

Trabajo Fin de Máster

El aprendizaje de contenidos literarios en el aula
de ILE: propuesta de implementación para 3º ESO
BRIT

Learning Literary Content in the EFL Classroom:
Implementation Proposal for 3rd ESO BRIT

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*Please note that "Methodology" means "Methodological design of the Dissertation"

Abstract

This essay examines the role of literature and literary criticism in the communicative language teaching approach and proposes a didactic unit as exemplification of the points demonstrated within the paper, namely, that literature, a rich source of authentic input easily exploitable in the classroom, facilitates the learning of communicative abilities, key competences and necessary skills in a motivating and engaging way. For that purpose, this essay discusses the use of literature in the classroom historically along with the present views on this medium as a teaching tool, using EFL literature to establish the criteria for choosing texts and designing the tasks. The proposed didactical unit follows the task-based approach and a chronological reader-response approach, in a mix of task-based and content-based curriculum, aimed at students of 3rd ESO BRIT covering the topic of the gothic literature period. By completing this unit, students will be able to acquire both language (conditionals, futures, arguing opinions...) and content goals (elements of gothic media, Poe's literary style, the role of the monster...) under the scope of the secondary Spanish curriculum (ECD/489/2016). Students will be evaluated mainly using the production and defense of a literary analysis assignment, done in pairs, of the book of their choice of a curated list, graded by difficulty and length. Evaluation tools used for the evaluation of this task and others include rubrics, questions about their classmate's presentations and marked activities present in some of the tasks. The efficacy of the unit is studied via a diagnostic and a summative questionnaire inquiring reading habits, knowledge about the topics of the unit, carried out before and at the end of the implementation, respectively.

Keywords: CLT, literature, literary criticism, didactic unit proposal, 3rd ESO BRIT, gothic literature

Resumen

El presente ensayo examina el rol de la literatura y el análisis literario dentro de un enfoque comunicativo de la enseñanza de la lengua, proponiendo una unidad didáctica como ejemplificación de los argumentos demostrados en su contenido, a saber: que la riqueza de la literatura, una fuente de *input* auténtico con facilidad para ser utilizada como recurso didáctico en la clase, ayuda a la adquisición de habilidades comunicativas, competencias claves y todas las destrezas necesarias para los alumnos en una forma motivadora y atractiva. Con esa finalidad, se discute en este ensayo, el uso histórico de la literatura en el aula, así como los puntos de vista actuales de este medio como herramienta de enseñanza, utilizando literatura académica del aprendizaje de Inglés como lengua extranjera para establecer los criterios de selección de texto y diseño de las tareas. La unidad didáctica propuesta sigue para ello un enfoque basado en tareas, así como un enfoque cronológico y de respuesta lectora, en una mezcla de currículos basado en contenidos y en estas primeras. Está dirigida a estudiantes de 3º ESO BRIT, y cubre el tema de la literatura gótica. Al fin de esta unidad, los estudiantes cubrirán tanto conocimientos sobre el language (condicionales, futuros, argumentar opiniones...) como temáticos (elementos del gótico, estilo literario de Poe, el rol del monstruo...), todo bajo el alcance del curriculum de secundaria español (ECD/489/2016). Los estudiantes serán evaluados mediante la producción y defensa de un análisis literario en parejas del libro de su elección dentro de una lista preseleccionada, con gradación en base a su dificultad y extensión. Esto se hará mediante rúbricas, preguntas sobre las presentaciones de sus compañeros y actividades graduadas en ciertas tareas. Finalmente, la eficacia de la unidad didáctica se comprobará mediante una evaluación diagnóstica y de resultados al principio y al final de la unidad, respectivamente, que preguntará sobre hábitos de lectura y conocimiento de los contenidos de la unidad.

Palabras clave: CLT, literatura, crítica literaria, propuesta de unidad didáctica, 3º ESO BRIT, literatura gótica

1. Introduction

The role of literature in the English classrooms has been a contested topic throughout the history of the approaches and methods to language teaching. Furthermore, as it shall be seen in the following sections, when used, it has usually serve as a vehicle for studying formal characteristics, with language-focus activities monopolizing the extent and goals of the task; rarely the students incur in discussion of the literary works or are given additional context pertaining to what they are reading in order to boost comprehension and spark curiosity and interest for the text, losing ample opportunities to share their thoughts in the language with their classmates and motivate themselves to improve their written and oral comprehension and production. In the rare case that students do see literature in class, higher education lessons come to mind more easily than those in primary and secondary school due to the perceived complex nature of the written media left behind by the grammar-translation approach, although the benefits of using literature in the classroom has been greatly supported by EFL literature in recent times and the publishing industry offers now great diversity books for any given demographic.

Thus, it is the scope of this essay to demonstrate the viability of the teaching of literary content in the classroom, especially in the context of a secondary classroom, as well as to inspire fellow teachers to use this materials in their lessons and bring their benefits closer to students, facilitating an example of a unit plan implementation that takes into account the motivational, intercultural and meaningful components of literary theory and criticism for the current society and the following generations under the principles of communicative language teaching and a task-based approach.

In order to achieve this goal, this essay will begin with a more extensive description of its purpose and aims in the next section, followed by an argumentation that both contextualizes and identifies the importance of literature in English as a foreign language. Afterwards, a description of the legal and theoretical framework from which this essay has been sourced will be extensively provided, illustrating the literary and communicative approaches followed, as well as the basis for the selection of texts. The methodology section will present how these frameworks shape the content of the unit plan, finally presenting the specifics of the implementation in the critical analysis and discussion section.

The unit plan proposal, the details of which are discussed in the critical analysis section, has been developed through the task based approach, with one cycle per lesson, with the appropriate retrieval and ice-breaker stages when needed,

for students of 3rd of ESO BRIT. At the end of the unit, they students that have gone through the contents of the different sessions will be able to identify and communicate the gothic elements of different media, argue in favour or against given or produced statements, use conditionals and make descriptions and talk about the future, among other learning objectives using a variety of sources, as well as texts of Wilde, Shelley, Poe and a book of their choice that they have to select from a curated list, following the literary analysis they have to submit at the end of the unit, in accordance with the reader-response approach for the engagement of readers with a text.

2. Purpose and Aims of the Dissertation

The purpose for which this dissertation has been designed is to illustrate the necessity of a greater literary awareness in the EFL classroom, exhibiting a unit proposal intended to expand knowledge and suscite interest about the literary culture of English-speaking countries and all its related artistic manifestations, while maintaining the focus on a communicative approach for language teaching. In order to achieve this first purpose, the justification sections feature a brief introduction to the history of literature in the classroom, as well as quantitative data showing where current teachers stand in the use of these materials, subsequently describing the position of the current legislation in the matter at hand; for the latter, the critical analysis section and the legal and curricular framework describe how literature boost both motivation and the intercultural competence.

As such, the implementation of this unit seeks to raise critical thinking and cultural awareness of the language of study, both aspects which may be considered limited under the use of popular current materials, in so far as that they are not authentic (Brown, (2007)). Not only does the literary discussion of the texts presented through the different task help to achieve this purpose, but the literary analysis that students have to submit at the end of the unit also require them to support their reasoning by quoting from the source: they work at the same time on identifying linguistic features and extracting conclusions of their applications in the different narrative devices.

Further goals are to foster communicative abilities through discussion and peer interaction; to contextualise vocabulary learning around a set of related literature works of a given context or historical period; to advance learner's interlanguage by exposing them to authentic, meaningful materials and, in sum, to provide an alternative point of view as well as an implementation proposal about the role of non-adapted literature and literary content in the teaching of English within the tenets of the communicative approach and communicative language

teaching (CLT) which are described under the sections of theoretical framework and critical analysis and can be seen in practice in the appended materials.

3. Justification

Literature stands in a controversial place under the history of English teaching methods. Interwoven with the grammar-translation method, literature was a way to approach the translation and analysis of grammatical rules and structures through the use of memorization; little to no care was given to speaking and listening skills, let alone the comprehension and analysis of what was being translated. With the rejection of the grammar-translation method in the mid-nineteenth century, literature was seen as binded to the principles of grammatical correctness and carried out a certain preconception of traditionalism and unapproacheness; as McKay (1982) examines, common arguments against the use of literature in the classroom quote its supposed complexity, its apparent uselessness for advancing academic or professional goals and its high cultural charge as negative points.

Nowadays, views on the role of the literary corpus in the classroom seem to be changing, as the above mentioned arguments have been solved and discussed extensively in ESL literature (Collie and Slater (1987); Van (2009); Bagherkazemi & Alemi (2010); Pellicer & Romo (2021)). Both "Expressing a personal response to creative texts" and "Analysis and criticism of creative text" are considered valid strategies for developing the mediation skill within the CEFR's companion volume (2018) and, as Van (2009) categorically states, research has led to conclude that "the activities that one can apply with literature lessons easily conform to the student-centered and interactive tenets of Communicative Language Teaching". Having reached this conclusion, it can be presumed that there is no doubt about the appropriateness or usefulness of literature and literary analysis in the ESL classroom. Regretably, the Aragonese curriculum does not stand in the same position.

Although the Order ECD/489/201 states in the introduction for EFL and under the cultural awareness and expression competence that "the cultural manifestations of the English-speaking communities (literature, music, cinema, art...) are essentials sources for the learning and teacher of the English language", no mention is made about specific materials, approaches or learning objectives. The Order ECD/823/2018 for the Aragonese bilingual model (BRIT) is even less clear, making no direct reference to literary works but mentioning cinema by name, unconsciously creating a hierarchy where audiovisual means are implicitly considered more appropriate for the teaching of second languages. Contrary to this, however, the

results obtained in classroom research during the practicum period of this master, despite its limitations, suggested a preference for literary mediums to develop the intercultural competence over films, which did not achieve such status (Appendix 7.2). Terrano et. al. (2019) analyse, of a 70 sample of Spanish English teachers, their opinion and use of literary materials in the classroom, evaluating these items from 1 to 5 in a Likert scale. According to their research, teachers are in agreement about the usefulness of literary texts in the classroom (3.90), defending that they promote cultural, social and civic competences (3.97), linguistic abilities (3.94) and communicative abilities (3.57). And although they do use to a certain extent literary content (3.09), they neither create discussion about said works (1.94) nor use authentic materials, preferring to use adapted literature (4.58). Taken these factors into account, it can be concluded that most teachers are indeed aware of the benefits of bringing literature and literary content into the classroom, but do not engage meaningfully in the discussion of said content with students, expecting the enhancement of the aforementioned competences to be a byproduct of the task, rather than the focus of the task itself.

The predilection for the use of adapted literature instead of original texts selected in line with the student's level is especially worrying. As defined by Brown (2007), CLT is "an approach to language teaching methodology that emphasizes authenticity". Thus, teachers should be aware of the importance of using authentic materials in the classroom that enhances student's interaction, student-centered learning and meaningful content. Furthermore, the exploration of literary texts do not have to be confined to reading activities: reception, production, interaction and mediation (CEFR, 2018) are all skills that can be practised using literary texts as the cornerstone in which to build upon the task cycle the students are going to engage.

Taking these factors into account, it can clearly be outlined the necessity of the creation of a new approach to literature within the Spanish EFL classroom, notwithstanding the elusiveness portrayed for these specific resources in the Spanish legal framework.

4. Theoretical and Curricular Framework

4.1 Theoretical Framework

Having demonstrated the importance of literature for the EFL classroom and, more specifically, the need of a new implementation strategy within the Aragonese curriculum, it becomes necessary to describe the theoretical basis under which the current unit plan proposal, which tackles these issues, has been designed.

4.1.1 *Communicative Language Teaching and Task-Based Approach*

Since the abandonment in 1980 of the quest for the perfect method after the rise and fall of many numerous attempts during the past decades, from the Grammar-Translation Method to the different innovative methods of 1970, SLA academics began to search for an approach which integrated the benefits that the varied attempts to language teaching had brought forth to the table in the 20th century. They found it in the Communicative approach for language teaching, or CLT, which defends that language is “a system for the expression of meaning”, and whose primary function pertains to “interaction and communication” (Brown (2007))

The proposed implementation for the unit plan presented in this essay follows the features of CLT described by Richards (2006). That is, in order to engage students in the learning of the contents of the unit, they must participate in meaningful interaction and communication, despite the possible errors and mistakes which may arise in the process of production. To do so, tasks must create “opportunities for students to negotiate meaning” and content that is “relevant, purposeful, interesting and engaging”. In sum, Richards argues, the role of the teacher is that of “a facilitator”, one which guides students by creating opportunities to practice language and reflect on their usage, thus focusing on learners, the learning process, diversity and context (Jacobs and Farrell, (2003)).

Brown (2007) encapsulates a set of interconnected components followed by the CLT approach that outlines the approach of the teaching methodology of the current unit, namely:

- a. Focus on all communicative competences, that is, linguistic (vocabulary, grammar, phonology, etc.), sociolinguistic and pragmatic (fluency, coherence and cohesion of discourse, etc.) competences (CEFR, 2020)
- b. Authentic, functional use of the language for meaningful purposes
- c. Fluency and accuracy as complementary principles
- d. Use of the language in unrehearsed context

In order to obtain this communicative outcome, this essay considers Rod Ellis’ 2003 *Task-Based Language and Teaching*. That is, a task is considered a “plan for a learner activity” which incorporates a gap in information, opinion or reasoning, thus creating a primary focus on meaning that allows students to choose the language in which said gap will be fulfilled. Tasks can predispose or constrain learners to the use of certain linguistic forms, but “the actual language to be negotiated in the classroom is left to the teacher and the learner” (Kumaravadivelu (1991)). In order

to do so, tasks require learners to “employ cognitive processes such as selecting, classifying[...]”. According to Ellis (2003), these processes “influence but do not determine the choice of the language”. Tasks have a clearly defined communicative outcome, which serves as a goal, meaning students must produce language in order to achieve the objectives of the activities. Ellis (2003) argues that a task can involve any of the four language skills (oral and written comprehension and production or a combination of both). Brown & Lee (2007), however, argue that production and comprehension are two sides of the same coin, as one often begets the other in communicative language activities. As such, the integration of these skills is always present in task-based learning in order to maintain the communicative focus. As communication is paramount, students will also be provided with comprehensible input from their peers while doing the assigned task, which may lead or enhance language acquisition (Krashen (1981)). Finally, Ellis (2003) enunciates, a task should also involve real-world processes of language, that is, the task itself should present a situation for which the language resulting from the performance of a task may reflect the one that occurs in real-world communication.

4.1.2. Literature in the classroom

As it has been previously discussed, literature experienced a cycle of rejection with the advent of the methods that emphasized communication and a subsequent reintegration by the middle of 1980, with authors arguing in favor of bringing back literature into the classroom and their benefits with the advent of the post-method era. Collie and Slater (1987) argues that literature “reveals the codes or assumptions” that shapes interaction, whereas McKay (1982) points out its usefulness for “illustrating language use and [...] cultural assumptions”. In the post-method era, literature has been recognized as a great medium to enhance language learning and present extensive input to the students. Bagherkazemi & Alemi (2010) exposes that “those features for which literature in the EFL classroom has been criticized, i.e. its cultural load, structural complexity and non-normative use of language, are exactly what can be employed to enrich language teaching and learning experiences”. Collie and Slater (1987) list four main arguments for utilizing literature in the classroom: it is an authentic material, offers cultural and language enrichment and creates personal involvement with the students. Furthermore, Ellis & Shintani (2014) argues that the introduction of literature is a way to create “emotional identification with the language”, developing critical awareness and their “symbolic competence” (Kramersch (2009))

Additionally, in the current theoretical framework of SLA, literature is not contemplated just as a corpus of texts to use in reading tasks, but as a tool to develop the four language skills in a meaningful context (Albadejo (2007); Pellicer & Romo (2020)). Van (2009) contextualise literature in CLT principles, enunciating that it is in line with its principles as meaning is "the result of the interaction between the reader and the text"; it also facilitates learning through authentic communication, emphasizes learner-led engagement and can be a source of motivation and critical thinking. Additionally, Van (2009) analyses different approaches for engaging literature in the classroom, of which two of them are recommended:

- *The reader-response approach:* The principles of this approach include "attention to the role of the reader and a process-oriented approach to reading literature". That is, students are expected and encouraged to share their personal interpretations of the text, backing on experiences, feelings and opinions and, in sum, of their schemata at the time of reading. By doing so, students take an active role in the learning process. This approach enhances motivation and validates learner's knowledge and interpretations, fostering debate and participation. In contrast, Van (2009) notes, misinterpretations that deviate from the work due to authorial or historical inconsistencies are difficult to correct, and evaluation becomes more problematic. Reserved students may also feel uncomfortable discussing their feelings and reactions, so special attention should be paid to class context and group ambience.
- *The language-based approach:* According to Van (2009), this approach "emphasizes awareness of the language of literature", using strategies as brainstorming, summarizing, producing or inferring endings for stories and other similar means in order to "build vocabulary and comprehension[...], collaborate with others, form opinions and engage in spirited debates". As the focus is in comprehension and production rather than interpretation and analysis, it is considered an accessible approach for language learners, in which they are facilitated strategies of accessibility to the texts and can develop autonomy and collaborative skills. On the other hand, however, students may find this approach more simplistic than the aforementioned reader-response approach and not so motivating as discussing personal views on the text. It also does not help as much to develop the necessary critical competence to engage in meaningful discussions.

Moreover, Delaney et. al. (2003) list four additional approaches to the teaching of literary content in EFL, namely:

- *The period approach:* The study of literature chronologically, from period to period, or from one specific period as a common thread. This puts the focus on the evolution of literature through history, the influence of the social characteristics of the time over certain works and allows for a logical progression inside the classroom.
- *The genre approach:* The study of literature grouped by genre, which focuses on the identification of the shared narrative and lyrical devices and one on the study of a certain genre over time. The specialization of genre can help students to better understand certain aspects of the texts. It can be a source of motivation if there is affinity within the group with the given genre.
- *The thematic approach:* The study of literature grouped by the thematic object of a group of works. Allows for a great variety of input sources and encourages discussion around a certain topic in the classroom, adding layers of complexity as more works are added through the unit.
- *The critical analysis approach:* The study of literature through the identification of formal characteristics such as narrator, rhetorical devices and stylistic techniques. Preoccupied with how they contribute to the meaning of the text, this approach also allows for a great variety of input sources and lends itself to encouraging the production and reception skills.

Although ideally the different approaches should tap into each other and enrich the motivating and communicative aspects of the teaching, it is important for teachers to consider the general role of literature and literary analysis in the ESL classroom according to the selected materials, the teaching context and age of the learners.

4.1.3 Motivating literature: criteria for selecting texts

Although there is a certain social predisposition to think that young learners and readership are an unlikely pair, data strongly suggests otherwise. According to the 2021 publication of *Reading and Buying Book Habits in Spain* by the Federación de Gremios de Editores de España (FGEE), 77.5% of children in between 10 to 14 years of age are considered to be frequent readers by pleasure, while in ages from 15 to 18, this percentage, high nonetheless, drops to 64.9%. In 2021, the mean of books read along the year numbered 12.6 for 10-14 years old and 12.5 for 15-18 years old. Taking this data into account, it is clear that the majority of children do possess an interest in reading, and therefore, it falls on the teacher the

responsibility to steer this interest to the classroom and boost their self-efficacy and self-confidence for approaching texts in foreign languages.

Self-efficacy and self-confidence are, in fact, two of the components studied by Dörnyei (1994) in order to enhance learner's motivation. Self-efficacy, Dörnyei describes, refers to "an individual's judgement of his or her ability to perform a specific action", whereas self-confidence is "the belief that one has the ability to produce results". In the seminar for the EFL specialty *Literature as a tool for learning in 3rd of ESO*, students explained that they expressed initial fear when asked about the possibility to take part in an extensive project based around the analysis of literary works, but later confessed to have enjoyed the task and found it overall achievable. This punctual example serves to illustrate the current necessity of teachers to show students that they are proficient enough in the language to tackle certain assignments such as reading a piece of foreign literature. In order to do so, Dörnyei (1994) advises teachers to offer regular praise and encouragement, give positive examples of accomplishment and highlight what students can do. For this, it is important to mix questions that require higher cognitive processes and those which do not (Bloom, 1956) and to provide means for scaffolding (Vygotsky, 1978).

In order to not fail in this important endeavour, it is necessary to lay a foundation that serves as the criteria for identification of appropriate texts for classroom use. Littlewood (1986) describes five criteria: linguistic difficulty of a text, stylistic appropriateness (register, function, variety) subject matter (interest for the students), underlying theme (message) and relationship between the text and a specific literary, historical or intellectual context. Littlewood (1986) advises to take into account the last two criteria when seeking to analyse the text on a deeper level. Elliot (1991) urges teachers to keep in mind the "need and abilities of the learner group", while Brumfit (1981) makes a point about taking length and curricular genre representation into consideration. Exploitability of the text should also be taken into account, as the text is not just the medium for reading activities but for working on the four skills of English. Although adapted texts are not immediately out of the question, the literary panorama of today greatly differs from the one in the 80s or the 90s. Thus, teachers should easily be able to find nowadays appropriate motivational texts with a great variety of levels, length, format and genres in the Middle Grade and Young Adult demography labels, two thriving publishing markets, home for all kinds of books. Accordingly, and following the tenets of CLT, authentic materials are greatly preferred in the classroom (Brown (2007); Albadejo (2007)). Finally, teachers should not forget one of the most important criteria for selecting texts: the text must be fun, interesting and

engaging for the students, which should connect to an emotional level. All these criteria have been taken into account for the selection of the literary sources, using Pellicer & Romo (2020) checklist for evaluating materials as a model for the crafting of the structure and descriptors annexed below.

Pellicer & Romo (2021) also argues that "In contrast to lengthy novels and plays, the compression of the short story lowers the affective filter and increases self-confidence, since learners realise that they are able to understand and finish an original text". Opposed to this, longer texts are more likely to engage and create a personal response from the students. Full books, and therefore their narrative structures and characterization devices, are a format they are more familiar with, which may also affect their engagement with them. It is also noteworthy to mention, however, that the chosen texts do not have to be in full extension. Elliot (1991) admits that "Prose extracts, short stories or poems might be suitable for use in the language classroom simply because of the limitation of time available". Using short extracts also helps to target language, themes and rhetorical figures of more demanding or representational works without overloading the student, while still giving them a chance to familiarise with important authors for the English literary canon.

4.2 Legal framework

The proposal of this unit falls under the Royal Decree 1105/2014, for which the basic curriculum for secondary and highschool education is established. It lists the seven key competencies that must be integrated within the curriculum: linguistic, mathematical, digital, learning to learn, civic and social competences, entrepreneurship and cultural awareness and expression competence. Of these, the current unit plan puts the focus on linguistics, sense of initiative and entrepreneurship, learning to learn and cultural awareness and expression competencies, albeit developing all of them through the different lessons of the unit. Transversal elements are described in article 6, elements which all subjects must develop. Of these, oral and written comprehension and production are naturally applied to EFL; equality is represented through the unit with the representation of both male and female authors, while gender roles and gender expectations are a key point of discussion in feminist literary theory. Initiative is greatly reinforced through the assigned tasks and activities, while the teaching of civic values are always present in classroom discussions and debates. Secondary education objectives are fulfilled through the lessons.

As for the regional specifications for the curriculum, Aragonese laws regulate them through the Order ECD/489/2016, for which the secondary education

curriculum is approved. The methodological principles, described in the EFL section, are all in line with the design of the current unit plan: the learning is meaningful, key competences are developed, autonomous and cooperative learning and the multiple intelligences are considered and, finally, creativity is highly encouraged through the course of the lessons. Furthermore, as previously stated and discussed, the Aragonese curriculum acknowledges literature as one of the “essentials sources for the learning and teacher of the English language”, despite its ambiguity on the methodological side.

Lastly, in accordance with the BRIT Aragonese model outlined by the Order ECD/823/2018, active methodologies to develop communicative competences (CEFR, 2020) are taken into account in the designing of tasks and activities, with the objective of making students achieve B2 competence in the CEFR at the end of their compulsory scholarization as stated by article 3 of the previous law. Article 11.1 makes emphasis on the development of oral competences in the EFL curriculum; as this subject is already considered a CLT approach (Brown (2007)), the unit has already been designed with the stated goal in mind. In addition, literature already enhances students' intercultural competences (McKay (1982)), as stated by article 11.2, making this unit perfect for its integration into the bilingual model.

Having demonstrated the compliance with national and regional laws and its legal framework, this essay will proceed to describe the way these theoretical and legal principles have been applied into the unit plan's design.

5. Methodology

The theoretical framework for this Unit Plan has been compiled through extensive reading of EFL literature, curated by the master's subjects. Especially noteworthy are those present in Instructional and Curricular Design, Design of Learning Activities for EFL and Communicating in English. Studies about literature in the classroom have been found through cross-referencing books and essays on the topic, mainly those present in Pellicer & Romo (2020) and Bagherkazemi & Alemi (2010). Delaney et. al. (2003) was also very helpful to consider the approach to literature and the types of tasks present in the Unit Plan. As for the design of the task themselves, these resources were invaluable while searching for both inspiration and good practices along with the experience built up during the practicum period.

The texts selected for the current unit are divided into two categories: first, those chosen to be part of the available options for the students towards the literary analysis they have to submit, which constitutes the encapsulation of all the contents learned through the lessons. Secondly, those chosen to be part of the various tasks and activities in the classroom and develop their competences and the curriculum's content.

The texts from which the students can choose to do their analysis are the following:

- *Carmilla* (1872), by J. Sheridan LeFanu.
- *The Canterville Ghost* (1887), by Oscar Wilde.
- *The Yellow Wallpaper* (1892), by Charlotte Perkins.
- *The Hound of the Baskervilles* (1902), by A. C. Doyle.
- *The Sundial* (1958), by Shirley Jackson.
- *The Wolves of Willoughby Chase* (1962), by Joan Aiken.

While the texts used for the tasks include:

- *Frankenstein* (1818), by Mary Shelley (excerpts).
- *The Tell-tale Heart* (1843), by E. A. Poe.
- *The Canterville Ghost* (1887), by Oscar Wilde (excerpts).

The table used for their selection is available in Appendix 1.1. As it was previously mentioned, it has been elaborated using Pellicer & Romo (2020) as a model, taking into account the questions put forward by Brumfit (1981), Littlewood (1986), Elliot (1991) and Brown (2007). The result is a rubric in which the teacher can sum up the "appropriacy points" of each individual work and compare their score across the board, in order to evaluate them according to quantitative figures. These numbers can also be translated into a general indicator for the students to the overall difficulty of the book (Appendix 1.1.). The rubric for the texts of the task is nearly identical, with a few modifications to include the presence of scaffolding for the texts and the reading or their potential exploitability (Appendix 1.2).

The evaluation of the success of the Unit Plan is designed to be done via two online questionnaires: one previous to the first session, via email (diagnostic evaluation), and another done at the last session, using allocated time inside the classroom (summative evaluation). Both questionnaires contain the same questions in the section about the reading habits of the students, in order to check if anything has changed during the development of the unit. In the section about the contents of the unit, students are checked for the expectations they have for the following lessons in the diagnostic evaluation, as well as their knowledge about the topics

that they are going to develop and the criteria they use to select books to read. The summative evaluation asks students for their opinion of the unit, what they liked or did not like and what they feel they have learnt. The summative evaluation also adds a new third section, in order to assess the successfulness of the literary analysis that the students have to do.

6. Critical Analysis and Discussion of the Didactic Proposal

6.1. Presentation of the Unit Plan

As argued in the justification of the didactic proposal, literature, a rich source of authentic input, which is both easily exploitable and a great way to boost the intercultural competence of students, is hardly used in class as a means of discussion (Terrano et. al. (2019)) despite its high potential to engage students as a learning tool, allowing them not only to develop critical thinking, but also to make the learning process their own. As for why gothic literature in particular, this has been chosen after careful consideration of the desired scope of this implementation. Although this unit has been designed to be able to sustain on its own and do not require previous knowledge from the students not already developed in the Lengua Castellana y Literatura curriculum, it would ideally be situated within a period approach to literature, that is, students would be taught literature, or different genres of literature, in chronological order, in order to allow them to see the “swing of the pendulum” of historical progression and the influences of past authors onto new ones, across one or several courses of secondary education, the first of them consisting in a introduction towards the type of narrators, literary devices, and other stylistic and formal elements of the literary analysis. Students would transition from a language-based approach in the early stages towards a reader-response approach, which is the one that has been chosen for this didactic unit, even though some language-based practices are also present. Gothic literature also lends itself to more broad and simple interpretations than subsequent genres, that is, it has a low barrier entry as a subject of literary analysis, as it is a genre of excesses and often makes its morals and topics explicit within its pages. As modernist and postmodernist literature is considerably more complex than their predecessors and lend themselves to be more easily understood under a genre, thematic or critical approach, the period approach could also be modified in later courses or in higher education in order to better fit both the curriculum and the age of students.

In regards of the group chosen for this didactic unit, it is designed to be a 3rd ESO BRIT group, albeit the bilingual status is not conditional for the implementation were some evaluation criteria and materials to be revised, especially *The Tell-tale Heart* (1843) reading task (Appendix 6.4.1.). The group has been numbered as 20 students, although it is perfectly viable to implement it in more numerous groups, should the lessons be more stretched out to accommodate the number of oral presentations. No special social context is relevant for the development of the unit. The chosen title for this didactic unit is *Who's the monster?*

Differentiation and diversity are attended by means of group and pair formations though the unit, in general terms, as the more advanced students can help their peers to improve in interaction, but also through the presence of scaffolding in the tasks (Vygotsky,1987) and positive feedback via the Sandwich method and other related positive corrective feedback.

6.2. Contribution to the development of key competences

Key competences are defined as abilities and skills that must be acquired during schooling, but also maintained and updated through lifelong learning. They are listed in the following terms:

Number	Name	Acronym in Spanish
1	Competence in Linguistic Communication	CCL
2	Competence in Mathematics, Science and Technology	CMCT
3	Digital Competence	CD
4	Learning to Learn	CAA
5	Social and Civic Competences	CIEE
6	Sense of Initiative and Entrepreneurship	CSC
7	Cultural Awareness and Expression	CCEC

Students will be able to develop all these competences through the implementation of the didactic unit proposal, acquiring expertise on each of them on the different lessons that complete the unit plan. More precisely, the competence in Linguistic Communication in this unit, defined as the knowledge on grammar and vocabulary that allows a speaker to use and understand a language, will be taught through the production and comprehension of oral and written texts in a communicative context in the different tasks. **Lesson 1** (Appendix 5.1.) has

students discussing the elements of the trailer of a film while introducing new concepts and vocabulary. In **lesson 2** (Appendix 5.2.), students interact in a full-class discussion about literary quotes, before being presented with the role-play of a grammatical exercise which uses the future, submitting their work at the end of the lesson. **Lesson 3** (Appendix 5.3.) has again students discussing literary quotes, and then a listening activity. Further discussion is encouraged in a lesson teaching about giving arguments, which has students participate in a simplified debate. **Lesson 4** (Appendix 5.4.) requires student to comprehend a text read in class with the help of explicit scaffolding, and then has them participate in a written collaborative activity first and a mock competition later in which they have to discuss their work, along with a revision of the conditionals. Third conditional is explained in **lesson 5** (Appendix 5.5.), where students engage in a writing activity and the learning of new vocabulary. In **lesson 6** (Appendix 5.6.), students report their work from the previous lesson and work collaboratively in a work problem-solving activity while working on the grammar points of the previous lessons. Finally, in **lesson 7** (Appendix 5.7.), students report the work done in their written literary analysis, which had them use the vocabulary and theoretical concepts taught during the didactic unit.

For the competence in mathematics, science and technology, defined as the ability to develop and apply mathematical thinking or problems in any given situation, **lesson 2** (Appendix 5.2.) has students working on hours and timetables in order to facilitate a visual learning of the use of the future and the future continuous. This also extends to the retrieval activity of **lesson 3** (Appendix 5.3.). **Lesson 3** argues about the ethics of science research, which also effectively develops this competence.

Students develop the digital competence, the competence preoccupied with the use, knowledge and awareness of the digital technologies, in a natural way during the lessons. Previous to the unit, they have been asked to complete an online questionnaire (Appendix 2.1) and will complete another one at the end (Appendix 2.2). In **lessons 1 and 5**, they are required to input words for an online word cloud with their devices, and the latter also includes a Kahoot and the use of the online platform Canva to create a Monster Sighted poster (see appendix 6.5.3. for a WAGOLL, or "What a good one looks like"). Students also develop this competence writing their literary analysis, which must be done digitally. Additionally, lessons 1 and 3 make use of a video to develop the task of the day.

Students engage in the learning to learn competence, the ability to organise one's own learning and effective management of time and information, through the

main assignment of the lesson: the literary analysis. They are able to choose the work they are going to read and write about, allowing not only for self-scaffolding, but also to develop motivation in the task at hand. The peer-assessment of **lesson 7** also serves for this purpose.

Social and Civic competence, the set of skills and knowledge that allows learners to act in a certain social environment in a democratic, critical way, is present in all class discussions. Analysing literary works (lessons 1 to 4) naturally gives way for students to discuss ethics, moral values and civic responsibility. In particular, **lesson 3** puts a focus on a relevant social issue discussing the ethics of science. The readings presented in the literary analysis all comprise relevant, necessary topics to discuss in contemporary society and allow students to reach their own conclusions through their assignment.

The sense of initiative and entrepreneurship competence, the ability to turn ideas into action through creativity, successfully managing groups and projects, is present through all the lessons in the form of pairs and group work. Particularly, lessons 3, 4 and 5 require team management, creativity and abilities to communicate with their classmates, as also do the oral presentations of lessons 6 and 7.

Finally, the cultural awareness and expression competence, the ability to understand and appreciate the differences and similarities of two cultures, plays a protagonist role during the unit, as all artistic works have a cultural baggage behind that can open the minds of the student and expose them towards diverse cultural expressions and experiences. This is studied and developed not only through the readings of the tasks and their discussions (McKay (1982)), but also through the literary analysis assignment.

6.3. Learning objectives and contents

The syllabus has been designed as a mix of task-based and content-based curriculum, in accordance with Krahnke's definitions (1987). A task-based curriculum organizes the teaching of linguistic features around defined tasks or activities, that is, around the use of meaningful language in context. As described in the theoretical framework section, this unit adheres to the tenets of CLT (Brown (2007)) and, as such, all lessons have been designed to develop the communicative competence of students through interaction, allowing them to use whatever language they see fit to obtain the completion of their goal. The development of this communicative competence is at the heart of the unit, but it is not, however, its sole purpose. In order to palliate both the content elusiveness found in the legal framework and the lack of authenticity and literary discussion brought forth by

Terrano et. al. (2019), discussed in the justification section, this unit hopes to act as well as the basis for a content-based syllabus, teaching the theoretical foundations of a genre which serves as a great introduction to critical literary analysis and is still relevant in today's popular media. It might be noteworthy to mention that a (mixed) content syllabus is something that the students are already familiar with in the bilingual program, and some learners may feel this familiarity beneficial to them, as they can revisit the content for doing their assignments at home while developing their communicative competences instead of trying to recall grammatical points and vocabulary outside the classroom tasks. To enforce this language acquisition from the linguistic perspective, the lessons have also been divided into several task cycles, one per lesson, with distinct learning objectives and purposes. Between task cycles, the students often dedicate a few minutes at the beginning of the lesson to a retrieval or ice-breaker activity.

The learning objectives of the unit (Appendix 2), in fact, cover both content and language goals, codified around the ECD/489/2016 binary of comprehension and production. As this unit strongly follows Brown & Lee (2007) approach for the integration of the skills, however, as it was already mentioned in the theoretical approach, almost all the objectives which cover oral or written comprehension also cover, at the same time, oral and written production respectively. Some objectives, like the ones related with the literary analysis that the students have to submit and present at the end of the unit, integrate the four aforementioned skills, and as such, enclose criteria from the four blocks at the same time.

As for the specific content of the lessons, which can be found in appendix 3, the literary texts have all been chosen according to the tables described in the methodology section, while the vocabulary and grammar points were present in the four blocks of the section for 3rd ESO in ECD/489/2016. The key competences correspondent on each lesson has also been added in this table. As shown in appendix 2, all the key competences have been developed through the didactic unit.

6.4. Implementation of the tasks

As described in the theoretical framework section and the methodology section, the didactic unit follows the task-based approach. Therefore, tasks offer students meaningful use of the language, create interaction between students and opportunities for the negotiation of meaning, seeing the role of the teacher as one of a facilitator. The task of **lesson 1** (Appendix 5.1.) engages students in a typical think-pair-share routine, discussing the trailer of a film. Under the guise of haunting a house, a role-play facilitated by Wilde's story, students talk about their future

plans and intentions while practicing the hours and the rooms of a house with their classmates in **lesson 2** (Appendix 5.2.). Discussions about controversial topics are second nature to humans, an activity in which students engage in **lesson 3** (Appendix 5.3.) while learning about turn-taking, respecting opinions and arguing in favor and against. Another role-play is the protagonist of the task in **lesson 4** (Appendix 5.4.). Using Poe's work as a framework and a mood-setter, students cooperate and compete for planning and solving a case, while utilizing conditional forms for creating hypothetical scenarios. The description of animals and people is also a very important function of any language and is present in every aspect of daily conversations; students undertake this goal while boosting their creativity to imagine and describe a monster and what it is capable of in **lesson 5** (Appendix 5.5.). **Lesson 6** (Appendix 5.6.) consists of a role-play, where students must face their own creations from lesson 5; a very motivating problem-solving cooperative activity that again emphasizes making hypotheses and using conditionals on the linguistic side.

While in a wider frame the unit should ideally be placed within a period approach to literature, as discussed earlier in section, the actual literary contents of the lessons are not. There are two reasons for this procedure. Firstly, the difficulty of the texts is not equal. As shown by the rubric for text selection (Appendix 1.2), *The Canterville Ghost* (1887) shows a score two points lower than the text that happens to have the most punctuation, *The Tell-Tale Heart* (1843), followed then by *Frankenstein* (1818). Even though the purpose of the rubric is to show appropriateness rather than difficulty, the fact that the differences happen to be on the items "approximated language level needed" and "Is the reading guided? Is scaffolding provided?" for the three texts allows this interpretation of the score to be taken into account while designing the unit. Secondly, the order in this particular case does not matter, as thematic subjects and literary devices differ between works. Although Wilde was influenced by Poe, this does not show a clear effect in *The Canterville Ghost* (1887), contrary as to what would happen in other of his later works like *The Portrait of Dorian Gray* (1890), while Poe's *The Tell-Tale Heart* (1843) parallelisms with *Frankenstein* (1818) are mostly related to their shared gothic background. The three readings with their tasks are preceded by an introductory lesson on the gothic genre (Appendix 5.1.), content which will be emphasized greatly during the unit plan, both during the analysis of authors and their books (Appendix 5.2., 5.3, 5.4.) or during retrieval practices (Appendix 5.5., 5.6., 5.7.).

The reader-response approach is mainly shown in the tasks involving the discussion of quotes (lessons 2, 3 and 4; in appendix 5.2., 5.3. and 5.4.

respectively) and the literary analysis (Appendix 6.1.6.), while the linguistic approach can be seen inside the aforementioned appendix, under "Instructions for analysis", point 3c. Regarding motivation, being able to finish a book in a foreign language is surely going to boost the self-efficacy of students, a result which is going to be reinforced by the positive feedback given by both the teacher and the students in the peer assessment questionnaire (Appendix 6.7.2.)

Finally, **lesson 7** (Appendix 5.7.) acts as a close-up of everything learned until its realization, allowing students to show their progress presenting their work during the unit.

6.5. Didactic resources

The materials used throughout the lessons have been incorporated to fit the necessities of the tasks. As such, almost all of the materials have been crafted especially for the unit, in order to boost or guide task performance. While designing these resources, three theoretical works have been considered once inside the CLT approach:

- Krashen (1981) comprehensible input theory, in order to see if the language and content level of the resource was appropriate for the students.
- Vygotsky (1978) scaffolding, to help students which may find difficulty in certain tasks or materials.
- Dörnyei (1994) motivational strategies for the designing, implementation and selection of resources.

As an example, Krashen (1981) and Vygotsky (1978) are greatly present throughout the presentation of the instructions for the literary analysis (Appendix 6.1.6.). Students are first explained the genre they are asked to produce; explained that they must do the task in pairs (as collaborative work enhances mutual understanding of a topic) and finally makes students participants of the learning process by allowing them to be the ones that decide which book have to read and the difficulty they desire for the final task, a teaching methodology that also fall back on Dörnyei (1994) and the learning to learn competence. Another prominent use of explicit scaffolding in the materials can be found in *The Tell-Tale Heart* (1843) (Appendix 6.4.1.), which marks difficult words with bold letters and notes their meaning at the side of the page.

Further sample of the use of Dörnyei (1994) is found in **lesson 1**. The image which compiles gothic media in order to introduce the topic to students (Appendix 6.1.2.) consists of classical works, knowledgeable to students but probably not tasted yet beyond popular culture; popular and culturally relevant works, which have a higher

chance to have been discovered by students and most probably are familiar with them; and recent works, which they are sure to know about even though they may have not experienced it. This image also comprises media from very different genres, such as video games, films, manga and books, showing in a very visual way the universality and relevance of the gothic genre in contemporary critique.

ITCs also fulfills a very relevant role on the designed materials. Students' input is effectively used as a learning tool thanks to the implementation of digital word clouds in Mentimeter (Appendix 6.1.3., 6.5.2.). The Kahoot activity (6.5.1.) that serves as retrieval of the conditionals worked on the previous lesson, one of the few activities not specifically designed for this lesson, also allows for quick revision of grammatical points before engaging in more difficult content. Both the Monster Sighted poster (Appendix 6.5.3.) and the Monster Risk Assessment Agency Worksheet (6.6.1.) boosts learners' creativity, problem solving skills and cooperative work, something that might have been more difficult if students were asked to design a poster to fulfill a document in group: by doing it digitally, every member of the group has the possibility to work at the same time. Finally, the questionnaires are highly efficient as evaluation tools, an aspect which is greatly appreciated when teachers are provided with limited time.

The gothic genre is first visually presented through a video (Appendix 6.1.4.) before they are able to analyse on paper and see its characteristics portrayed in the different stories (Appendix 6.2.1., 6.3.1., 6.4.1.), which may make it easier for students to comprehend certain concepts where they are presented first with the quotes of the books. As for the books and the quotes, their selection criteria has already been explained in the methodology section and are available for checking in Appendix 1.1. and 1.2.

6.5. Evaluation criteria

The current unit is designed to evaluate the four skills of students in accordance with ECD/489/2016: oral comprehension, oral production, written comprehension and written production. To that end, tools for assessment have been put in place throughout the unit in order to control the students' progress, while the evaluated assignments have all been put towards the last lessons.

In order to assess the results of the task and activities and check understanding of certain grammatical or content points, students are required to submit certain assignments. One of such examples is found in **lesson 2**, where students are asked to hand in the sheet used to practice the future continuous, in order to correct the new language introduced. **Lesson 4** has students presenting the sheet that they have used to practice the conditional during the role-play. In

lesson 7, students are able to do a questionnaire containing a peer-assessment of their classmates' presentations, following the "Two stars and a wish" routine, which will be submitted to them later (Appendix 6.7.2.). The literary analysis can be assessed at any given time via email or during the lessons and students are encouraged to do so. Furthermore, **lesson 3 and 6** have allocated time to solve doubts that may arise during the realization of the assignment. Finally, as it was previously explained, a diagnostic evaluation and a summative will be done at the beginning and the end of the unit, respectively, in order to check its effectiveness (Appendix 2.1. and 2.2.).

As for graded evaluation, students are checked for all seven key competences in different ways, utilizing different evaluation criteria. The literary analysis the students have to submit in **lesson 7** (Appendix 6.1.6) is used to grade written production and comprehension, both weighing 20 % of the final mark. This percentage is complemented by the exercise in the reading worksheet of the Tell-Tale Heart (6.4.2.) for written comprehension and the Monster Sighted poster (Appendix 6.5.3.) for written production, both worth 5 % of the mark. Written production of the two will be evaluated by means of a rubric (Appendix 4.3.). Additionally, the oral presentation of the literary review is also used as a mark for the oral production skill, weighting 15 %. The other part of the oral production belongs to the Monster Meeting presentation (Appendix 6.6.1), numbering in 10 % of the final grade. Oral comprehension is also checked through two different means: the aforementioned questionnaire for the literary analysis presentation, section 2 (Appendix 6.7.2.), and by Stage 3 of the Monsters presentation worksheet (Appendix 6.6.1.) which they will have to submit at the end of the lesson. The oral production skill is also evaluated through a rubric (Appendix 4.2.). Both rubrics have been composed following the evaluation criteria of the unit and taking into account the expected level of the students. The oral production rubric evaluates students' thoroughness, accuracy, fluency, structure and organization of speech and engagement, separated into four levels: exceeds expectations (2 points), greatly meets expectations (1.5 points), meets expectations (1 point) and needs improvement (0.5 points). The written production rubric also shared these levels, evaluating instead use of English, vocabulary, structure, application of classroom knowledge and creativity, with the same weight as the aforementioned rubric.

Students can also win an extra 0,5 to the total mark of the unit by choosing to analyse a book of those described in the methodological section marked as "a bit challenging", or higher if it were to be one. This will allow students to have an extrinsic reward that may boost their motivation to choose a certain book, even though they may feel tempted to choose one below their current comprehension

level (Dörnyei (1994)). The summary of all the evaluation criteria along with their respective weight can be found in appendix 4.1.

7. Conclusions

As shown in the previous sections, this essay has put forward the necessity for a greater integration of literature and literary analysis in the curriculum. In order to do so, it has exposed the history of their use in the classroom and the undeserved lack of endorsement that was retained until the decade of the 80s, where current support started to materialise in EFL literature; provide quantitative data about the current use of literary media and established it as a teaching source of untapped potential for developing communication skills and diverse key competences; and, finally put forward the benefits of using said resources in the classroom for the motivation of the students and the development of their self-efficacy.

To achieve this purpose, a unit proposal focused on the gothic literary period, designed with students of 3rd ESO BRIT in mind, has been shown as an example of the implementation of the thesis of this work, in accordance with the theoretical and curricular framework already mentioned: communicative language teaching and task-based learning, working language and interpretation of the text with a focus on the reader-response and period approaches, with the intention to engage students emotionally with the texts and develop their skills to draw connections between different authors and topics.

This unit, which covers all the key competences and the tenets of the communicative approach, has as main learning objectives not only linguistic goals such as being able to use vocabulary pertaining descriptions, expressing plans and intentions, the use of conditionals or argue in favour or against a given state; but also content goals such the identification of the gothic elements of any given piece of media, which advances learner's ability to think critically and analysis the media they consume, and gaining knowledge about prominent authors of the gothic tradition and their literary style, which boost their interculturality. Example of the tasks included in the proposal for the unit plan are think-pair-share routines, class discussions of books and excerpts, planning and solving a murder case while creating hypothetical scenarios, creation and description of a monster and its poster, problem-solving activities related to the monsters they have created, role-plays, a literary analysis, etc.

The didactic resources have been designed for the aforementioned tasks in order to provide comprehensible input, scaffolding and motivational strategies. The

texts of the unit have also been chosen according to different criteria, namely language level, thematical difficulty, exploitability, length, engagement potential and cultural relevance, among others. The unit is evaluated using as a basis the literary analysis, its defense, its peer-assessment and some activities of the tasks, through means of rubrics for oral and written production and the mark system of said activities.

To conclude, this didactic proposal has offered an alternative way of bringing literature and literary analysis into the classroom, taking into account both the necessity of doing so and the multiple benefits students will participate in if this were to be the case. The flexibility of the communicative approach also means that there are countless possibilities that teachers should explore in order to adapt or implement this proposal, in accordance with the age, language level and class ambience of their groups. Hopefully, however, it can serve as a stepping stone for future unit designs with literature at its centre and an illustration of the potential of content-based approaches to English as a foreign language classroom. Further reseach and implementations should also be centred on collecting data to assess the effectiveness of this proposal in specific class contexts, and find correlations between the materials used and the overall motivation of the class towards the genre and the tasks proposed.

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Appendices

Appendix 1 Checklist for text selection

1.1. Rubric for the selection of literary texts (analysis)

Rubric for the selection of literary texts (analysis)						
<p><u>Guide:</u> Green = 1 pt Yellow = 2 pt Red = 3 pt Minimum nº of points = 11 Maximum nº of points = 33</p> <p>A punctuation below Mx./2 (16) is recommended for classroom use</p>						
Criteria	The Canterville Ghost - Oscar Wilde	Carmilla - J. Sheridan LeFanu	The Hound of the Baskervilles - A.C. Doyle	The Yellow Wallpaper - Charlotte Perkins	The Sundial - Shirley Jackson	The Wolves of Willoughby Chase - Joan Aiken
Approximated language level needed	B1	B2	B1.2	B1	B1.2	B1
Appropriate lexis and speech. Variety of registers and functions.	Yes	Yes	Yes	Yes	Yes	Yes
Thematic and critical difficulty	Easy	Middle	Easy	Middle	Middle	Easy
Themes and vocabulary developed in class	Yes	Yes	Some	Some	Yes	Some
Promotes intercultural competence	Yes	Yes	Yes	Yes	Yes	Yes
Promotes ethical values or addresses social issues	Yes	Yes	Yes	Yes	Yes	Yes
Accessible by the students'	Yes	Yes	Yes	Yes	Yes	Yes (Orphan

schemata (background information)	(Haunted houses)	(vampires)	(Sherlock Holmes)	(Feminism)	(Haunted house)	tale)
Exploitable for the literary analysis	Yes	Yes	Yes	Yes	Yes	Yes
Length <150: Green <250: Yellow >250: Red	38 pg.	108 pg.	112 pg.	66 pg.	245 pg.	181 pg.
Literary or cultural relevance	High	High	High	High	High	Medium
Engagement potential	High (Humor)	Medium (Descriptive style)	High (Mystery)	High (Shortness)	High (Mystery, humor)	Medium (Children's book)
Score:	11	14	13	13	13	15

1.2. Rubric for the selection of literary texts (tasks)

Rubric for the selection of literary texts (tasks)			
<p><u>Guide:</u> Green = 1 pt Yellow = 2 pt Red = 3 pt Minimum n° of points = 7 Maximum n° of points = 21</p> <p>A punctuation below Mx./2 (10) is recommended for classroom use</p>			
Criteria	The Canterville Ghost (excerpts) - Oscar Wilde	Frankenstein (excerpts) - Mary Shelley	The Tell-tale Heart - E. A. Poe
Approximated language level needed (readed alone)	B1	B1-2	B2
Is the reading guided? Is scaffolding provided?	Yes / Through discussion	Yes / Through discussion	No / Uses scaffolding
Interesting lexis and speech. Variety of registers and functions.	Yes	Yes	Yes

Accessible by the students' schemata (background information)	Yes (Haunted houses)	Yes (Popular culture)	Yes (Popular culture)
Promotes intercultural competence	Yes	Yes	Yes
It is potentially exploitable by the four skills	Yes	Yes	Yes
Literary or cultural relevance	High	High	High
Score:	7	8	9

Appendix 2 Questionnaires for Unit Plan effectiveness evaluation

2.1 Diagnostic: <https://forms.office.com/r/E7S8CGWvP7>

Preguntas Respuestas

The Gothic - Unit Expectations

🔗

The answers are anonymous, so please answer honestly! You can do it both in English (preferred) or in Spanish (if you don't know how to say something). Thank you!

Sección 1 ...

Reading Habits

1. Do you like reading books and short stories?

Yes
 No

2. Is there any other genre you like to read? Write it here!

It can be comics, sports blogs, theatre, poetry, articles... or none at all

Escriba su respuesta

3. What is your favourite literary genre?

Historical, Crime, Fantasy, Sci-Fi...

Escriba su respuesta

4. With which frequency do you read in Spanish texts during the week outside the classroom?

It can be books, comics, short stories, blogs, videogames with lots of dialogues, articles...

Every day
 Some days
 A few days
 I don't read in my free time

Preguntas Respuestas

5. With which frequency do you read in English texts during the week outside the classroom?

It can be books, comics, short stories, blogs, videogames with lots of dialogues, articles...

Every day
 Some days
 A few days
 I don't read English texts

Sección 2 ...

Contents of the Unit

6. What would you like to learn during the unit?

Escriba su respuesta

7. How much do you feel like you know about..?

	A lot!	Much	Not so much	Very little
What makes a story gothic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The writing of the authors of the unit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Analysing texts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vocabulary of science and houses	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The future and the conditionals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Arguing my opinions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

8. You prefer to choose a book to read by...

Order from your favourite to the one that you don't mind

Number of pages
How much I like the topic
How much I know about the topic
How much I like the genre of the book
How popular is the book
How easy is to read the book

9. Is there anything you would like to add or suggest?

Escriba su respuesta

2.2. Summative: <https://forms.office.com/r/aRGKG00UEQ>

Reading Habits

1. Do you like reading books and short stories?

- Yes
- No

2. Is there any other genre you like to read? Write it here!

It can be comics, sports blogs, theatre, poetry, articles... or none at all

Escriba su respuesta

3. What is your favourite literary genre?

Historical, Crime, Fantasy, Sci-Fi...

Escriba su respuesta

4. With which frequency do you read in Spanish texts during the week outside the classroom?

It can be books, comics, short stories, blogs, videogames with lots of dialogues, articles...

- Every day
- Some days
- A few days
- I don't read in my free time

5. With which frequency do you read in English texts during the week outside the classroom?

It can be books, comics, short stories, blogs, videogames with lots of dialogues, articles...

- Every day
- Some days
- A few days
- I don't read English texts

Contents of the Unit

6. Did you enjoy the unit in general?

- Yes
- No

7. What did you enjoy the most? What did you dislike?

Escriba su respuesta

8. How much do you feel like you have learn about...?

	A lot!	Much	Not so much	Very little
What makes a story gothic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The writing of the authors of the unit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Analysing texts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vocabulary of the Unit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The future and the conditionals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Arguing my opinions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

13. Would you read an old gothic book/short-story after doing this unit?

- Yes
- No

14. Would you read contemporary gothic book/short-story after doing this unit?

- Yes
- No

15. Is there anything you would like to add or suggest?

Escriba su respuesta

Book analysis

9. What did you read for the book analysis?

Escriba su respuesta

10. Did you like the book?

- Yes
 No

11. What did you enjoy the most? What did you dislike?

Escriba su respuesta

12. How difficult it was to...?

	Very easy!	Somewhat easy	Difficult	Very difficult
Understand the words of the text	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Understand the content of the text	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Search for gothic elements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Follow the analysis' guidelines	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Collaborate to do the book analysis	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Report the book analysis in the classroom	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Appendix 2 Title and Learning Aims of the Unit

Title of the Unit: Who's the monster?		
Learning Objectives	Criteria of evaluation and learning standards	Key competences
1. Identify and communicate the gothic elements of any given piece of media	Crit.IN.1.1. Crit.IN.1.2. Est.IN.1.1.1. Est.IN.1.1.2. Est.IN.1.2.1. Crit.IN.2.1. Crit.IN.2.2. Est.IN.2.1.1. Est.IN.2.1.2. Crit.IN.3.1. Crit.IN.3.2. Est.IN.3.1.1. Est.IN.3.1.2. Est.IN.3.2.1.	CCL - CD - CAA - CIEE - CCEC

	<p>Crit.IN.4.1. Crit.IN.4.2. Est.IN.4.1.1.</p>	
<p>2. Identify prominent authors of the gothic tradition and their literary style</p>	<p>Crit.IN.1.1. Crit.IN.1.2. Est.IN.1.1.1. Est.IN.1.1.2. Est.IN.1.2.1.</p> <p>Crit.IN.2.1. Crit.IN.2.2. Est.IN.2.1.1. Est.IN.2.1.2. Est.IN.2.2.2.</p> <p>Crit.IN.3.1. Crit.IN.3.2. Est.IN.3.1.1. Est.IN.3.1.2. Est.IN.3.2.1.</p>	<p>CIEE - CCEC</p>
<p>3. Use the different forms of the future in context in order to express plans and intentions</p>	<p>Crit.IN.2.1. Crit.IN.2.2. Est.IN.2.1.1. Est.IN.2.2.2.</p> <p>Crit.IN.4.1. Est.IN.4.1.2.</p>	<p>CCL - CMCT - CCEC</p>
<p>4. Being able to argue in favour or against a given statement presenting evidence</p>	<p>Crit.IN.1.1. Crit.IN.1.2. Est.IN.1.1.1. Est.IN.1.1.2. Est.IN.1.2.1.</p> <p>Crit.IN.2.1. Crit.IN.2.2. Est.IN.2.1.1. Est.IN.2.1.2. Est.IN.2.2.2.</p>	<p>CCL - CMCT - CIEE - CSC</p>
<p>5. Carry out a simplified literary analysis of a text</p>	<p>Crit.IN.3.1. Crit.IN.3.2. Est.IN.3.1.1. Est.IN.3.1.2. Est.IN.3.2.1.</p>	<p>CCL - CD - CAA - CSC - CCEC</p>

	Crit.IN.4.1. Crit.IN.4.2. Est.IN.4.1.1.	
6. Use the conditionals from 0 to 3 in context for making hypothesis about the past and the future	Crit.IN.1.1. Est.IN.1.1.1. Crit.IN.2.1. Crit.IN.2.2. Est.IN.2.1.2. Est.IN.2.2.2. Crit.IN.4.1. Est.IN.4.1.2.	CCL - CSC - CCEC
7. Use vocabulary to describe animals and monsters	Crit.IN.2.1. Crit.IN.2.2. Est.IN.2.1.1. Est.IN.2.1.2. Est.IN.2.2.2. Crit.IN.4.1 Est.IN.4.1.2.	CCL - CMCT - CCEC
8. Collaborate and reach agreements in order to solve problems in context	Crit.IN.1.1. Est.IN.1.1.1. Crit.IN.2.1. Crit.IN.2.2. Est.IN.2.1.1. Est.IN.2.1.2. Est.IN.2.2.2. Crit.IN.3.1. Crit.IN.3.2. Est.IN.3.1.1. Est.IN.3.2.1.	CCL - CD - CAA - CIEE - CSC

Appendix 3 Contents of the Unit

Title of the Unit: Who's the monster?				
Lesson	Literary Content	Linguistic Content	Skills developed	Specific key competences

1	<p>-Main themes, characteristic and historical background of the gothic genre</p>	<p>-Vocabulary related to the gothic genre</p> <p>-Adjectives for describing places and people</p>	<p>Oral comprehension:</p> <p>-Identifying elements of the trailer of a film</p> <p>Oral production:</p> <p>-Discussion of gothic elements in popular media</p> <p>-Description of people and places</p> <p>Written production:</p> <p>-Input of words and adjectives</p>	<p>CCL - CD - CAA</p> <p>- CIEE - CCEC</p>
2	<p>-Oscar Wilde's background, topics and literary devices</p> <p>-<i>The Canterville Ghost</i> themes and literary devices</p>	<p>-The use of going to, will and present continuous for future use</p> <p>-Vocabulary that may appear on the quotes</p> <p>-The use of future continuous</p> <p>-Vocabulary related to parts of the house</p> <p>-Schedules, hours and timetables</p>	<p>Oral comprehension:</p> <p>-Discussing <i>The Canterville Ghost</i></p> <p>-Discussing with their partner</p> <p>Oral production:</p> <p>-Discussing <i>The Canterville Ghost</i></p> <p>-Discussing with their partner</p> <p>-Making phrases with the future</p> <p>Written comprehension:</p> <p>-Analysing <i>The Canterville Ghost</i></p> <p>Written production:</p> <p>-Making phrases with the future</p>	<p>CCL - CMCT - CIEE - CSC - CCEC</p>

3	<p>-Mary Shelley's background, topics and literary devices</p> <p>-<i>Frankenstein</i> themes and literary devices</p>	<p>-Retrieval from lesson 2: Use of the future(s)</p> <p>-Vocabulary that may appear on the quotes</p> <p>-Vocabulary related to science</p> <p>-Vocabulary related to expressing agreement and disagreement</p>	<p>Oral comprehension:</p> <ul style="list-style-type: none"> -Discussing <i>Frankenstein</i> -Discussing with their partner -Listening activity <p>Oral production:</p> <ul style="list-style-type: none"> -Discussing <i>Frankenstein</i> -Discussing with their partner -Participating in a debate <p>Written comprehension:</p> <ul style="list-style-type: none"> -Analysing <i>Frankenstein</i> <p>Written production:</p> <ul style="list-style-type: none"> -Making an argument -Listening activity 	CCL - CMCT - CD - CIEE - CSC - CCEC
4	<p>-E. A. Poe's background, topics and literary devices</p> <p>-<i>The Tell-Tale Heart</i> themes and literary devices</p> <p>-Types of narrator</p>	<p>-Vocabulary that may appear on the quotes</p> <p>-Vocabulary related to crime</p> <p>-Zero, first and second conditionals</p>	<p>Oral comprehension:</p> <ul style="list-style-type: none"> -Discussing <i>The Tell-Tale Heart</i> -Discussing with their partners <p>Oral production:</p> <ul style="list-style-type: none"> -Discussing <i>The Tell-Tale Heart</i> -Discussing with their partners -Supporting or arguing opinions <p>Written comprehension:</p> <ul style="list-style-type: none"> -Analysing <i>The Tell-Tale Heart</i> <p>Written production:</p> <ul style="list-style-type: none"> -Planning a murder -Catching a murderer 	CCL - CIEE - CSC - CCEC
5	<p>-Retrieval from lesson 1: the role of the monster in gothic literature</p>	<p>-Retrieval from lesson 4: Zero, first and second conditional</p>	<p>Oral comprehension:</p> <ul style="list-style-type: none"> -Discussing with their partner 	CCL - CD - CSC - CCEC

		<ul style="list-style-type: none"> -Vocabulary related to body parts of animals and monsters -Vocabulary related to animals and monsters' abilities -The third conditional 	<p>Oral production:</p> <ul style="list-style-type: none"> -Discussing with their partner <p>Written comprehension:</p> <ul style="list-style-type: none"> -WAGOLL of monster sighting poster <p>Written production:</p> <ul style="list-style-type: none"> -Description of animals and monsters -Description of animals and monsters' abilities 	
6	Retrieval from lessons 1, 2, 3 and 4: gothic authors and elements	<ul style="list-style-type: none"> -Vocabulary related to body parts of animals and monsters -Vocabulary related to animals and monsters' abilities -First, second and third conditional 	<p>Oral comprehension:</p> <ul style="list-style-type: none"> -Discussing with their partner -Evaluating their classmates' presentation <p>Oral production:</p> <ul style="list-style-type: none"> -Discussing with their partner -Description of animals and monsters -Description of animals and monsters' abilities -Using the conditionals in context <p>Written production:</p> <ul style="list-style-type: none"> -Description of animals and monsters -Description of animals and monsters' abilities -Making an argument -Using the conditionals in context 	CCL - CD - CAA - CSC - CCEC
7	-All theoretical content developed through the lesson	<ul style="list-style-type: none"> -All vocabulary developed through the lesson -Grammatical points used by the students 	<p>Oral comprehension:</p> <ul style="list-style-type: none"> -Evaluating their classmates presentation -Test about the contents of the presentations <p>Oral production:</p>	CCL - CD - CAA - CSC - CCEC

			-Presenting a literary analysis Written production: -Writing feedback -Making an argument -Completing a questionnaire	
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Appendix 4 Evaluation Criteria of the Unit

4.1. Evaluation criteria

Evaluation criteria	Key competence(s) assessed	Evaluated assignment and tool or procedure used	Marking criteria (weight)
Crit.IN.1.1.	CCL-CD-CAA-CCEC	Questionnaire for the literary analysis presentation (Ap. 6.7.2.). Each question under section 2 is worth 2 points.	15 %
Crit.IN.1.1.	CCL-CD-CSC	Stage 3 of the Monsters presentations worksheet (Ap. 6.6.1). The first three columns are worth 3 points; the fourth, 1.	10 %
Crit.IN.2.1.	CCL-CD-CAA-CSC-CCEC	Literary Analysis presentation (Appendix 6.1.6.), evaluated through the oral presentation rubric	15 %
Crit.IN.2.1.	CCL-CD-CSC	Monster meeting (Appendix 6.6.1.), evaluated through the oral presentation rubric	10 %
Crit.IN.3.1. Crit.IN.3.2.	CCL-CD-CAA-CIEE-CSC-CCEC	Literary Analysis (Appendix 6.1.6.), evaluated through the written production rubric	20 %
Crit.IN.3.1.	CCL-CCEC	Reading Worksheet of the Tell-Tale Heart (Appendix 6.4.2.). Each question is worth 2 points	5 %
Crit.IN.4.1. Crit.IN.4.2.	CCL-CD-CAA-CIEE-CSC-CCEC	Literary Analysis (Appendix 6.1.6.), evaluated through the written production rubric	20 %
Crit.IN.4.1.	CCL-CD-CSC-CCEC	Monster Sighted poster (Appendix 6.5.3.), evaluated through the written	5 %

		production rubric	
Crit.IN.3.1. Crit.IN.3.2.	CAA	Extra mark for choosing a book marked as “a bit challenging” or higher	+0.5 to the total mark

4.2. Oral presentation rubric

Criteria	Exceeds expectation (2 pt.)	Greatly meets expectation (1.5 pt.)	Meets expectation (1 pt.)	Needs improvement (0.5 pt.)
Thoroughness	The student follows all the task's instructions, does not rely on written support for the delivery of their speech, and successfully meets the agreed time limit or exceeds it by a minute at most.	The student follows almost all of the task's instructions, does not generally rely on written support for the delivery of their speech, and does not exceed the agreed time limit by more than two minutes.	The student generally follows the task's instructions regarding text format and general indications, relies on written text only for support, and their presentation does not exceed the agreed time limit by a wide margin.	The student does not follow the intended instructions for the task, spends too much time reading instead of presenting, and their presentation exceeds the agreed time limit considerably.
Accuracy	The student uses a wide amount of collocations, idioms and utters correct grammar structures and vocabulary way beyond their expected level	The student uses a considerable amount of collocations, idioms and utters mostly correct grammar structures. Their use of vocabulary goes beyond their expected level	The student uses some amount of collocations, idioms and sometimes utters correct grammar structures. Their use of vocabulary is appropriate to their expected level.	The student scarcely uses collocations and idioms and frequently utters incorrect grammar structures and vocabulary below their expected level.
Fluency	The student shows confidence in the uttering of their message, and the arguments delivered by the student are intelligible, without stumbling or interrupting their current speech.	The student shows confidence in the uttering of their message, and the arguments delivered by the student are intelligible, without stumbling or interrupting their current speech. Pronunciation is good with minor mistakes.	The message and arguments uttered by the student is intelligible and rarely stumbles, or interrupts their current speech. Pronunciation could be improved.	The message and arguments uttered by the student can not be understood and usually stumbles or interrupts their current speech. Pronunciation could greatly be improved.

	Pronunciation is flawless.			
Structure and organization of speech	The student is able to organise their speech and deliver clear ideas of the subject matter, answering questions about the topic. The time allocated to each student is equal.	The student is able to organise their speech and deliver clear ideas of the subject matter, but sometimes struggles to answer questions about the topic. The time allocated to each student is a bit unequal.	The student is able to mostly organise their speech, delivering some clear ideas of the subject matter, struggling to answer questions about the topic. The time allocated to each student is somewhat unequal.	The student is unable to organise their speech and deliver clear ideas of the subject matter, and can not answer questions about the topic. The time allocated to each student is greatly unequal.
Engagement	The student is aware of an audience and engages it using body language and charismatic visual support. Intonation is varied, and the student uses it consciously to attract the audience's attention.	The student is aware of an audience and engages it using body language and agreeable visual support. Intonation is usually varied.	The student is indistinct of an audience and barely tries to engage it using body language and visual support. Intonation is often monotone.	The student is unaware of the audience and does not try to engage it using body language or clear visual support. Intonation is monotone.

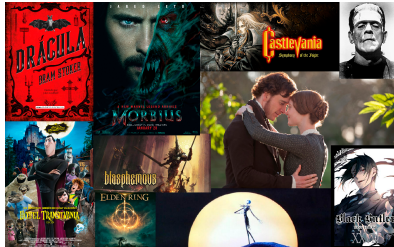
4.3. Written production rubric


Criteria	Exceeds expectation (2 pt.)	Greatly meets expectation (1.5 pt.)	Meets expectation (1 pt.)	Needs improvement (0.5 pt.)
Use of English	The student uses a wide variety of grammatical structures showing little to no mistakes and going beyond their intended level.	The student uses a wide variety of grammatical structures showing some minor mistakes.	The student uses a narrow variety of grammatical structures showing some minor mistakes.	The student uses a narrow variety of grammatical structures showing some major mistakes that affect comprehension.
Vocabulary	The student uses a broad range of vocabulary and expressions related to the topic of the unit beyond their intended level.	The student uses an adequate range of vocabulary related to the topic of the unit.	The student uses an adequate range of vocabulary, but shows small mistakes and does not utilise the words and	The student uses an insufficient range of vocabulary showing limitations that affect comprehension.

			expressions related to the topic of the unit.	
Structure	The student follows the given structure, complies with the word limit and engages in meaningful palyfulness with it, using text format, visual elements or other digital affordances.	The student follows the given structure and complies with the word limit	The student loosely follows the given structure and uses filler for completing the paragraphs in accordance with the word limit.	The student does not follow the given structure and does not respect the word limit.
Application of classroom knowledge	The student is able to identify not only the most relevant elements introduced in the lessons, but also new ones present in their creatures or chosen books, showing an understanding of them in their writing	The student is able to identify the most relevant elements introduced in the lessons and shows an understanding of them in their writing	The student is able to identify some of the elements introduced in the lessons and shows an understanding of them in their writing	The student is not able to identify the elements introduced in the lessons and does not show understanding of them in their writing
Creativity	The student shows a great deal of imagination and insight in their arguments through the work or on the design of their creature, making interesting points about their characteristics and implications	The student shows some deal of imagination and insight in their arguments through the work or on the design of their creature, sometimes making interesting points about their characteristics and implications	The student shows little deal of imagination or insight in their arguments through the work or on the design of their creature, making only in certain occasions interesting points about their characteristics and implications	The student shows no deal of imagination or insight in their arguments through the work or on the design of their creature, making no interesting points about their characteristics and implications

Appendix 5 Lesson Plans

5.1. Lesson 1

Lesson 1				
Key competences of the lesson: CCL - CD - CAA - CIEE - CCEC				
Previous to the lesson, students have been asked via email to complete the following questionnaire: https://forms.office.com/r/E7S8CGWvP7 (Appendix 2.1.)				
Stage	Procedure	Timing	Interaction pattern	Materials required
Ice-breaker	<ol style="list-style-type: none"> 1. Students are shown an image containing a variety of books, video games and films with gothic elements. 2. They are asked if they are familiar with any. The teacher lets students explain as many of them as they can. 3. They are asked what they may have in common. After a few attempts, teacher explains that they are all gothic media 	5'	OETQ	 <p>Image with gothic media (Appendix 6.1.2.)</p>
Pre-task	<ol style="list-style-type: none"> 1. Students are presented with a Mentimeter presentation and asked to input words of what comes to mind when presented with the word "gothic". 2. The content of the word cloud created by the student is revised 3. Teacher presents students with a 	15'	OETQ, TT	<p>Menti presentation link (Ap. 6.1.3)</p>

	<p>theoretical explanation about the gothic: a brief historical background, main themes and characteristics of the genre, along with examples.</p>			
Task	<ol style="list-style-type: none"> 1. Students are shown the trailer of the film <i>Crimson Peak</i> (2015) with subtitles. They are asked to note down the elements seen in the theoretical explanation that they are able to identify. 2. Then, they discuss their findings in pairs. In this stage, the teacher can ask if they need to see it a second time if the conversations die out quickly. 3. Lastly, they are asked to share their observations with the class. In each finding, the teacher fast-fowards the trailer to said example, in order to back-up the claim of the student. 	<p>15' Each activity is scheduled to be of approximately 5'</p>	GW, FCI	<p>Film trailer (Ap. 6.1.4)</p>
Post-task	<ol style="list-style-type: none"> 1. Students are shown an image of the hero, heroine and mansion of <i>Crimson Peak</i> (2015). They are asked to describe each, in the same pairs as before, for which they can help themselves of the adjectives viewed during the theoretical explanation of the lesson. 2. The words are put in common. Students' answers are displayed in a pwp or txt file and later submitted to the class platform. 	5'	GW, FCI	 <p>Crimson Peak's characters and setting (Ap. 6.1.5.)</p>

Conclusion	<ol style="list-style-type: none"> 1. Students are explained the evaluation criteria of the unit: they will have to do a literary analysis of the gothic book or story of their choice of a given list (see XXXXX) in pairs. All the details are given on paper. 2. They are asked to submit by email the title of the book of their choice and, after approval of the teacher, begin to work on it. They can, at any given time, contact the teacher for a revision or to ask doubts. 	10'	TT, SA	Literary Analysis instructions (Ap. 6.1.6.)
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5.2. Lesson 2


Lesson 2				
Key competences of the lesson: CCL - CMCT - CIEE - CSC - CCEC				
Stage	Procedure	Timing	Interaction pattern	Materials required
Pre-task	<ol style="list-style-type: none"> 1. Students are introduced to Oscar Wilde's background, topics and main literary devices. 2. Then, they are presented with a number of quotes from Wilde's <i>The Canterville Ghost</i>. The quotes are discussed with the students in a full-class interaction using the theory viewed in the lesson. They are encouraged to take notes. 	30'	OETQ, FCI	The Canterville Ghost quotes (Ap. 6.2.1)

	<p>3. Students are explained that they are going to haunt a house themselves, and plan their haunting together. But first, they need to review the use of the future. The teacher then remembers the use of “going to”, “will” and present continuous for future use. Students are asked to create phrases in each instance.</p>			
Task	<ol style="list-style-type: none"> 1. Students are presented with the Otis family schedule. Unknown vocabulary is introduced 2. They are asked to imagine themselves in the role of Sir Simon, the ghost, and prepare to haunt the family. In pairs, they are asked to discuss the best way to scare the family and when they would do the deed. They have to write the sentences on a sheet of paper, which will be submitted at the end of the lesson. 3. Then, they are asked to share their hauntings, which are annotated in a new row below. 	10'	GW, FCI	Otis family schedule (Ap. 6.2.2)
Post-task	<ol style="list-style-type: none"> 1. Teacher draws attention to the two timetables, explaining that when an action in the future is potentially going to be interrupted, the future continuous is used. The teacher does a brief explanation of the future continuous. 2. The teacher asks the students to create 	10'	IW, OETQ	

	<p>phrases using the two timetables and the future continuous. They first write them on a sheet of paper and then put it in common.</p> <p>3. The sheets are submitted at the end of the class</p>			
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5.3. Lesson 3

Lesson 3				
Key competences of the lesson: CCL - CMCT - CD - CIEE - CSC - CCEC				
Stage	Procedure	Timing	Interaction pattern	Materials required
Retrieval	<ol style="list-style-type: none"> Students are asked about the literary works they have to read. The teacher asks leading questions in order to make students use the future continuous (ie. When will you be reading this weekend?; What do you think is going to happen to the protagonist in the future?) The sheets of the previous lesson are given back corrected 	5'	OETQ	

<p>Pre-task</p>	<ol style="list-style-type: none"> 1. Students are presented with a number of quotes from Shelley's <i>Frankenstein</i>. The quotes are discussed with the students in a full-class interaction using the theory viewed in lesson 1 and their own interpretation of the excerpts. They are encouraged to take notes. 2. After these, students are presented with a word cloud for the upcoming task. Each word is checked for understanding, introduced and explained 	<p>15'</p>	<p>OETQ</p>	 <p>Ethics of science word cloud (Ap. 6.3.2.) Frankenstein's quotes (Ap. 6.3.1.)</p>
<p>Task</p>	<ol style="list-style-type: none"> 1. Students are shown in class listening about the ethics of science twice, the second time with subtitles. 2. While listening, they do exercises 1 and 2 of the worksheet. The exercises are corrected. 3. Then, students are put in pairs and do exercise 3. 4. For the reporting stage, students are asked to stand up. If they think the possible misuses of science are to be taken into account when researching, they go to the left of the class; if not, to the right. The people on each side have some time to put forward two arguments supporting their 	<p>20'</p>	<p>IW, GW</p>	<p>Listening (Ap. 6.3.3.) Listening worksheet (Ap. 6.3.4.)</p>

	idea by checking each other's answers, which they expose in turns.			
Post-task	<ol style="list-style-type: none"> 1. Teacher draws attention to the expressions used during the debate by the students and asks for additional words for expressing agreement or disagreement. Students' answers are displayed in a pwp or txt file and later submitted to the class platform. 2. Teacher notes that this vocabulary will be useful for supporting their opinions in the literary analysis. 3. Teacher solves doubts about the literary analysis in which students may incur. 	10'	OETQ	

5.4. Lesson 4

Lesson 4				
Key competences of the lesson: CCL - CIEE - CSC - CCEC				
In this and future lessons, the teacher will enquire each pair about their literary analysis whenever its possible				
Stage	Procedure	Timing	Interaction pattern	Materials required
Pre-task	1. Students are briefly introduced to E. A. Poe background, topics and main literary devices. The teacher should make	15'	TT, SI-TA	Reading worksheet (Ap. 6.4.2.)

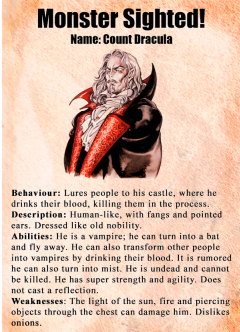
	<p>emphasis on that not all narrators can be trusted.</p> <ol style="list-style-type: none"> 2. They are then given printed <i>The Tell-tale Heart</i> along with its worksheet. 3. The story is read in class. The teacher nominates or asks for volunteers to read it aloud. After reading, the class will briefly discuss the story. 			The Tell-tale Heart (with scaffolding) (Ap. 6.4.1.)
Task	<ol style="list-style-type: none"> 1. Students will have to plan a crime. They are presented with a set of questions they must answer in order to create a successful murder mystery and divided by seat column (or groups of five if more than five). Each student is asked to pick a white sheet and write one of the questions of exercise 1 as a title without repeating. Under it, each student must answer the question they are provided with and add a <i>what if...?</i> question. The sheet is then passed backward. The next student has to answer the question and write their own what if. 2. Once all students were able to write something in all the sheets (4 loops), they were grouped by seat column and distributed the initial answer of all the sheets of other seat columns at random. They must now try to catch this murderer by discussing possible eventualities that may arise and writing them down. 3. Finally, each seat column exposes how 	25'	C, GW, FCI	Reading worksheet (Ap. 6.4.2.)

	<p>they will catch the murderer. The original murderers compare the planned eventualities with the ones predicted by the detectives. The classroom votes who may win at the end for each case, giving arguments: the murderers or the detectives.</p>			
Post-task	<ol style="list-style-type: none"> 1. The teacher briefly reviews the zero, first and second conditional which they have seen with the <i>what if</i> questions. 2. The students are asked to complete exercise 2 the worksheet. Exercise 2 is corrected in class. Teacher emphasizes that this is what they have to do for the book analysis, and encourages students to send a draft of what they have for correction by email. The sheet where they noted down the steps for catching or getting away with murder is submitted at the end of the lesson along with the worksheet for The Tell-Tale Heart. 	10'	TT, IW	Reading worksheet (Ap. 6.4.2.)

5.5. Lesson 5

Lesson 5
Key competences of the lesson: CCL - CD - CSC - CCEC

Lesson 5 will happen in a room with computers, in case students do not have their own

Stage	Procedure	Timing	Interaction pattern	Materials required
Retrieval	<ol style="list-style-type: none"> 1. Teacher announces that they have sent the corrections for the sheet to all members of the groups via email. 2. Students are asked to make phrases with the conditionals (0 to 2nd) 3. Students play a game of Kahoot in order to review the conditionals (0 to 2nd) 	10'	OETQ, IW	Reading worksheet (Ap. 6.4.2.) Kahoot (Ap. 6.5.1.)
Pre-task	<ol style="list-style-type: none"> 1. The students are asked what monsters they know, creating a word cloud via Mentimeter. The teacher also refreshes the role of monsters in gothic media. 2. Teacher asks students about body parts of the monsters they have put forward. For example, if there is a werewolf, the teacher will mention claws, fur and tail if students do not. 3. Students are shown a WAGOLL of a monster sighting poster, which is read in class, its structure outlined. 	10'	OETQ	Mentimeter (Ap. 6.5.2.)  <p>Monster sighted WAGOLL (Ap. 6.5.3.)</p>
Task	<ol style="list-style-type: none"> 1. Students are put in pairs and asked to design via Canva a Monster Sighted poster. The poster has to be submitted by the end of the lesson. If not, they have to do it as homework. 	20'	GW	

	2. The reporting stage will be done in lesson 6 with a twist, hence the closing of this task			
Post-task	<ol style="list-style-type: none"> 1. The teacher explains the 3rd conditional to the class. 2. The students are asked about their books, which should be read or almost finished by now, and what they would have done differently if they were the characters in them. 3. 3rd conditional will be in full use in lesson 6 	10'	OETQ	

5.6. Lesson 6

Lesson 6				
Key competences of the lesson: CCL - CD - CAA - CSC - CCEC				
Lesson 6 will happen in a room with computers, in case students do not have their own				
Stage	Procedure	Timing	Interaction pattern	Materials required
Retrieval	<ol style="list-style-type: none"> 1. The class is divided into five groups, but the pairs from lesson 5 must go together. Each student in that group of them is assigned a literature topic studied during the unit: The gothic, Wilde, Shelley and 	5'	C	

	Poe. They have to, in a sheet of paper, note down a relevant characteristic that they remember and pass it to their partners, until their sheets come back to them two times. Some words on the sheets will be read out.			
Pre-task	<ol style="list-style-type: none"> 1. The students are explained that all the monsters they saw the other day have been seen going somewhere. And that's dangerous! Students need to brainstorm the name of their team, which has been chosen for the Monster Risk Assessment Conference as the original sighters of the creatures. 2. They must then share information about their monster to each other and put it in the online worksheet, which they have to copy. 3. The task is explained 	5'	TT, GW	Worksheet (Ap. 6.6.1.)
Task	<ol style="list-style-type: none"> 1. Students in each group need to do stages 1 and 2 in the worksheet. 2. Students report their stages to their classmates. Each intervention is around 2'. 	20'	GW	Worksheet (Ap. 6.6.1.)
Post-task	<ol style="list-style-type: none"> 1. They have to complete stage 3 after each of their classmates' intervention, which serves them to practice grammatical forms. 	5'	GW	Worksheet (Ap. 6.6.1.)
Revision	<ol style="list-style-type: none"> 1. The sheets are submitted to the teacher at the end of the presentation 	15'		

	2. The teacher will use the rest of the allocated time of the lesson to solve doubts about the literary analysis presentation and let students work on them			
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5.7. Lesson 7

Lesson 7				
Key competences of the lesson: CCL - CD - CAA - CSC - CCEC				
Stage	Procedure	Timing	Interaction pattern	Materials required
Ice-breaker	1. The teacher converses with the students about the books and if they liked it or not	5'	OETQ	
Task	1. Students, in pairs, report their findings of the literary analysis. 2. Each student must complete a peer-assessment / comprehension test..	40'	GW, IW	6.7.2. Questionnaire for peer-assessment and oral comprehension: https://forms.office.com/r/JhpTvin50v
Post-task	1. The teacher offers an online questionnaire to the students in order to evaluate the effectiveness of the unit plan and the literary analysis.	5'	IW	Questionnaire (Ap. 2.2.)

Appendix 6 Materials

6.1. Lesson 1

6.1.1. Pre-unit questionnaire: See Appendix 2.1

6.1.2. Image with gothic media



6.1.3. Menti presentation link: <https://www.menti.com/sb3mypcvc6>

6.1.4. Crimson Peak trailer: https://www.youtube.com/watch?v=yOA6wX0mL_0

6.1.5. Crimsom Peak's characters and setting



6.1.6. [Literary Analysis instructions](#)

Literary Analysis of a book

The things that happen in a work of literature, the things the author shows to the reader and write—they are not written by chance. In fact, authors explore different themes and social issues through symbols, metaphors, vocabulary and characters in their books. All books have something to say, if you are willing to listen. That's why literary analysis exists!

What is a literary analysis?

A literary analysis is *not* a summary of the story. Instead, it is a set of arguments and opinions about the reader's interpretation of the work, according to the words written in the text and the purpose of the different literary devices, word choices and structures the author uses. It answers questions like: "Why is the Red-Riding Hood wearing red?" or "What does the glass slipper in *Cinderella* represent?"

What are we doing exactly?

You will have to write a literary analysis in pairs. Then, after submitting it for grading, you will have to present your findings to the rest of the class. The assignment is going to count towards your written production and comprehension grade, while the presentation is going to count for the oral production and comprehension one. The total grade resulting from this and your other assignments will be the total mark for the unit. As we are now studying gothic, the theme of your analysis is going to be the use of these elements throughout the book of your choice.

What books can we choose for analysing?

You can choose any of the following books:

The Sundial - Shirley Jackson

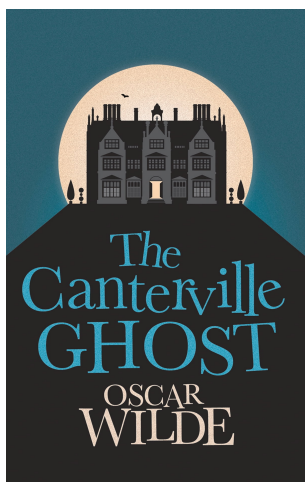
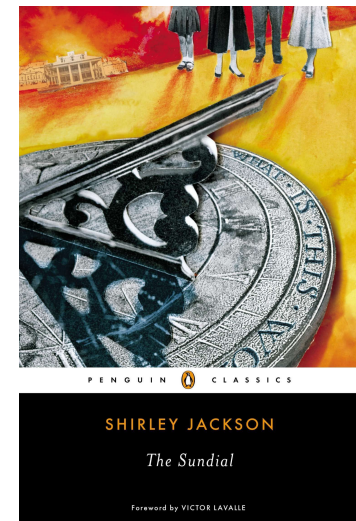
Synopsis:

“Mrs Halloran has inherited the great Halloran house on the death of her son, much to the disgust of her daughter-in-law, the delight of her wicked granddaughter and the confusion of the rest of the household. But when the original owner - long dead - arrives to announce the world is ending and only the house and its occupants will be saved, they find themselves in a nightmare of strange marble statues, mysterious house guests and the beautiful, unsettling Halloran sundial which seems to be at the centre of it all.”

Keywords: Humor, social critique, creepy

Length: 245 pg.

Difficulty: A bit challenging



The Canterville Ghost - Oscar Wilde

Synopsis:

“Sir Simon of Canterville has a fairly simple post-death existence. He haunts his previous castle and scares anyone who tries to move in . But when an American family moves in, the ghost finds that his best efforts are simply not enough to scare them out of their wits. This family does not take him seriously at all. But when Sir Simon of Canterville finds an

unlikely friend in Virginia Otis, a fifteen year old girl, he starts to think: what if Virginia is the right person to break his curse and help him go to the light?"

Keywords: Haunted Mansion, Humor, Modernity

Length: 38 pg.

Difficulty: Very accessible

Carmilla - Sheridan LeFanu

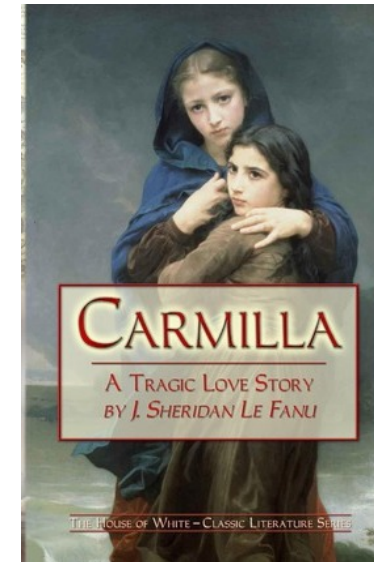
Synopsis:

"Laura and her father live a quiet life in their remote castle in the dense forests of Austria. It is a solitary existence for young Laura, who has no companionship except for her governess and the occasional visits of neighbouring gentry. Into this lonely life comes the mysterious house guest, Carmilla, for which she becomes strangely attracted. Suddenly, death afflicts the peasants in the countryside around the castle and Laura herself falls ill. Will they manage to work out the cause of illness in time? Does the arrival of Carmilla have something to do with it?"

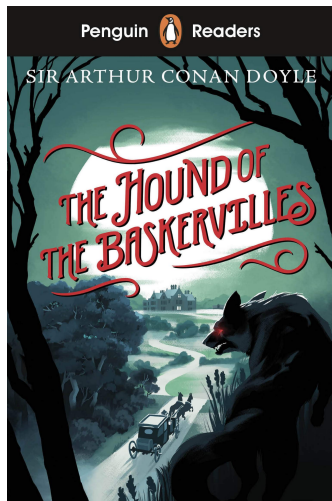
Keywords: Vampire, LGBT

Length: 108 pg.

Difficulty: A bit challenging



her



The Hound of the Baskervilles - A. Conan Doyle

Synopsis:

"When Sir Charles Baskerville is found suspiciously dead, his friend, Dr. James Mortimer asks Sherlock Holmes to look into the death. While the cause of death is determined to be a heart attack, Mortimer suspects foul play and fears that Sir Charles's nephew and sole heir, Sir Henry Baskerville, may be in danger next. Supposedly the family's ancestor, Hugo Baskerville, sold his soul to the devil, and the family has been haunted by a large spectral hound ever since. The details of the case spark the interest of Sherlock and he agrees to take up the case."

Keywords: Mystery, Monster, Modernity

Length: 112 pg.

Difficulty: Accessible

The Yellow Wallpaper - Charlotte Perkins

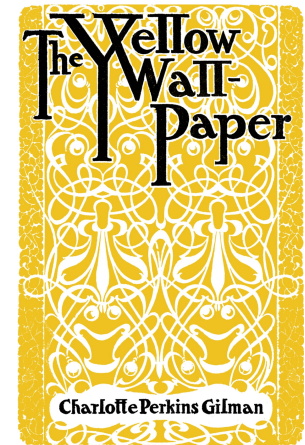
Synopsis:

"The Yellow Wallpaper" is the chilling tale of a woman driven to the brink of insanity by the 'rest cure' prescribed after the birth of her child. Isolated in a crumbling colonial mansion, in a room with bars on the windows, the tortuous pattern of the yellow wallpaper winds its way into the recesses of her mind."

Keywords: Feminism, Mental illness, Journal entries

Length: 66 pg.

Difficulty: Accessible



The Wolves of Willoughby Chase - Joan Aiken

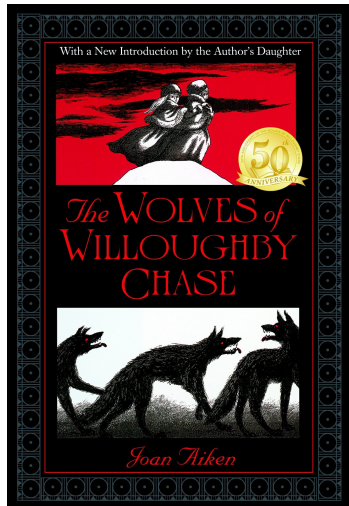
Synopsis:

"Wicked wolves and a grim governess threaten Bonnie and her cousin Sylvia when Bonnie's parents leave Willoughby Chase for a sea voyage. Left in the care of the cruel Miss Slighcarp, the girls can hardly believe what is happening to their once happy home. The servants are dismissed, the furniture is sold, and Bonnie and Sylvia are sent to a prison-like orphan school. It seems as if the endless hours of drudgery will never cease. With the help of Simon the gooseboy and his flock, they escape. But how will they ever get Willoughby Chase free from the clutches of the evil Miss Slighcarp?"

Keywords: Wolf, Orphans, Class struggle

Length: 181 pg.

Difficulty: Accessible



Instructions for the analysis

Thing you need to keep in mind for your literary analysis:

1. The assignment and the presentation are done in pairs. In the presentation, both of you have to speak roughly the same amount of time. There will be questions about the book and the analysis. This presentation is scheduled for Day/Month/Year. We will be revising your work during some of the lessons
2. The analysis will be of 3000 minimum and 4000 words maximum, at arial 11, line spacing 1'5
3. The analysis will consist of the next sections:
 - a. Cover with your names, the title of the book, the class, the unit and the year.
 - b. Index (you can create your own following [this tutorial!](#))
 - c. Summary of the plot (400-600 words)
 - d. Formal characteristics (600-800 words): What narrator does the work use? How is the language? Is it complex or simple? Why? What makes it different from other words? Does it use irony? Hyperbole? Any other literary device?
 - e. Theme and symbols of the book (600-800 words): What is the major idea of the work? How does the author convey it? How do the characters act that reinforces this idea? Are there any patterns, symbols or objects that are important to the plot? What do they represent? How do they help with the message?
 - f. Gothic elements (1200-1400 words): What elements of the gothic can you identify in the book? How are they used? What are they used for? How do they relate to the theme of the book? Can they relate to any of the authors we have studied?
 - g. Conclusion (200-400 words): Summarise your findings!
4. In order to argue about something, you will need to quote the paragraph from the text. Do not forget to do this! For example, consider the following fragment of Cinderella:

“Wait!” called the Prince. He picked up her glass slipper and rushed out the door. He looked around but could not see her blue dress anywhere. “This is all I have left from her,” he said, looking down at the glass slipper. He saw that it was made in a special way, to fit a foot like none other. “Somewhere there is the other glass slipper,” he said. “And when I find it, I will find her, too. Then I will ask her to be my bride!”

From hut to hut, from house to house, went the Prince. One young woman after another tried to fit her foot inside the glass slipper. But none could fit. And so the Prince moved on.

At last the Prince came to Cinderella's house.

"He is coming!" called one step-sister as she looked out the window.

"At the door!" screamed the other step-sister.

"Quick!" yelled the stepmother. "Get ready! One of you must be the one to fit your foot in that slipper. No matter what!"

The Prince knocked. The stepmother flew open the door. "Come in!" she said. "I have two lovely daughters for you to see."

The first step-sister tried to place her foot in the glass slipper. She tried hard, but it just would not fit. Then the second step-sister tried to fit her foot inside. She tried and tried with all her might, too. But no dice.

If you were to argue that the glass slipper represents goodness and honesty, you would say:

The glass slipper represents the goodness and honesty of Cinderella: that's why it is made of glass. She is "transparent", while her evil stepmother is not. In the text, she lies to the prince saying: "I have two lovely daughters for you to see." She is materialistic and wants her girls to marry the prince because he is rich, while Cinderella does not have that ambition. For this reason, when the girls try the slipper, it does not fit, as the slipper is "made in a special way, to fit a foot like none other", in other words, the foot of a good and honest person.

5. You will be evaluated according to the rubrics given at the beginning of the course.
6. Contact the teacher by email or at any given time in class if you and your partner have any questions!

6.2. Lesson 2

6.2.1 The Canterville Ghost Quotes

The Canterville Ghost Quotes - Oscar Wilde:

1. "I have come from a modern country, where we have everything that money can buy [...] I reckon that if there were such a thing as a ghost in Europe, we'd have it at home in a very short time in one of our public museums, or on the road as a show" (Hiram Otis)
2. "The old woman smiled, and answered in the same low, mysterious voice, "It is the blood of Lady Eleanore de Canterville, who was murdered on that very spot by her own husband, Sir Simon de Canterville [...] The blood-stain has been much admired by tourists and others, and cannot be removed. "That is all nonsense," cried Washington Otis; "Pinkerton's Champion Stain Remover and Paragon Detergent will clean it up in no time," and before the terrified housekeeper could interfere, he had fallen upon his knees, and was rapidly scouring the floor with a small stick of what looked like a black cosmetic. In a few moments no trace of the blood-stain could be seen."
3. "With the enthusiastic egotism of the true artist, he went over his most celebrated performances, and smiled bitterly to himself as he recalled to mind his last appearance as "Red Reuben, or the Strangled Babe," his *début* as "Guant Gibeon, the Blood-sucker of Bexley Moor," and the *furor* he had excited one lovely June evening by merely playing ninepins with his own bones upon the lawn-tennis ground." (Sir Simon, the Ghost)
4. "If he really declines to use the Rising Sun Lubricator, we shall have to take his chains from him. It would be quite impossible to sleep, with such a noise going on outside the bedrooms." (Hiram Otis)
5. "It is absurd asking me to behave myself. I must rattle my chains, and groan through keyholes, and walk about at night, if that is what you mean. It is my only reason for existing." (Sir Simon, the Ghost)
6. "Never having seen a ghost before, he naturally was terribly frightened."
(Canterville's Ghost, Sir Simon, reaction to the fake ghost of the Otis family twins)

6.2.2. Otis family schedule

Otis family schedule:

8:45 am	9:30 am	10:00 am	1:00 pm	2:10 pm	4:45 pm	7:00 pm	8:30 pm
Virginia Otis wakes up	Hiram and Lucretia Otis wake up Virginia Otis eats breakfast in the courtyard The twins wake up	Hiram and Lucretia Otis eats breakfast in the kitchen Virginia practices drawing in the studio The twins eat breakfast in the living room	The Otis family eats lunch in the living room	Virginia Otis reads a book in the balcony The twins play in the hallways Lucretia Otis sunbathes on the courtyard Hiram Otis cleans the chimney in the roof	Virginia Otis goes for a walk in the courtyard The twins play in the garage Lucretia Otis search for valuable items in the attic Hiram Otis takes a bath on the bathroom	The Otis family eats dinner in the living room	The Otis family goes to bed

6.3. Lesson 3

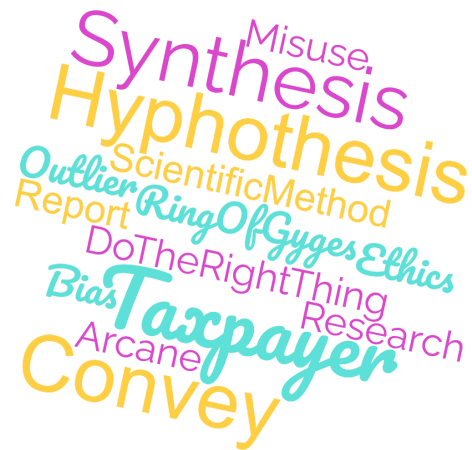
6.3.1. Frankenstein quotes

Frankenstein Quotes - Mary Shelley:

1. "Learn from me, if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow". (Victor)
2. "I compassionated him and sometimes felt a wish to console him, but when I looked upon him [...] my heart sickened and my feelings were altered to those of horror and hatred." (Victor)

3. "You swear," I said, "to be harmless; but have you not already shown a degree of malice that should reasonably make me distrust you? May not even this be a feint that will increase your triumph[...]" (Victor)
4. "I had been accustomed, during the night, to steal a part of their store for my own consumption, but when I found that in doing this I inflicted pain on the cottagers, I abstained and satisfied myself with berries, nuts, and roots which I gathered from a neighbouring wood." (The Creature)
5. "Yet you, my creator, detest and spurn me [...] You purpose to kill me. [...] Do your duty towards me, and I will do mine towards you and the rest of mankind." (The Creature)
6. "I had begun life with benevolent intentions [...] [to] make myself useful to my fellow beings. Now all was blasted; [...]I was seized by remorse and the sense of guilt, which hurried me away to a hell of intense tortures such as no language can describe." (Victor)

6.3.2. Ethics of science word cloud



6.3.3. Ethics of science listening

Listening: <https://www.youtube.com/watch?v=XQ0RmtXTXTY>

6.3.4. Ethics of science listening worksheet

Listening task - The Ethics on Science

1. Match the speaker with an idea that she or he defends. Some speakers may be used twice.

- | | |
|---|--|
| 1. Daniel S. (Associated Dir. Medical Ethics) | a. It is an ethical obligation for a scientist to report clearly the impacts of a discovery. |
| 2. Doug S. (Operations Manager) | b. The ideal scientists are those who can be trusted to do the right thing when no one is looking. |
| 3. Joseph K. (Associated Prof. Biological Sciences) | c. It is important for investigators to consider misuses of their discoveries. |
| 4. Cristina N. (Agronomist) | d. A very important thing for a scientist is to be transparent to the public. |
| 5. Mark O. (Prof. Dept. of Physics) | e. The scientific method is a process through which scientists must go in order to obtain valid answers. |
| | f. The benefits and dangers of a discovery are two sides of the same coin. |

2. Answer at least two of the following questions:

- a. Why was the synthesis of the polio virus in 2002 important?

- b. Why does Cristina consider it very important to be transparent to the public?

- c. According to Joseph, scientists do not have to alter their research direction for a possible misuse. What should they do instead?

3. Doug mentions the research on nuclear energy as a way to exemplify the “two sides of the coin” of scientific research. Can you think of an argument in favor and against this?

6.4. Lesson 4

6.4.1. The tell-tale heart

The tell-tale heart - Edgar Allan Poe

True!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing **acute**. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? **Hearken!** and observe how healthily—how calmly I can tell you the whole story.

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a **vulture**—a pale blue eye, with a film over it. Whenever it fell upon me,

Acute: Perceptive

Hearken: To listen (literary)

Vulture: Bird reputed to fly around a sick or harm animal or person in anticipation of death

my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded—with what caution—with what **foresight**—with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh, so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how **cunningly** I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man’s sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha!—would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern **cautiously**—oh, so cautiously—cautiously (for the hinges **creaked**)—I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights—every night just at midnight—but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch’s minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers—of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back—but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

Have foresight: The ability to plan for the future

Cunning: A clever person who plans or manipulates in order to achieve something

Cautious: Someone who avoids risks

Creak: To make a long, low sound when moved (doors, floorboards...)

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out—"Who's there?"

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening;—just as I have done, night after night, hearkening to the death watches in the wall.

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief—oh, no!—it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself—"It is nothing but the wind in the chimney—it is only a mouse crossing the floor," or "It is merely a cricket which has made a single chirp." Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain. All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to feel the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little—a very, very little crevice in the lantern. So I opened it—you cannot imagine how stealthily, stealthily—until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye.

It was open—wide, wide open—and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.

And have I not told you that what you mistake for madness is but over-acuteness of the sense?—now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eve. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment!—do you mark me well? I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me—the sound would be heard by a neighbour! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once—once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.

I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye—not even his—could have detected any thing wrong. There was nothing to wash out—no stain of any kind—no blood-spot whatever. I had been too wary for that. A **tub** had caught all—ha! ha!

When I had made an end of these labors, it was four o'clock—still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart,—for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbour during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

I smiled,—for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search—search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct:—it continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness—until, at length, I found that the noise was not within my ears.

No doubt I now grew very pale;—but I talked more fluently, and with a heightened voice. Yet the sound increased—and what could I do? It was a low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton. I gasped for breath—and yet the officers heard it not. I talked more quickly—more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men—but the noise steadily increased. Oh God! what could I do? I foamed—I raved—I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose

over all and continually increased. It grew louder—louder—louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God!—no, no! They heard!—they suspected!—they knew!—they were making a mockery of my horror!—this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now—again!—hark! louder! louder! louder! louder!

“Villains!” I shrieked, “dissemble no more! I admit the deed!—tear up the planks!—here, here!—It is the beating of his hideous heart!”

6.4.2. The tell-tale heart worksheet

Reading Worksheet

1. You are prepared to commit murder! But for it to be the perfect crime, you must first be prepared. It is time to discuss how you are going to do the deed with your partners. Consider:

- a. At what time of the day will you kill the old man?
- b. In which place will you kill the old man?
- c. Who will discover the body?
- d. Using which weapon will you kill the old man?
- e. Which alibi will you have?

Hint for further planning: *What if...?*

2. Take a look at Poe’s short story *The tell-tale heart* again. Does this story have...? Justify your answer by quoting from the text.

- a. A reliable narrator?

Monster Sighted!

Name: Count Dracula



Behaviour: Lures people to his castle, where he drinks their blood, killing them in the process.

Description: Human-like, with fangs and pointed ears. Dressed like old nobility.

Abilities: He is a vampire; he can turn into a bat and fly away. He can also transform other people into vampires by drinking their blood. It is rumored he can also turn into mist. He is undead and cannot be killed. He has super strength and agility. Does not cast a reflection.

Weaknesses: The light of the sun, fire and piercing objects through the chest can damage him. Dislikes onions.

6.6. Lesson 6

6.6.1. [Monsters presentations worksheet](#)



Group name:

Risk assessors of the group:

STAGE 1

Please, first tell us briefly about the monsters of your sightings:

Pair A	Pair B

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STAGE 2

Then, evaluate the following preoccupations about the upcoming meeting:

Preoccupation	Evaluation
What will likely happen if the monsters meet?	
What would you recommend our agents to do in that situation?	
How would the current situation have been prevented in the past?	

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STAGE 3

Finally, evaluate the riskiness explained by your fellow assessors

Group / Monsters	Summary How did your classmates describe their monsters?	Riskiness Do you agree with their risk assessment? Argument your answer	Expert opinion What would your classmates have done to prevent this situation? What would your group have done?	Suggestions What would you do differently from your classmates if these monsters met?
Group name: Monster A: Monster B:				

Group name:				
Monster A:				
Monster B:				
Group name:				
Monster A:				
Monster B:				
Group name:				
Monster A:				
Monster B:				

6.7. Lesson 7

6.7.1. Questionnaire for Unit review available in Appendix 2.2

6.7.2. Questionnaire for peer-assessment and oral comprehension: <https://forms.office.com/r/JhpTvin50v>

Sección 2

What was the presentation about?

5. Can you describe the plot of the book?

Escriba su respuesta

6. Can say something about the language of the book?

Escriba su respuesta

7. Do you remember the theme of the book?

Escriba su respuesta

8. Can you quote one gothic element of the book and how it was used?

Escriba su respuesta

9. Can you quote another gothic element of the book and how it was used?

Escriba su respuesta

10. Would you like to read this book?

Yes

No

I already did!

Say something nice to your classmates!

1. Write their names and the book they analyzed

Escriba su respuesta

2. Leave them here something that you liked about their presentation!

Escriba su respuesta

3. Leave them here another thing that you liked about their presentation!

Escriba su respuesta

4. Say to them something that could be improved

Don't forget to be respectful!

Escriba su respuesta

Appendix 7 Practicum Data

7.1. Full questionnaire: <https://forms.office.com/r/XVahnvpMRD>

7.2 Relevant data:

Question: "Order the following tools for developing intercultural skills in order of importance, being 5 the most important

and 1 the less. Only one answer per column is allowed."

Sample: 28 students

Data:

Students' preferences for resources to develop interculturality

Resource	High Preference	Low Preference	Mean	Deviation
Short stories and folk tales	17,86 %	10,71 %	3,214	1,315
Novels	3,57 %	7,14 %	3,214	1,031
Films	10,71 %	14,29 %	3,321	1,219
Social media	35,71 %	3,57 %	3,643	1,283
Podcasts and radio programmes	17,86 %	10,71 %	3,429	1,260

