specific information about her childhood 🧒     |     |
| We have mentioned some of her most important achievements 🏆     |     |
| We have divided the biography into differentiated paragraphs ✍️ |     |
| We have followed a chronological order to talk about her life 📅 |     |
| We have used the third person singular to write the biography 📄 |     |
| We have revised the biography before uploading it to Padlet ✓   |     |



First extract from the Feminist Manifesto:

Cease to place your confidence in economic legislation, vice-crusades & uniform education—you are glossing over  
**Reality.**

Professional & commercial careers are opening up for you—

**Is that all you want ?**

## Lesson 2

### Post-task

First part – chart for the students (own elaboration):

**BIOGRAPHY'S STRUCTURE – GROUP \_\_\_**

| <b>Name of the section</b> | <b>Lines</b> | <b>Specific information</b> |
|----------------------------|--------------|-----------------------------|
|                            |              |                             |
|                            |              |                             |
|                            |              |                             |

Second part – chart that the teacher will show the students (own elaboration):

**BIOGRAPHY'S STRUCTURE – GROUP \_\_\_**

| <b>Name of the section</b>                      | <b>Lines</b> | <b>Specific information</b> |
|---|--------------|-----------------------------|
| Introduction / presentation of the famous woman |              |                             |
| Background / childhood                          |              |                             |
| Main achievements                               |              |                             |

### Pre-task

Provoking statements for the four corners activity (own elaboration):

1. EQUALITY BETWEEN MEN AND WOMEN HAS ALREADY BEEN ACHIEVED

2. FEMINISM IS THE HATRED OF MEN

3. FEMINISM SHOULD INTEGRATE MEMBERS FROM THE LGTBQ COMMUNITY

Second extract from the Feminist Manifesto:

**Feminist Manifesto**

The feminist movement as at present instituted is  
**Inadequate**

## Lesson 3

### Task

First part – extracts from *We Should All Be Feminists*:

#### “CHIMAMANDA NGOZI ADICHIE’S WE SHOULD ALL BE FEMINISTS”

**Extract 1** – “When I was in primary school in Nsukka, a university town in south-eastern Nigeria, my teacher said at the beginning of term that she would give the class a test and whoever got the highest score would be the class monitor. Class monitor was a big deal [...] I very much wanted to be class monitor. And I got the highest score on the test.

Then, to my surprise, my teacher said the monitor had to be a boy. She had forgotten to make that clear earlier; she assumed it was obvious. A boy had the second-highest score on the test. And he would be monitor. What was even more interesting is that this boy was a sweet, gentle soul who had no interest in patrolling the class with a stick. While I was full of **ambition** to do so. But I was female, and he was male, and he became class monitor. I have never forgotten that incident.

If we do something ~~over and over again~~, it becomes normal. If we see the same thing ~~over and over again~~, it becomes normal. If only boys are made class monitor, then at some point we will all think, even if unconsciously, that the class monitor ~~has to~~ be a boy. If we keep seeing only men as heads of **corporations**, it starts to seem ‘natural’ that only men should be heads of corporations”

---

#### CHIMAMANDA NGOZI ADICHIE’S “WE SHOULD ALL BE FEMINISTS”

**Extract 2** – “Men and women are different. We have different hormones and different sexual organs and different **biological** abilities – women can have babies, men cannot. Men have more testosterone and are, in general, **physically** stronger than women. There are slightly more women than men in the world – 52 per cent of the world’s **population** is female but most of the positions of power and prestige are occupied by men.

The late Kenyan Nobel peace laureate Wangari Maathai put it simply and well when she said, ‘The higher you go, the fewer women there are.’ In the recent US elections, we kept hearing of the Lilly Ledbetter law, and if we go beyond that nicely alliterative name, it was really about this: in the US, a man and a woman are doing the same job, with the same **qualifications**, and the man is paid more because he is a man.

So, in a literal way, men rule the world. This made sense – a thousand years ago. Because human beings lived then in a world in which **physical** strength was the most important attribute for survival; the physically stronger person was more likely to lead. And men in general are physically stronger. (There are of course many exceptions.) Today, we live in a vastly different world. The person more qualified to lead is not the physically stronger person. It is the more intelligent, the more **knowledgeable**, the more **creative**, more **innovative**. And there are no hormones for those attributes. A man is as likely as a woman to be intelligent, innovative, creative. We have evolved. But our ideas of gender have not evolved very much”

---

#### CHIMAMANDA NGOZI ADICHIE'S "WE SHOULD ALL BE FEMINISTS"

**Extract 3** – “Not long ago, I walked into the lobby of one of the best Nigerian hotels, and a guard at the entrance stopped me and asked me annoying questions – What was the name and room number of the person I was visiting? Did I know this person? Could I prove that I was a hotel guest by showing him my key card? – because the automatic assumption is that a Nigerian female walking into a hotel alone is a sex worker. Because a Nigerian female alone cannot possibly be a guest paying for her own room. A man who walks into the same hotel is not harassed.

Each time I walk into a Nigerian restaurant with a man, the waiter greets the man and ignores me. The waiters are products of a society that has taught them that men are more important than women, and I know that they don't intend harm, but it is one thing to know something **intellectually** and quite another to feel it **emotionally**. Each time they ignore me, I feel invisible. I feel upset. I want to tell them that I am just as human as the man, just as worthy of acknowledgement. These are little things, but sometimes it is the little things that sting the most”.

---

#### CHIMAMANDA NGOZI ADICHIE'S "WE SHOULD ALL BE FEMINISTS"

**Extract 4** – “I have a friend, an American woman, who took over a managerial position from a man. Her predecessor had been considered a ‘tough go-getter’; he was blunt and hard-charging and was particularly strict about the signing of time sheets. She took on her new job, and imagined herself equally tough, but perhaps a little kinder than him – he didn't always realize that people had families, she said, and she did. Only weeks into her new job, she disciplined an employee about a forgery on a time sheet, just as her predecessor would have done. The employee then complained to top management about her style. She was **aggressive** and difficult to work with, the employee said. Other employees agreed. One said they had expected that she would bring a ‘woman's touch’ to her job, but she hadn't.

It didn't occur to any of them that she was doing the same thing for which a man had been praised. I have another friend, also an American woman, who has a high-paying job in advertising. She is one of two women in her team. Once, at a meeting, she said she had felt slighted by her boss, who had ignored her comments and then praised something similar when it came from a man. She wanted to speak up, to challenge her boss. But she didn't. Instead, after the meeting, she went to the bathroom and cried, then called me to vent about it. She didn't want to speak up because she didn't want to seem aggressive”.

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#### CHIMAMANDA NGOZI ADICHIE'S "WE SHOULD ALL BE FEMINISTS"

**Extract 5** – “I am trying to unlearn many lessons of gender I internalized while growing up. But I sometimes still feel **vulnerable** in the face of gender expectations. The first time I taught a writing class in graduate school, I was worried. Not about the teaching material, because I was well **prepared** and I was teaching what I enjoyed. **Instead** I was worried about what to wear. I wanted to be taken seriously. I knew that because I was female, I would **automatically** have to prove my worth. And I was worried that if I looked too feminine, I would not be taken seriously. I really wanted to wear my shiny lip gloss and my girly skirt, but I decided not to. I wore a very serious, very **manly**, and very ugly suit.

The sad truth of the matter is that when it comes to appearance, we start off with men as the standard, as the norm. Many of us think that the less feminine a woman appears, the more likely she is to be taken seriously. A man going to a business meeting doesn't wonder about being taken seriously based on what he is wearing – but a woman does. I wish I **hadn't** worn that ugly suit that day. Had I then the confidence I have now to be myself, my students would have benefited even more from my teaching. Because I would have been more **comfortable** and more fully and truly myself”

Task

Second part – questions related to the extracts on Padlet (own elaboration):

Let's read your thoughts...



Hi little activists! I hope you have enjoyed reading the different extracts taken from "We should all be feminists". In order to show your brilliant ideas and understanding of the passages, you will have to answer the following questions:

1. Which does your extract talk about?
2. From these topics (education, politics, appearance, job industry and entertainment), which do you think best fits in your extract? Why?
3. Which is your opinion on the situation that is described? Does it promote gender discrimination? Why or why not?

Good luck little activists! You are doing an amazing job!



Post-task

Table on grammar aspects (own elaboration):

Identify the stem and the suffix from the words that have been highlighted, classify them into suffixes that create nouns, suffixes that create adjectives and suffixes that create adverbs. Finally, turn the nouns and the adverbs into adjectives and the adjectives into nouns.

| Nouns | Adjectives | Adverbs |
|-------|------------|---------|
|       |            |         |

| Suffixes that create nouns | Suffixes that create adjectives | Suffixes that create adverbs |
|----------------------------|---------------------------------|------------------------------|
|                            |                                 |                              |

| Nouns → Adjectives | Adjectives → Nouns | Adverbs → Adjectives |
|--------------------|--------------------|----------------------|
|                    |                    |                      |

Third extract from the Feminist Manifesto:

She is NOT! for

The man who lives a life in which his activities conform to a social code which is a protectorate of the feminine element—  
— is no longer masculine

## Lesson 4

### Pre-task

Short clip for the listening activity:

[\(536\) Catcalling \(Shortfilm\) - YouTube](#)



### Task

First part – YouTube video about Chimamanda:

[\(536\) Nigerian Writer Chimamanda Speech on Sexual Harassment by African Men - YouTube](#)

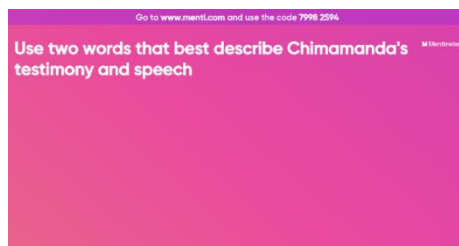


Second part – questions related to the video (own elaboration):

#### Questions

1. What was the genre of the book Chimamanda wrote?
2. Why was the powerful man impressed?
3. How did Chimamanda react to what the man did?
4. How did Chimamanda become a feminist?
5. Why does Chimamanda like the Me2 Movement?

Third part – Mentimeter wordcloud (own elaboration):





## Post-task

### First part – Script of Chimamanda’s speech (own elaboration):

#### CHIMAMANDA’S SPEECH – SCRIPT

When I was 17 years old, I wrote a book of poetry, really bad poetry, that I now hope that nobody will ever read. But due to the delusional ambition of youth I thought that this was a wonderful book, and in Nigeria when a book is published, it’s customary to have a book launch to introduce the book to the public, and so, I set about planning a book launch for this terrible book of poems. There was a powerful man in the media who I knew **would** help with this book launch, and so I found my way to his office in Lagos, and I told him about my book: Will he please support the book? I asked. He was very impressed, he told me. While other teenagers **were** hardly **reading** at all I was serious and often focused enough to have written a book. He was pleasant, avuncular, warm and then he got up from his desk and walked around to where I was seated and he stood behind me, and in a move, that was as swift as it was shocking, he slipped his hand under my button-down shirt, under my bra and squeezed my breast. I was so taken aback... but I did nothing for seconds. Then I pushed his hand away, but gently, nicely, because I didn’t want to offend him.

Later that day I broke into a rash on my chest, my neck, my face as though my body were recoiling, as though my body **was saying** what my lips hadn’t said. I felt a deep loathing for that man and for what he did. I felt as if I didn’t matter, as if my body exists merely as a thing to be done with as he wanted. Yet, I told no one about it and I kept talking to him, being polite, hoping he **would** help with my book. I was a feminist long before I knew what the word meant. I didn’t read feminist texts; I just simply watched the world. I knew that the world didn’t give to women the same dignities that it gives a man. I was aware of how much the socialization of women was focused on men. **Don’t** wear miniskirt, our man will rape you. **Learn** to cook and clean, so you can keep a man. **Don’t** be too ambitious, so you don’t intimidate a man. **Don’t** always say what you really think, so that you can protect a man’s ego. I felt heartened by the Me2 Movement because it means that finally women’s stories are being believed, because there are now real consequences for the men who harass women, because for too long women didn’t tell their stories because they felt that they **would** not be believed, or that they **would** somehow be blamed.

### Second part – “Chalk talk” thinking routine (own elaboration):

#### CHALK TALK – THINKING ROUTINE

Which do you think this verb tense is? Which function does it have? Could you provide a different example?

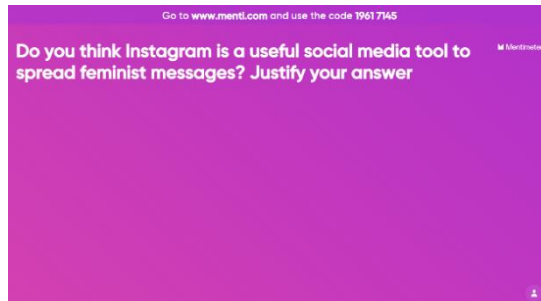
Fourth extract from the Feminist Manifesto:

Women if you want to realise yourselves—you are on the  
eve of a devastating psychological upheaval—all your pet illu-  
sions must be unmasked—the lies of centuries have got to go—  
are you prepared for the Wrench—? There is no half-  
measure—NO scratching on the surface of the rubbish heap  
of tradition, will bring about Reform, the only method is  
Absolute Demolition

## Lesson 5

### Pre-task

First part – open question on Mentimeter (own elaboration):



Second part – Instagram posts on women's day (own selection):

#### Post 1



#### Post 2



### Post 3



**adrianalima** • Seguir

I am glad to share this picture as a proof of how this world is ascending (positive changing). This was found inside of the girls bathroom in my kids school. In which under my eyes I see unity, kindness and an example of love and appreciation of each other! Bravo girls! So proud! With unity we will change the world! To all the ladies out there... may everyday be woman's day... 🌸🌸 thanks beautiful Leyla for sharing the picture 🌸🌸

170 sem

**davi.20.20.20.a3** 11 sem Responder

**anita.nikolic.9674** 67 sem Responder

**ririfume** 98 sem Responder

**shantejames1111** This is so special and so good. Love is so important from Jesus. So this makes me feel at peace to know that there is support from girls. I remember a quote that said confident women build each other up. May you continue to enjoy and have a beautiful life Adriana 🌸 and your children

Les gusta a **ainaranavarro...** y 43,186 personas más

MARZO 8, 2019

Agrega un comentario... Publicar

### Post 4



**rakulpreet** • Seguir

Where there is a woman there is MAGIC 🌸🌸  
Happy woman's day to all you lovely, strong, fierce, independent women. Celebrate YOU everyday 🌸

66 sem

**kkk\_pardeep** Man reply to common man 🌸 also 🌸🌸🌸 30 sem Responder

**mr\_manoj\_baba\_090** 🌸🌸🌸🌸🌸 34 sem Responder

**jit4792** सुबह सोते ही सब दुनिया अबाद होती है, और खुलते ही आपकी याद आती है।  
सुनिय्या के फूल हो आपके अंचल में,  
ये मेरे होंठों पे पहली फरियाद होती है। 🌸🌸🌸🌸🌸🌸🌸🌸🌸🌸  
Good Morning "Angel Of My Dreams" 🌸🌸🌸🌸🌸🌸🌸🌸🌸🌸

39 sem Responder

**jit4792** सुबह सोते ही सब दुनिया अबाद होती है, और खुलते ही आपकी याद आती है।  
सुनिय्या के फूल हो आपके अंचल में

Les gusta a **ana\_saanco** y 441,946 personas más

MARZO 8, 2021











Agrega un comentario... Publicar

Third part – multimodal features on a collection table (own elaboration):

| ANALYSIS OF THE POSTS              |        |        |        |        |
|------------------------------------|--------|--------|--------|--------|
| Linguistic and discursive features | Post 1 | Post 2 | Post 3 | Post 4 |
| Use of emojis                      |        |        |        |        |
| Non-standard capitalization        |        |        |        |        |
| Contractions                       |        |        |        |        |
| Defining adjectives                |        |        |        |        |
| Use of hashtags                    |        |        |        |        |
| Address to the reader              |        |        |        |        |
| Informal language                  |        |        |        |        |

### Task

Checklist for the Instagram post (own elaboration):

| CHECKLIST FOR THE INSTAGRAM POST – GROUP __   |     |
|---|-----|
| Checklist for self-assessment   | ✓ ✗ |
| We have written between 80 and 130 words   |     |
| We have chosen an appropriate image about women's day to accompany the text              |     |
| We have used informal style to write the post (i.e., contractions, abbreviations, etc.)  |     |
| We have used praising adjectives   |     |
| We have included at least 3 different hashtags   |     |
| We have used varied emojis   |     |
| We have used capital letters for emphasis    |     |
| We have used exclamation marks   |     |
| We have addressed the female reading public    |     |
| We have revised the post before publishing it on Instagram                               |     |

## Post-task

Collection table (own elaboration):

---

ANALYSE YOUR CLASSMATE'S POSTS

| Linguistic and discursive features | Post __ |
|------------------------------------|---------|
| Use of emojis                      |         |
| Non-standard capitalization        |         |
| Contractions                       |         |
| Defining adjectives                |         |
| Use of hashtags                    |         |
| Address to the reader              |         |
| Informal language                  |         |

Last extract from the Feminist Manifesto:

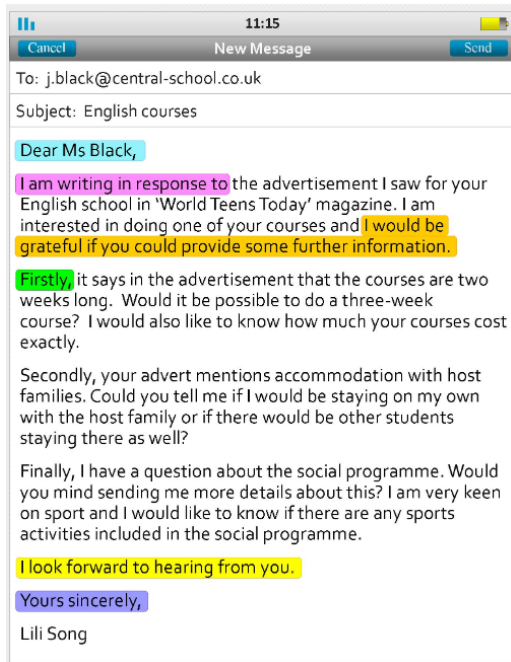
And if you honestly desire to find your level without prejudice—be **Brave** & deny at the outset—that pathetic clap-trap war cry **Woman is the equal of man—**

## Lesson 6

### Pre-task

A WAGOLL and a star map to organise information:

[A more formal email | LearnEnglish Teens - British Council](#)



### Task

For teacher's feedback on student's formal email draft (own elaboration):

| TEACHER'S FEEDBACK ON STUDENT'S FORMAL EMAILS |                                |
|---|--------------------------------|
| Things I like about your email 🍌              | Aspects that can be improved 🐛 |
|   |                                |

Post-task

Tips for writing a formal email and a checklist for the draft:

[A more formal email | LearnEnglish Teens - British Council](#)

**Top Tips for writing**

1. If you know the name of the person you're writing to, use *Mr* for a man and *Ms* for a woman.
2. Start by saying why you are writing or what you are responding to.
3. Use indirect questions such as *I would be grateful if you could ...* to ask for information politely.
4. Use words like *Firstly*, *Secondly* and *Finally* to order your points.
5. Use this standard phrase to finish a formal letter or email.
6. If you've begun the email with *Dear* and the name of the person, finish with *Yours sincerely*. If you have used *Dear Sir* or *Madam*, finish with *Yours faithfully*.

CHECKLIST FOR THE FORMAL EMAIL – GROUP \_\_\_

| Checklist for self-assessment                                     | ✓ ✗ |
|---|-----|
| We have written between 200 and 250 words 📄                       |     |
| We have divided the e-mail into differentiated paragraphs ✎       |     |
| We have included a proper subject for our email 📧                 |     |
| We have addressed the email to Zaragoza's mayor 🏛️                |     |
| We have explained why we are writing the email 🗨️                 |     |
| We have used formal language 🗨️                                   |     |
| We have used indirect questions ?                                 |     |
| We have chosen specific words to give the email a chronology ⌚    |     |
| We have written a standard phrase to finish the email 🏁           |     |
| We have written <i>Yours sincerely</i> at the end of the email ✉️ |     |
| We have signed the email <small>SIGN HERE</small>                 |     |
| We have checked for grammar or spelling mistakes 👍                |     |















## Lesson 7

### Task

First part – same checklist for the final version of the formal email (own elaboration):

CHECKLIST FOR THE FORMAL EMAIL – GROUP \_\_

| Checklist for self-assessment  | ✓ ✗ |
|--|-----|
| We have written between 200 and 250 words                         |     |
| We have divided the e-mail into differentiated paragraphs         |     |
| We have included a proper subject for our email                   |     |
| We have addressed the email to Zaragoza's mayor                   |     |
| We have explained why we are writing the email                    |     |
| We have used formal language                                      |     |
| We have used indirect questions                                   |     |
| We have chosen specific words to give the email a chronology      |     |
| We have written a standard phrase to finish the email           |     |
| We have written <i>Yours sincerely</i> at the end of the email  |     |
| We have signed the email                                        |     |
| We have checked for grammar or spelling mistakes                |     |

Second part – Teacher's rubric for the oral presentation on the poster (own elaboration):



TEACHER'S RUBRIC; ORAL PRESENTATION – GROUP \_\_

| Features                         | ★   | ★★   | ★★★   |
|----------------------------------|---|--|---|
| Time (10%)                       | 2 or more minutes deviation   | 1 minute deviation   | The presentation is 5 minutes long  |
| Content (30%)                    | Purpose and objectives are not clearly defined, providing almost no ideas to justify their choices, thus the audience is not well informed  | Purpose and objectives are attempted to be defined, some of the ideas provided do not support their choices, thus the audience is well informed                                    | Clear purpose and objectives are provided, giving several ideas to support their choices, thus the audience is fully informed   |
| Organization and coherence (20%) | No introduction is given, information is not organized, no conclusion is given at the end of the presentation   | The presentation lacks either an introduction or a conclusion, information is somehow organized  | The presentation has both an introduction and a conclusion, information is organized  |
| Delivery (20%)                   | Neither eye-contact nor body language are used, looking at repeatedly at notes, low volume and monotonous tone prevail during the presentation, causing the audience to disengage | Consistent use of eye-contact and body language, looking at notes in various occasions, variation in volume, causing the audience both to engage and disengage at specific moments | The audience attention is held using eye-contact and body language, seldom looking at notes, fluctuation in volume and inflection prevail during the presentation, causing the audience to fully engage |
| Pacing and fluency (10%)         | Too fast or too slow pace, making it difficult for the audience to understand   | Good rate, but too fast or too slow at some occasions, making it difficult for the audience to understand at specific moments  | Appropriate pace is used the most, majority of times, making it easier for the audience to understand   |
| Total                            |   |  |   |

Second part – “Glow and Grow” technique for students to give peer-feedback (own elaboration):

**GLOW AND GROW – DEED FEEDBACK**

Peer report for group \_\_\_\_

|  |  |
|--|--|
| <p><b>Glow</b></p>  |  |
| <p><b>Grow</b></p>  |  |

Peer report from group \_\_\_\_

Third part – teacher’s rubric to evaluate student’s formal emails (own elaboration):

**TEACHER’S RUBRIC; FORMAL EMAIL – GROUP \_\_\_\_**

| Features                   | ★  | ★★   | ★★★   |
|----------------------------|--|--|---|
| Word count (20%)           | The email is either exceeded by 50 words or does not reach 200 words                                       | The email is exceeded by 20 words  | The email adjusts to the number of words (200-250)  |
| Structure / Format (30%)   | The email neither follows a proper structure nor organises the main ideas chronologically                  | The email follows a clear structure, but the ideas are not chronologically organized                   | The email does follow a proper and logical structure in which ideas are fully organized and integrated  |
| Salutation (10%)           | More than 2 elements of a proper salutation are missed   | One element of a proper salutation is missed   | The email uses a proper salutation in which all the elements are incorporated                           |
| Content / Body (15%)       | The email does not inform the reader about the writer’s intentions, and there is a scarcity of information | The email does inform the reader about the writer’s intentions, but more information could be included | The email both informs the reader about the writer’s intentions, and it provides sufficient information |
| Closing (10%)              | The email does not include 2 out of the 3 elements of a proper closing                                     | The email does not include 1 of the elements of a proper closing                                       | The email does include a standard phrase, <i>yours sincerely</i> and a signature                        |
| Grammar and spelling (25%) | The email has 4 or more grammar / spelling errors  | The email has between 3 and 2 grammar / spelling errors  | The email has 1 or less grammar / spelling errors   |
| Total                      |  |  |   |

Final part – thinking routine “I used to think... Now I think...” to reflect on their own knowledge (own elaboration):

Last thinking routine!



Hi little activists!

In order to put an end to this enriching experience, we would like you to individually complete the thinking routine “*I used to think... Now I think...*” Please, reflect on all the knowledge you have acquired through the activities done in class. We are very proud of all your hard work and the enthusiasm shown throughout the different lessons so as to find the manifest. And remember, continue fighting for women's rights!

Best regards,

Emma, Chimamanda and Sandra

