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***Teaching Programme for 1st of
Bachillerato: Inglés***

***Teaching Programme for 1st of
Bachillerato: English***

Autor/a: Patricia Bedmar Martín-Merino

Tutor/a: Dra. Paula Barba Guerrero

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DECLARACIÓN DE AUTORÍA

D./Dña. Patricia Bedmar Martín-Merino,

matriculado en la Titulación de Máster en Profesor de Educación Secundaria Obligatoria y Bachillerato, Formación Profesional y Enseñanzas de Idiomas, en la especialidad de INGLÉS **Declaro** que he redactado el Trabajo Fin de Máster titulado

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UNIVERSIDAD DE SALAMANCA

MASTER'S THESIS

MÁSTER UNIVERSITARIO EN PROFESOR DE EDUCACION SECUNDARIA
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IDIOMAS

ESPECIALIDAD: INGLÉS



***Teaching Programme for 1st of
Bachillerato: English***

By: Patricia Bedmar Martín-Merino

Supervised by: Dra. Paula Barba Guerrero

Vº Bº

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Table of contents

1. General introduction.....	3
2. Pedagogy and methodological principles.....	5
2.1. Critical pedagogy	5
2.2. Communicative Language Teaching	7
2.3. Discourse-based approach	11
2.4. CLIL.....	15
3. The role of teacher and learner.....	21
4. Attention to diversity.....	25
5. Contents.....	28
6. Assessment.....	38
7. Teaching unit: Sci-fi.....	41
7.1. Introduction.....	41
7.2. Aims and contribution of the unit to the teaching programme	43
7.3. Contents	44
7.4. Methodology.....	47
7.5. Resources	48
7.6. Assessment.....	48
7.7. Sessions: lesson plans	51
7.8. Lesson plans.....	53
8. An addendum on the efficacy of this didactic programming	60
9. Conclusion.....	64

10. References	64
11. Appendix	74

1. General introduction

English is without a doubt the most learnt foreign language in Europe. According to this year's Eurydice report, "at EU level, 84.1% of students in primary education learn English. The percentage is even higher in lower secondary education, where virtually all the students (98.3%) learn English." (2023, p. 85). This figure decreases in upper secondary education to a still impressive 88.1% due to less students taking foreign languages in vocational studies (Eurydice 2023, p. 85). These numbers confirm one year again what many experts have been observing for the past decade: English is the unquestionable *lingua franca*, "the global language of business, research, [and] entertainment industry" (Bovellan, 2014, p. 15).

In this context of a globalised world in which languages, and more specifically English, are becoming essential tools in our daily lives, English teaching and learning have acquired a central role in education. This notion is shared not only by scholars, but it is also echoed in current Spanish legislation: "la comunicación en distintas lenguas es clave en el desarrollo de una cultura democrática en la realidad contemporánea cada vez más global, intercultural y plurilingüe en la que nos encontramos" (Decreto 40/2022, p. 50139), due to the inherent plurilingual aspects of modern society. Hence, in order to foster a globalised, democratic, and plurilingual society, it is fundamental to develop appropriate English secondary-school curricula.

Among the many language programmes offered within the Spanish education system, *Bachillerato de Investigación y Excelencia en Idiomas* (BIE) emerges as an incredibly valuable option for those students who have excelled in languages during *Educación Secundaria Obligatoria* (ESO). These students acquire in their first year a B2.2 English level, exiting in their second year with at least a C1 level as per CEFR's

descriptors. This didactic programming will attempt to provide a suitable answer for the needs of 1st of BIE students utilising a combination of Communicative Language Teaching, Discourse Based Approach, and Content and Language Integrated Learning, supported by critical pedagogy at its core. The didactic units proposed will employ literary or filmic genres as gateways to different topics through critical literacy while incorporating the UN sustainable goals (SDGs). The rationale behind this choice is to build both language and content from a common ground such as sci-fi films or books into the academic realm that characterises CLIL. Regarding SDGs, they are steppingstones in current legislation:

en la materia Lengua Extranjera se trabajará a través de textos sobre temas de relevancia personal o de interés público conocidos por el alumnado que incluyan aspectos relacionados con los Objetivos de Desarrollo Sostenible y los retos y desafíos del siglo XXI. (Decreto 40/2022, p. 50144)

Thus, they should always be a central element in any didactic programming.

Therefore, pedagogy and methodological principles will be dealt with in the first section of this dissertation. Firstly, I will focus on critical pedagogy and by default on critical literacy in the classroom. Then, I will delve into CLT, DBA, CLIL. Once the concepts of pedagogy and methodological approaches are explained, the role of the teacher and the learner will be explored, followed by a brief section on attention to diversity. This first part will also include contents and assessment of the didactic programming.

The second part of this teaching programme will be centred around my teaching proposal, specifically, the teaching unit “Sci-fi”. It will be supported by a small addendum on its efficacy, followed by the general conclusions.

2. Pedagogy and methodological principles

2.1. Critical pedagogy

A methodology or a methodological approach, is paramount in EFL and ESL contexts. However, pedagogy is sometimes foregone in favour of focusing on every minute detail concerning the vast array of methodologies available. Nonetheless, it is from pedagogy that teaching strategies, attitudes, and student-teacher interaction stem and grow. Consequently, it is imperative to briefly discuss it before examining methodological principles.

Brazilian educator Paulo Freire developed in his seminal work, *Pedagogy of the Oppressed*, the concept of critical pedagogy as a transformative educational approach that challenges oppressive systems and fosters critical consciousness, dialogue, and collaboration to enable learners to become active participants in their own liberation and social change. This revolutionary concept is characterised by raising critical awareness in students, promoting dialogue and collaboration, problem-posing education, and transformation and liberation from oppressive social structures (Freire, 2005). It encourages an analytical and transformative perspective on education “concerned with questions of justice, democracy, and ethical claims” (Kincheloe, 2008, p. 7).

There are two concepts relevant for this didactic programming that branch out from critical pedagogy. The first of these ideas is the so-called “generative theme”. The generative theme aims to explain an academic topic from the starting point of the students’ interests and knowledge, eliciting their own opinions through compelling and controversial positions (Freire, 2005; Shor, 1992). In terms of the starting point, the teaching units developed will be based on literary or film genres such as horror, sci-fi, romance, etc. The novels, poems, films, or TV shows chosen will function as generative themes, closely related to the students’ previous knowledge and interests, therefore being

the point of departure for more complex topics. These complex topics will attempt to thus generate controversy within the appropriateness of the classroom setting. Ortiz-López and Keitt explain that controversial topics can transform students' *habitus*, or “set of cultural dispositions that reflects our cultural views, prejudices, and stereotypes” (2022, p. 120), that is, they may ameliorate their understanding of foreign languages and cultures.

The second pertinent concept derived from critical pedagogy is critical literacy. Critical literacy is an educational practice that aims to teach students to extract deeper meanings from written or oral texts by understanding their social, cultural, and political dimensions. It poses the idea of complementing the traditional definition of “literate” as someone who can read and write, with also a “critical mind to see through the assumptions or positions hidden in the text” (Ko, 2013, p. 17). Consequently, students reading from a critical stance raise questions about whose voices are represented, whose voices are missing, and who gains and who loses according to a text. The usefulness of critical literacy has been widely explored, for example Behrman's (2006) review of studies from 1999 to 2003 about critical literacy in EFL contexts, Ko's (2013) successful critical literacy practices with Taiwanese EFL students, or Bobkina and Domínguez (2014) and Bobkina and Stefanova's (2016) use of literary texts to develop critical literacy skills in the EFL classroom.

Regarding Bobkina and Stefanova's findings (2016), it seems a logical step to engage with anglophone literary creations as to fully develop critical literacy. Literature in the EFL classroom has traditionally been linked to the Grammar-Translation Method (GTM) of the 1950s, but recently, it has been reintroduced as part of textual evidence used in modern lessons. Instead of being used for translation, students must critically analyse these texts, thus improving their knowledge of both culture and language. Floris (2004) and Liaw's (2011) favourable outcomes using literature in EFL lessons confirm

the necessity of introducing literary texts in order to develop critical literacy. Of course, literary texts should be accompanied by other texts such as news articles (Park, 2011), films and TV shows (Kaiser, 2011; Yeh, 2014), or Youtube (Watkins and Wilkins, 2011) to fully scrutinise critically an ample variety of content.

Hence, generative themes and critical literacy will be central elements in this didactic programming in order to align with Paulo Freire's critical pedagogy. If one must teach languages to promote democracy (Decreto 40/2022, p. 50139), critical pedagogy shares this preoccupation, emphasising the need to always teach for the oppressed.

2.2. Communicative Language Teaching

Communicative Language Teaching (CLT) was proposed by anthropological linguist Dell Hymes in 1972. His then radical approach to language teaching was born out a profound disagreement with Chomsky's theory on linguistic competence. Chomsky (1965) made a distinction between competence and performance. Competence was defined as "the theoretical linguistic ability of an ideal native speaker, while performance is this competence affected by other factors such as tiredness, social context, memory lapses and distractions" (Dos Santos, 2020, p. 105). Hymes did not consider that competence was inherent to native speakers, and communication could occur effectively in non-native non-fluent speakers. For this purpose, Hymes coined the term "communicative competence". It encompassed language skill (linguistic competence), social language skill (sociolinguistic competence), textual competence, and strategic competence (Dos Santos, 2020, p. 105). Thus, meaningful communication depended on contextual and sociocultural factors, not solely on fluency (Taguchi, 2017, p. 154).

Having culture and context as necessary prerequisites in communicative competence led to the genesis of Communicative Language Teaching during the following decade. It was influenced by an outpour of immigrants in Europe who needed to learn new languages, which “led to the Council of Europe [’s] development of a syllabus for learners based on functional-notional concepts of language use” (Savignon, 1991, p. 263). These programmes were called *communicative* since they focused on “needs assessment, and the language for specific purposes (LSP)” (Savignon, 1991, p. 263). Halliday also developed a very similar concept to communicative competence called “meaning potential”. In 1964 he described the seven functions of language “which complements Hymes’ view of communicative competence” (Ma, 2009, p. 42). Along with Halliday, Stephen Krashen and Tracy Terrell played a fundamental role in the development of CLT. They argued that language teaching should be guided by a new philosophy called the “Natural Approach”, “similar to other communicative approaches developed today” (Krashen and Terrell, 1983, p. 17). Communication was central for all of these scholars, a tenet that consequently shaped L2 teaching.

CLT was characterised by “a meaning-based, learner-centred approach to L2 teaching where fluency is given priority over accuracy and the emphasis is on the comprehension and production of messages, not the teaching or correction of language form” (Spada, 2007, p. 272). First and foremost, it was not a methodology, but an approach (Savignon, 2002) that lacked specific steps and instead offered general solutions in L2 teaching. Despite its lack of concretion, communication as the metaphorical heart of EFL classrooms is also reiterated in current legislation “la materia Lengua Extranjera en la etapa de bachillerato tiene como finalidad principal la adquisición de la competencia comunicativa básica en la lengua extranjera, así como el desarrollo y enriquecimiento de la conciencia intercultural” (Decreto 40/2022, p. 50139). By definition, a focus on

communicative competence taking into account intercultural context is inherently linked to CLT.

Despite CLT being an approach and not a methodology, there are some key features that characterise it according to Desai:

1. It aims to make learners to attain communicative competence so the learners can use language accurately and appropriately.
2. The major focus while using CLT approach is on the learners. The teacher is just the facilitator. The teacher is a person who manages the environment and helps the learners to become autonomous
3. The syllabus emphasizes the functional use of language. The syllabus is relying on the authentic materials. The tasks which are assigned to the learners have purposes and meanings.
4. Communicative activities enable the learners to attain communicative objectives of the curriculum, engage learners in communication, and require the use of such communicative processes as information sharing, negotiation of meaning, and interaction. (2015, p. 48-49)

Thus, CLT uses a communicative approach, is learner-centred, realia and authentic texts are primordial, and focuses on communicative activities based on real human interactions.

In spite of the fact that communicative approach may suggest an abandonment of grammar, some scholars like Celce-Murcia and collaborators (1998) have proposed a “principled communicative approach” that “would also focus on regularities that go beyond the sentence level by considering language as discourse in its micro- (i.e., textual) and macro- (i.e., sociocultural and pragmatic) context” (Celce-Murcia et al., 1998, p.

118). Communication requires not only to highlight aspects like culture and pragmatics, but also error detection of grammatical errors.

In regard to learner-centred approaches, other traditional methods usually made the teacher an all-knowing figure at the centre of the teaching-learning process. However, by putting communication at a focal point, students must become the protagonists of their learning experiences. It is pertinent to discuss Stephen Krashen's input theory in relation with student-centred lessons. Krashen proposes that in non-threatening and relaxed conditions, students should be able to learn a new language more effectively. He explains that

comprehensible input is necessary for language acquisition but is not sufficient.

The acquirer must be 'open' to the input, i.e. have a low Affective Filter, [as well as] needs to contain $i+1$, an aspect of language that the acquirer has not yet acquired but that he or she is ready to acquire. (Krashen, 1992 p. 409)

Besides having a relaxed environment in a student-centred classroom, the content presented to the students must be always slightly above their current level ($i+1$) in order to foster their learning.

As for Desai's third characteristic, the use of functional language and authentic materials, this assertion is shared by scholars such as Harmer. He states that authentic text materials should be used in the classroom, that is, texts written for native speakers by native speakers (Harmer, 2010, p. 146). Nunan on the other hand is less severe in his opinion, since "any material created not with the aim of learning a language can be considered authentic" (Nunan, 1991, p. 54). This didactic programming is more in line with Nunan's opinion, since some of the materials and texts are original and made by the teacher.

Finally, on using real language in in-class activities as part of CLT approach, Nunan explains that authentic language is

characterized by the uneven distribution of information, the negotiation of meaning (through, for example, clarification requests and confirmation checks), topic nomination and negotiation by more than one speaker, and the right of interlocutors to decide whether to contribute to an interaction or not. In other words, in genuine communication, decisions about who says what to whom and when are up for grabs (Nunan, 1987, p. 137).

Thus, communication in the EFL classroom should imitate the wavering aspects of normal, day-to-day language in which interaction with other people and with ourselves transforms and conditions our speech patterns.

CLT becomes then the obvious choice in this didactic programming in terms of approach. Extensive research on it has proved its effectiveness since the 1970s and it champions one of the most important aspects of L2 acquisition: communication is key.

2.3. Discourse-based approach

While Hymes' contributions to language teaching are incredibly valuable, they have become outdated since the 1970s. One of the more recently updated additions to language teaching has its origins on the rising popularity of discourse analysis during the 1970s. Discourse-based approach (DBA) diverges from CLT into its own distinguishable approach mainly thanks to McCarthy's and Celce-Murcia and Olshtain's upgrade in the 1990s and early 2000s.

McCarthy equated language and discourse, explaining that among the myths he wanted to dispel was the notion that "English language teachers already know enough

about the language” (2014, p. xi). According to him, teachers lack a fundamental knowledge on the functions of language and discourse, and thus, knowing grammar and vocabulary as decontextualised pieces of information is not useful to them or students. In his own words, “the better a text analyst the teacher can be, the better equipped—all other things being equal— his or her students are likely to be in using the language appropriately” (McCarthy, 2014, p. xii). Besides focusing on features typical of discourse analysis such as patterns of clause relations, grammar, lexis, and discourse, McCarthy also directed his attention towards the interconnectedness of literature, culture, and language as discourse. Among other things, he paid special attention on the function of pragmatics in literary discourse and the cultural awareness needed to fully comprehend a text (McCarthy, 2014). Teachers must be then discourse experts both in grammar and lexis embedded in discourse, but also be able to decipher the meanings behind a text. This idea is similar to the previously mentioned critical literacy, henceforth the relevance of McCarthy’s focus on text comprehension for this didactic programming targeting critical literacy.

Celce-Murcia and Olshtain highlighted the importance of discourse in language teaching, defining discourse as “the language forms that are produced and interpreted as people communicate with each other” (2000, p.2). They proposed that these forms should be analysed and taken into account in an EFL context, specifically, “language teaching, therefore, must be concerned with how both the discourse itself and the overall context contribute to communication” (Celce-Murcia & Olshtain, 2000, p. 38). Language teaching should not only consider context, as Hymes proposed in CLT, but also discourse in communication. They agreed with McCarthy’s contribution to DBA in that context should be as important as grammar and lexis’ relationship in discourse. Celce-Murcia and Olshtain also outlined the fields of study of their discourse analysis: cohesion, coherence,

information structure, turn-taking in conversation analysis, and critical discourse analysis. (2000). Critical discourse analysis deals with language as a social phenomenon that always has a sociocultural context, therefore transforming our reality. As in McCarthy's case, the interaction between cultural and social meanings and text is crucial in this didactic programming due to its focus on critical literacy. DBA becomes another supporting approach to the teaching units that will be developed later.

Celce-Murcia also expanded on the six different sub-competences that made up the communicative competence. While Hymes only mentioned linguistic competence, sociolinguistic competence, textual competence, and strategic competence (Dos Santos, 2020, p. 105), and Canale and Swain focused on grammatical competence, strategic competence, and sociolinguistic competence (1980), she distinguished the following sub-competences:

1. Sociocultural competence: dealing with the sociocultural norms, behaviours, and expectations of the target language.
2. Discourse competence: dealing with selection, sequencing, and arrangement of words and utterances to achieve a unified spoken message as well as coherent texts.
3. Linguistic competence: dealing with lexical, syntactic, phonological, and morphological knowledge.
4. Formulaic competence: dealing with routines, collocations, idioms, and lexical frames.
5. Interactional competence: dealing with performing common speech and acts of speech in the target language (actional competence) and dealing with the turn-taking system in conversations (conversational competence).

6. Strategic competence: dealing with thought processes used to enhance L2 learning such as cognitive, metacognitive, and memory-related strategies. (Celce-Murcia, 2007)

These sub-competences improve on the multifaceted communicative competence, reiterating once more that language teaching and learning is not just knowing grammar and vocabulary. Current legislation borrows the idea of six sub-competences, calling them *competencias específicas*. They deal with “comprensión, expresión, interacción, mediación, ampliación del repertorio lingüístico individual aprovechando las experiencias propias y aprecio por la diversidad lingüística, artística y cultural” (Decreto 40/2022, p. 50142). While they cannot be mapped onto each other in a one-to-one basis, they certainly are very similar to Celce-Murcia’s sub-competences. It is especially significant how there is a clear allusion to the need of incorporating context into language teaching with linguistic, artistic, and cultural diversity in the classroom. Incorporating a sociocultural context is crucial in language learning, since “without knowledge of and experience with the discourse and sociocultural patterns of the target language, second language learners are likely to rely on the strategies and expectations acquired as part of their first language development” (Demo, 2001, p. 4). This idea is also present in CEFR’s most recent manual, since “most of the references to plurilingualism in the CEFR are to ‘plurilingual and pluricultural competence’. This is because the two aspects usually go hand-in-hand” (2020, p. 27). Thus, students should be familiar with cultural products, behaviours, and social norms of the cultures surrounding their target language.

In this didactic programming, DBA will also be a central element in the development of in-class activities. If CLT accentuates the need for communicative competence when learning an L2, DBA complements this notion with more insistence on the need of a sociocultural context in EFL classrooms.

2.4. CLIL

One of the main issues of critical pedagogy is that it certainly does not specify which actions should be taken in class to uplift students and engage with their world analytically. Pedagogy in general encompasses broader teacher-student relationships, and while incredibly useful as a general guideline, it does not suffice in the classroom. CLT and DBA might be a solution for more concrete answers, but as mentioned before, they are extremely broad in their application. The question then should be what complimentary approach should be employed and, considering the rationale behind this didactic programming focused on communication and culture from a critical standpoint, the logical choice is no other than CLIL.

Content and Language Integrated Learning (CLIL) as it is understood nowadays was born in the 1990s. However, its predecessor first appeared in the French-speaking territory of Quebec, Canada in 1965 (Cummins, 1998, p. 34). Parents wanted their children to simultaneously learn both French and English by “a) to become competent to speak, read and write in French; b) to reach normal achievement levels throughout the curriculum, including the English language; c) to appreciate the traditions and culture of French-speaking Canadians, as well as English-speaking Canadians” (Baker & Jones, 1998, p.496). Hence, the term “immersion” was used for these programmes “as a synonym for bilingual education” (Hanesová, 2015, p. 9). This system spread throughout Canada and the US, while in England programmes such as LAC appeared during the same years (Hanesová, 2015, p. 9). In the US, this combination of language and content was known as content-based instruction (CBI) or alternatively, content-based language teaching (CBLT). (Bovellan, 2014, p. 20) As in Canadian immersion programmes, “immersion has been the premise for content-based instruction (CBI) in the United States since the 1970s” (Bovellan, 2014, p.19-20).

European authorities observed the success of CBI and CBLT, and in 1978, they urged schools to teach “through the medium of more than one language” (Marsh, 2002, p. 51). In 1983, the European Commission ordered the creation of a “new language programme to improve foreign language teaching” (Marsh, 2002, p. 52). During 1988 to 2002, the EU put forward several resolutions that eventually culminated in the creation of the Common European Framework of Reference (CEFR) (Marsh, 2002, p. 52). This increasing interest in language teaching occurred simultaneously with the creation of CLIL.

David Marsh coined the term CLIL in 1994 while working on bilingual education, which just a year later in 1995 appeared in the Council of Education Ministers Resolution (Marsh, 2002, p. 53). According to him,

the European launch of CLIL during 1994 was both political and educational. The political driver was based on a vision that mobility across the EU required higher levels of language competence in designated languages than was found to be the case at that time. The educational driver, influenced by other major bilingual initiatives such as in Canada, was to design and otherwise adapt existing language teaching approaches so as to provide a wide range of students with higher levels of competence. (Marsh, 2012, p.1)

This institutional support coming from European institutions has been constant since the inception of CLIL. It has become the preferred methodology for classroom instruction in Europe and is fully endorsed by the European Union:

The European Commission’s Action Plan for the promotion of Language Learning and Linguistic Diversity 2004-2006 (COM (2003) 449 final) underlines the major contribution that CLIL can make to the Union’s language learning goals. CLIL

provides greater opportunities within a given school curriculum for foreign language exposure. In its dual-focused approach CLIL accommodates both subject-specific content and language, offering a more natural context for language development and brings an immediacy, relevance and added value to the process of language learning. (Marsh, 2012, p. 14)

In fact, this institutional backing is one of the main differences between CBI or CBLT and CLIL. It could also be argued that CLIL gives the same importance to language and content, while CBI is ultimately focused on language acquisition. As Bovellan explains, “besides the different geographical contexts, the major difference between CBI and CLIL seems to be that CBI emphasizes the role of language while in CLIL, content and language are given equal weight” (2014, p. 20). This is exemplified in the following figure:

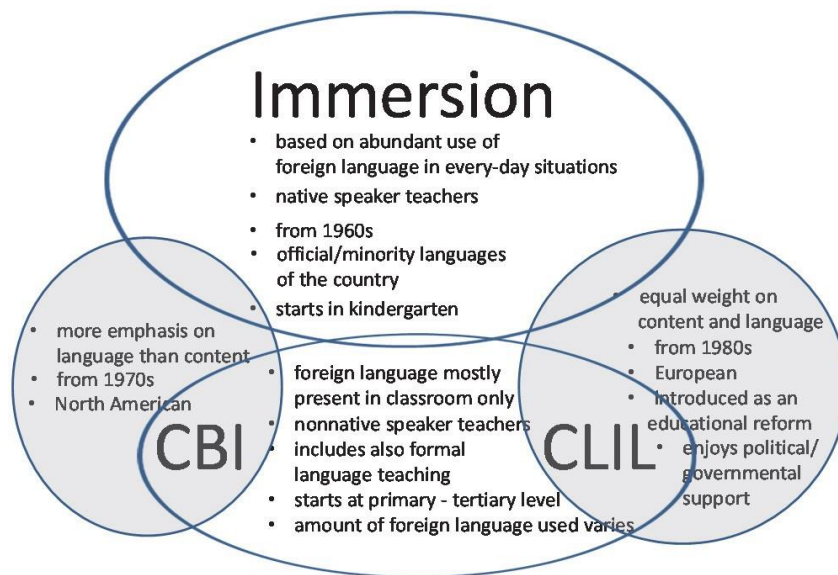


Figure 1. The relationship of CBI and CLIL to immersion (Bovellan, 2014, p. 21)

The combination of institutional support and a more symmetrical teaching of both content and language ultimately tilted the balance in favour of CLIL instead of CBI or CBLT for this didactic programming.

Nonetheless, what does make CLIL the preferred methodology for L2 teaching in the European Union? Firstly, as its name suggests, CLIL is focused on content and language. Marsh and Langé explain that

the learning of language and other subjects is mixed in one way or another. This means that in the class there are two main aims, one related to the subject, topic, or theme, and one linked to the language. This is why CLIL is sometimes called dual-focused education. (2000, p.6)

In keeping with CLT and DBA, which focused on sociocultural competence as part of the general communicative competence, content is given the same importance as language. As it has been iterated before, learning a language is not memorising grammar and vocabulary completely decontextualised from cultural productions, whether they are artistic, scientific, literary, etc. Content is absolutely necessary in an EFL classroom.

Other important defining features of CLIL as illustrated by Dalton-Puffer are the following:

1. CLIL is about using a foreign language or a lingua franca, not a second language (L2). That is, the language of instruction is one that students will mainly encounter in the classroom, given that it is not regularly used in the wider society they live in.
2. The dominant CLIL language is English, reflecting the fact that a command of English as an additional language is increasingly regarded as a key literacy feature worldwide.
3. CLIL also implies that teachers will normally be non-native speakers of the target language. They are not, in most cases, foreign language experts, but instead content experts, because “classroom content is not so much taken from everyday

life or the general content of the target language culture but rather from content subjects, from academic/ scientific disciplines or from the professions” (Wolff, 2007, pp. 15–16).

4. This means that CLIL lessons are usually timetabled as content lessons (e.g., biology, music, geography, mechanical engineering), while the target language normally continues as a subject in its own right in the shape of foreign language lessons taught by language specialists.
5. In CLIL programs typically less than 50% of the curriculum is taught in the target language.
6. Furthermore, CLIL is usually implemented once learners have already acquired literacy skills in their first language (L1), which is more often at the secondary than the primary level. (2011, p. 183-184).

Since some of these characteristics may represent ideal conditions of CLIL teaching, I will discuss those who may suffer from limitations due to the education system in which this didactic programming is proposed.

Firstly, Dalton-Puffer asserts that English should be taught as a *lingua franca* instead as an L2 since students would not come into contact with it in society. I would argue that English’s status as a *lingua franca* has generated some social contexts within Spanish society where English functions as an L2. For example, English does not only function as a *lingua franca* in online discourse, but also as an L2, as the majority of the content accessible online is produced in English.

Secondly, English is indeed the dominant CLIL language, albeit given the multilingual nature of Spain, it has also been used very successfully in bilingual regions such as the Basque Country (Lagasabaster & Sierra, 2009).

Thirdly, CLIL usually being taught by non-native speakers is extremely common in Spanish secondary education, and thus, this element can be easily be replicated in a real in-class setting. Its focus on academic content is as well reproduced within this didactic programming. As mentioned before, novels, poems, films, or TV shows will be used as a generative theme or gateway to academic content.

As for characteristic number 4, CLIL lessons being timetabled as content lessons, this could be an impossible feat outside a Bilingual Programme. Since this didactic programming is made with a *Bachillerato en Investigación y Excelencia en Idiomas* (BIE) in mind, English is contained to its own subject. However, due to the restrictiveness of this set of ideal conditions, scholars such as Met (1998) have proposed a continuum in which content and language can be incorporated to different degrees depending on the circumstances of the classroom. The following representation of this continuum as presented by Lyster and Ballinger adapts Met's initial proposal:

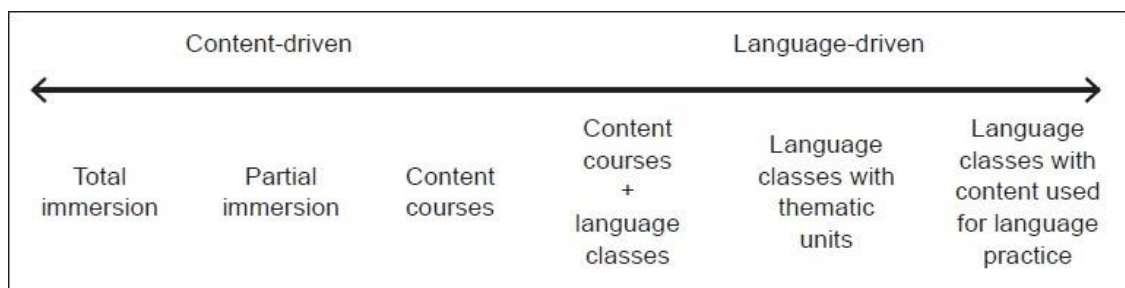


Figure 2. Continuum based on Met's (1998, p.41) proposal (2011, p. 280)

As it can be observed, CLIL has a moderate flexibility in its application, and it is absolutely possible to teach with CLIL while not having other subjects in English. As for this didactic programming, it would be placed towards the middle in this continuum, with English lessons in which content and language are given the same importance. Of course, if the circumstances were optimal and other teachers would volunteer to teach their

subject partially or completely in English, it would only enrich the students' language profile and communicative competence.

In terms of characteristic number 5, English being taught is less than 50% of the curriculum, this is not only doable but expected in a *Bachillerato de Investigación y Excelencia en Idiomas*. As mentioned before, this programme is characterised by a more demanding English level, B2.2 in its first year. All other subjects are taught in Spanish unless some teacher would volunteer to teach part of their subject in a foreign language.

Finally, since this didactic programming deals with 1st of *Bachillerato*, all students would be literate in their L1. Nonetheless, due to the increasing number of foreign students in Spanish classrooms, it should be considered that L1 would not always be Spanish. Spanish could be L2 or even L3 in some specific contexts, and in those instances, each student's particular L1 would be taken into consideration for the application of this programming.

Hence, CLIL's focus on both content and language, its European institutional support, and general flexibility in its application are the main reasons for using it as the main methodological approach of this didactic programming.

3. The role of teacher and learner

Being a proficient English speaker is a skill increasingly crucial in modern societies. This reality is portrayed in Infoempleo Adecco's report (2021), which indicated that 74.96% of job offers analysed in Spain required various levels of proficiency in English. However, this staggering demand does not correspond to Spain's English level, which according to EF's EF EPI report (2022) was ranked 33 out of 111 countries, far behind from the Netherlands, Singapore, Austria, Norway, or Denmark, who occupied the first places. Out

of very high, high, medium, low, or very low English level, Spain was only at a medium level (EF, 2022). This very evident need for good English instruction goes beyond choosing one or another methodology, since the classroom setting is primarily dictated by the interactions of real people: teachers and learners.

Students could probably pinpoint some of their teachers' characteristics out of anecdotal evidence, whether they are strict or lenient, interesting or boring, good or bad. This sometimes extremely accurate observations have been compartmentalised by Scrivener, who identifies three types of teacher: the explainer, the involver, and the enabler (2005, p. 17-19).

Firstly, the explainer has a really good grasp of the subject matter they teach, although they lack methodologically. They mainly rely on explanation and their lessons can be interesting if “done with style or enthusiasm or wit or imagination” (Scrivener, 2005, p. 16). The learners may occasionally intervene, but the class is mainly teacher-centred. The involver is instead both knowledgeable in their subject and methodology. Their classes may rely on explanation, but as “one option among many at that [they] have at [their] disposal” (Scrivener, 2005, p. 18). As their name may suggest, they try to involve their students with interesting activities while maintain the control of the classroom. Thirdly, the enabler masters their subject, methodology, and emotional and cognitive awareness about their learners (Scrivener, 2005, p. 18). They know their students and their feelings, act as a guide or counsellor besides being a teacher, and are not afraid to negotiate with their students, sharing control or even letting them be at the forefront of the class. While not very common, this last model of teacher would be appropriate in this didactic programming.

The particular usage of critical pedagogy and approaches such as CLT, DBA, and CLIL necessarily require student-centred classes. Critical pedagogy is based on dialogue

and collaboration combined with problem-posing education (Freire, 2005). Dialogue and collaboration in the classroom are key elements of learner-focused experiences. As for CLT and DBA, they are based on developing communicative competence, which also is inherently linked to students participating actively instead of listening passively to their teacher. CLIL as well “requires teachers to implement student-centred learning and the best results, in terms of FL acquisition” (Menegale, 2008, p. 107). Hence, being an enabler teacher is mandatory within the context of these methodological approaches.

This idea of allowing the students to control the class and the teacher being their guide has been widely supported by educators, making Student-Centred Learning (SCL) a useful tool, especially in EFL contexts. For instance, Mokoginta (2013) attests for the success of SCL in EFL classrooms, also establishing the main characteristics this type of learning requires:

1. the delegation of learning responsibility on learners.
2. construction of relevant and meaningful topics for learners.
3. the encouragement of learners’ engagement to realize learning experience.
4. the enhancement of collaboration between learners.
5. the shift of teachers’ function toward the role of being a learning resource as well as facilitating the learning process. (2013, p. 241)

Therefore, the students and not the teacher should be the protagonists of their own learning.

Besides using SCL, a relaxed, comfortable, and friendly environment should be always prioritised in the classroom. Current legislation mentions that “se debe valorar el uso efectivo de la lengua, por encima de la corrección formal, y estimular y motivar a

nuestro alumnado en un entorno de confianza y seguridad” (Decreto 40/2022, p. 50145).

This emphasis on a suitable learning environment is directly borrowed from Krashen’s affective filter hypothesis. According to him,

Comprehensible input may not be utilized by L2 acquirers if there is a “mental block” that prevents them from fully profiting from it. The affective filter acts as a barrier to acquisition. The filter is up when the acquirer is unmotivated, lacking in confidence, or concerned with failure. The filter is down when the acquirer is not anxious and is trying to become a member of the group speaking. (Du, 2009, p. 162)

Anxiety and fear of failure should be reduced to a minimum by encouraging students to experiment with their language skills, allowing them to make their own conclusions, and helping them auto-assess their English. Motivation should also be taken into account as a fundamental factor in the success of lessons. Bahous and collaborators (2011) pinpoint the different areas which can drastically improve motivation:

- Establishing a clear purpose for language learning beyond passing the subject
- Using materials that are appropriate for the students’ level
- Promoting positive experiences
- Reducing language anxiety
- Using interactive communicative methods
- Using teaching strategies that draw from the students’ own lives
- Acknowledging different learning styles and multiple intelligences
- Giving the same importance to all language skills
- Using technology
- Rewarding students for their achievements

By lowering the students' affective filter and promoting motivation strategies within a learner-centred context, students should be able to improve in their skills organically and efficiently.

Similarly to their teachers, students can also be classified according to certain overarching common characteristics. Harmer distinguishes between convergers, conformists, concrete learners, and communicative learners (2007, p.88). Convergers are independent and solitary and prefer to work autonomously. Conformists instead are comfortable relying on authority, doing what they are told, and working in non-communicative classrooms. Concrete learners are similar to convergers in their independence, but they enjoy group activities and learning from direct experience. Finally, communicative learners are really interested in social interaction instead of language analysis and generally do not need their teacher's guidance.

In order to accommodate all these types of students, teachers should engage with their students and have constant feedback about their preferred style. Activities should be varied and rich in stimuli to target all students. Of course, "this does not mean ... that everyone will be happy all the time" (Harmer, 2007, p. 94), but by providing varied activities (individual, in groups, more or less communicative, etc.), all students should be comfortable and learn at an optimal pace.

4. Attention to diversity

All students, no matter their circumstances, are owed a positive and personalised learning experience. Attention to diversity seeks to address specific needs and promote cognitive and physical accessibility in education. LOMLOE establishes that in *Bachillerato*:

En la organización de los estudios de Bachillerato se prestará especial atención a los alumnos y alumnas con necesidad específica de apoyo educativo. A estos efectos se establecerán las alternativas organizativas y metodológicas y las medidas de atención a la diversidad precisas para facilitar el acceso al currículo de este alumnado. (Ley Orgánica 3/2020, p. 122898)

While this seems obvious, there has not been much effort made in Spain to include all students in EFL classrooms. Martín-Pastor and Durán Martínez (2019) found that in half of the 160 primary education bilingual programmes in Spanish schools they evaluated there was not any mention of attention to diversity. Cioè-Peña echoes these concerns, explaining that students with specific needs “are often passed over and continually left on the margins of inclusive classrooms, schools and society, leaving them in what can be considered an intersectional gap” (2017, p. 907).

The variety of specific needs that could be found in the classroom requires concrete adaptative measures tailored to each case. Nonetheless, there are some general principles that could be followed to improve the students’ formative and social experiences, such as fostering multiple intelligences, structuring the lesson using inclusive principles, or focusing on intersectionality.

Gardner’s theory of multiple intelligences (MIT) establishes that “human cognitive ability is pluralistic rather than unitary and that learners of any subject will make greater progress if they have the opportunity to use their areas of strength” (Arnold, 2004, p. 120-121). Thus, a learner can have visual-spatial, musical, bodily-kinesthetic, verbal-linguistic, interpersonal, intrapersonal, logical-mathematical, or naturalistic intelligence. In the context of the EFL classroom, all of these intelligences and learning styles can be encouraged, since “not only does this variety of presentations allow students to learn in their own best ways, it also helps to reduce boredom as language learning requires

frequent circling back over the same material if learning is to be sustained” (Arnold, 2004, p. 125). By implementing MIT theory, all students should have a more personalised learning experience, taking into account their particular learning styles.

As for inclusive principles, project ADiBE is an extremely useful resource in CLIL lessons. While still in development as of 2023, this project aims to tackle attention to diversity in CLIL contexts and is led by experts in Spain, Austria, Finland, Germany, Italy, and the UK. In their *ADiBE Guidelines Manual* (2022), they outline the principles for an inclusive CLIL instruction:

- Dialogic classroom: all voices should be heard in the class, establishing a dialogue between the students and the teacher.
- Explicitness: content should be made accessible to all students by teaching them how to navigate complex academic content.
- Learner centredness: classes should be student-centred.
- Scaffolding: teachers should build up their students’ knowledge towards more complex topics.
- Multimodality and multiliteracy: tasks should cater to different learning styles and employ an ample variety of materials.
- Teachers as designers: teachers should systematically plan their goals and how those goals may be accomplished.

By incorporating these principles into the classroom, both students that require attention to diversity and those who do not will have a more complete and holistic learning experience.

Finally, an intersectional approach that not only considers attention to diversity, but also socioeconomic background, gender, ethnicity, or sexuality will address more

accurately each students' needs. Teachers are tremendously impactful on their students' lives and should always be mindful of these factors. For instance, this can be observed in Dessel and collaborators' study (2017), which found that oppressive language and negative bias towards the LGBTQ+ community negatively affected their LGBTQ+ students' self-esteem. Furthermore, scholars also found a correlation between the student's gender and their grades in scientific or linguistic subjects. Males had systematically higher grades in Mathematics and female students had better scores in their Mother Language (Mullola et al., 2011). This difference in grades is linked to teachers' gendered expectations which conditioned them to think girls should have higher reading levels (Muntoni & Retelsdorf, 2018). By incorporating an intersectional approach to teaching, teachers should be able to overcome this type of biases and uplift their students and their identities.

5. Contents

Current legislation establishes that it is mandatory in all types of *Bachillerato* to study a foreign language (Ley Orgánica 3/2020, p. 122898). In Castille and Leon, the Decreto 40/2022 dictates more specifically which contents should be taught in Foreign Language of 1st of *Bachillerato*. Content is taught considering three axes: communication, plurilingualism, and multiculturality. This content should also include certain syntactic-discursive structures, thirteen in total, that should be mastered by students in the foreign language of their choosing. Learning should be also centred around *situaciones de aprendizaje*, which this didactic programming will take into account and include at least one per teaching unit. These two official documents function as the basis for the development of this didactic programming. No textbook or coursebook will be used during the school year, due to the inherent limitations of relying on this type of materials.

All materials and activities will be original and made by the teacher, which will allow for pertinent changes when necessary. Thus, students will have targeted work in order to tackle their specific issues with the language.

This didactic programming will employ films, TV shows, poems, novels, etc. as the driving force of its nine didactic units. These pieces of media will serve as the gateway to more advanced content, which will include the Sustainable Development Goals (SDGs). Each term will have three units, each of them focusing on a particular literary or film genre such as romance, horror, fantasy, etc. As mentioned before, using content that is close to the students as generative themes will allow them to access academic and complex topics in accordance with CLIL methodology. The main advantage of using fictional works as the basis of these teaching units is that they can incorporate both the syntactical-discursive structures and communicative, plurilingual, and intercultural contents. They are incredibly flexible and can introduce an unsurmountable range of activities and topics.

In accordance with the CEFR, students should develop reception, production, interaction, and mediation communicative language strategies (2020, p. 32). All units will include accordingly all five language skills: reading, listening, writing, speaking, and mediation. Since current legislation also mentions personal reflection about one's own learning and interculturality, these two skills will also be included within lessons. These five skills, reflection about learning, and interculturality will be explored through a transversal topic that relates to other subjects through CLIL and will include one or more SDGs. The interdisciplinary content chosen is directly taken from the content blocks of each subject of *Bachillerato* as specified in the Decreto 40/2022.

1st TERM

UNIT 1: ADVENTURE

This unit will be focused on traveling and its impact on natural environments, two topics extremely common in adventure books and films. This unit will contain one *situación de aprendizaje* about the problems surrounding tourism. Vocabulary related to these areas will be tackled, as well as syntactical-discursive structures “1 (describir fenómenos y acontecimientos), 2 (dar instrucciones y consejos), and 3 (describir estados y situaciones presentes)” (Decreto 40/2022, p. 50156). Most sessions will have varied activities, alternating between speaking, listening, writing, reading, and mediation. Session 3 will be exclusively focused on reading and session 4 on writing. These sessions will have common content with *Biología, Geología y Ciencias Ambientales* (ecología y sostenibilidad) and SDGs 10 (reduced inequalities), 6 (clean water and sanitation), 14 (life below water), and 15 (life on land).

In the first session, students will work with *Indiana Jones and the Last Crusade* by Steven Spielberg. This film will introduce topics such as the legitimacy of taking historical artifacts from their origin countries and the problems that arise from tourists taking native plants, pieces of coral, or rocks to their homes. During the second session, *Pirates of the Caribbean: On Stranger Tides* by Rob Marshall will be used to explore historical maritime travel compared with modern cruises and their impact on marine life. The third session will involve “Ulysses” by Alfred Tennyson, along with a news article about the negative impact of tourism on natural resources as the reading activity. The fourth session will be centred around *Moby Dick* by Herman Melville. Students should write about the impact of tourism on wildlife, linking it with the previous session. Finally using *King Kong* by Peter Jackson, students will have in their fifth session a series of activities around conservation of natural habitats and endangered species in relation with tourism.

UNIT 2: HORROR

This unit will be focused on monsters and expressing emotions. It will have an important focus on mental health and feelings. Its placement as the second unit has been done in order to overlap with Halloween. It will have one *situación de aprendizaje* about learning about yourself through your emotions. Vocabulary will be related to these topics and syntactical-discursive structures 4 (narrar acontecimientos pasados, puntuales y habituales) and 6 (expresar emociones) (Decreto 40/2022, p. 50157) will be tackled. Most sessions will have varied activities, alternating between speaking, listening, writing, reading, and mediation. Session 3 will be exclusively focused on reading and session 4 on writing. These sessions will have common content with *Latín I* (educación literaria), *Griego I* (educación literaria), *Literatura Universal* (temas y formas de la literatura universal), and SDG 3 (good health and well-being).

This unit will begin in its first session with activities related to Louis Leterrier's depiction of Medusa in *The Clash of Titans*. Students will discuss the concept of being monstrous and society's perception of monsters in relation to feelings of displacement and not belonging to a group. The second session will focus on *Minotaur* by Jonathan English. Learners will engage with topics such as fear and anxiety. The third session will incorporate fragments of *Frankenstein* by Mary Shelley and texts related to loneliness and grief. The fourth session will be inspired by *Dracula* by Bram Stoker. Students would have to keep a diary of letters focusing on their emotions imitating the book's format and addressed to a mysterious reader. During the fifth session The TV show *Wednesday* will be employed as the gateway activities about acknowledging others and creating one's identity.

UNIT 3: MYSTERY

This unit will be focused on crime and justice. It will have one *situación de aprendizaje*, the use of science and logic to solve problems. Vocabulary will be related to these topics and syntactical-discursive structures 5 (expresar sucesos futuros y predicciones a corto, medio y largo plazo), 7 (expresar la opinión), and 8 (expresar la certeza, deducción, la posibilidad, la probabilidad, la obligación, el permiso, el consejo y el deseo) (Decreto 40/2022, p. 50157). Most sessions will have varied activities, alternating between speaking, listening, writing, reading, and mediation. Session 3 will be exclusively focused on reading and session 4 on writing. These sessions will have common content with *Economía* (las decisiones económicas), *Matemáticas* (sentido estocástico), and SDG 16 (peace, justice, and strong institutions).

In this unit, students will start their first session with activities inspired by Duane Swierczynski's *The Crimes of Doctor Watson: An Interactive Sherlock Holmes Mystery*. They will have to solve a crime in which they will find out who stole the funds for a new school in Victorian London via a trivial about science and mathematics. The second session will deal with videos extracted from TED-ED's series on riddles. Most of them have a scientific or mathematic answer, thus improving these skills. The third session will be devoted to a reading activity which will use excerpts from Dan Brown's *Da Vinci Code* in opposition with news articles about real archaeological mysteries. Students will improve their problem-solving and analytical skills. The writing activity proposed on the fourth session will be based on *Knives Out* by Rian Johnson. Students will have to describe what they would do if they suddenly inherited a lot of money and how they will invest it in different NGOs, family, or interests. The fifth session will be inspired by *Memento* by Christopher Nolan. Students will work with fragmented, unorganised, unfinished oral and written texts about access to justice. They will have to make sense of the data they have and provide an explanation of the full stories.

2nd TERM**UNIT 4: COMEDY**

This unit will focus on talking about historical events and politics. It will include one *situación de aprendizaje* about engaging with historical politics. The vocabulary in this unit will be related to these areas and syntactical-discursive structures 4 (narrar acontecimientos pasados, puntuales y habituales), 7 (expresar opiniones), and 11 (presentar las opiniones de otros, resumir) (Decreto 40/2022, p. 50157) will be tackled. Most sessions will have varied activities, alternating between speaking, listening, writing, reading, and mediation. Session 3 will be exclusively focused on reading and session 4 on writing. These sessions will have common content with *Historia del Mundo Contemporáneo* (sociedades en el tiempo) and SDG 16 (peace, justice, and strong institutions).

The first session will be linked to *Monty Python and the Holy Grail* in which students will have to roleplay as different knights, traveling through different English landscapes, and include folklore in their stories. The second session will be related to Taika Waititi's *What We Do in the Shadows*. Students will be examining sociocultural differences between different historical times in England countries. The third session will be centred on clips extracted from *Derry Girls* and articles about the historical relationship between England and Ireland. The fourth session will take inspiration from *Borat* by Larry Charles. Students should describe humorously their culture, national institutions, and traditions as if they were a foreigner who could not make sense of anything. Finally, the fifth session will focus on *Blackadder* by Richard Curtis and Rowan Atkinson. Students will focus on four historical English periods corresponding to each season of the show in order to delve into English history.

UNIT 5: ROMANCE

This unit will be focused on love, gender, and sexual orientation. It will include one *situación de aprendizaje* about the different social perceptions of romantic relationships. It will coincide with Valentine's Day. Vocabulary will be related to these topics and syntactical-discursive structures 6 (expresar emociones) and 9 (expresar argumentaciones) (Decreto 40/2022, p. 50157) will be tackled. Most sessions will have varied activities, alternating between speaking, listening, writing, reading, and mediation. Session 3 will be exclusively focused on reading and session 4 on writing. These sessions will have common content with *Literatura Universal* (temas y formas de la literatura universal), *Griego I* (educación literaria), *Latín I* (educación literaria), and SDG 5 (gender equality).

This unit will start its first session with activities based on *Romeo+Juliet* by Baz Luhrmann. Students will explore topics such as the Bechdel test and gender stereotypes. The second session will be developed around clips from the TV show *Heartstopper* along with videos exploring the representation of LGBTQ+ stories in cinema and literature. The third session will focus on reading activities based on fragments of Jane Austen's *Pride and Prejudice* and articles about the importance of female authors. The fourth session will be inspired by *Troy* by Wolfgang Petersen. Students will have to write about Greek myths and failed love stories. The fifth session will be related to the UNICEF GBViE podcast in which topics like gender-based violence are discussed. Students will have to listen to the podcast and respond to it in the same format.

UNIT 6: SCI-FI

This unit will be developed in detail in section 7.

3rd TERM

UNIT 7: FANTASY

This unit will focus on climate change. It will include one *situación de aprendizaje* about climate change action. Vocabulary in this unit will be related to this topic and syntactical-discursive structures 5 (expresar sucesos futuros a corto, medio y largo plazo) and 12 (expresar la causa, la consecuencia, la concesión, la finalidad, la condición y la hipótesis) (Decreto 40/2022, p. 50157) will be tackled. Most sessions will have varied activities, alternating between speaking, listening, writing, reading, and mediation. Session 3 will be exclusively focused on reading and session 4 on writing. These sessions will have common content with *Biología, Geología y Ciencias Ambientales* (ecología y sostenibilidad) and SDG 13 (climate action).

The first session will be linked to *The Lorax* by Dr Seuss. It will introduce topics such as environmental mismanagement and the dangers of unregulated industrialisation. The second session will be inspired by Richard Adams' *Watership Down*. Students will engage in issues like habitat destruction and zoonotic illnesses that may affect humans. The third session will have writing activities will be inspired by George R.R. Martin's *Song of Ice and Fire*. Students will discuss the looming danger of climate change and possible solutions. The fourth session reading activities will be linked to J.R.R. Tolkien's *Lord of the Rings*. Students will keep exploring the link between fantasy and climate change action. They will read articles discussing deforestation. The fifth session will focus on *Beasts of the Wilding South* by Benh Zeitlin. Students will focus on the increased risk of displacement and poverty in marginalised communities due to climate change.

UNIT 8: HISTORY

This unit will focus on civil rights and important biographical events. It will have one *situación de aprendizaje* about exploring important figures in American civil rights

movements. Vocabulary will be related to these topics and syntactical-discursive structures 4 (narrar acontecimientos pasados, puntuales o habituales), 10 (reformular el discurso, enfatizarlo, explicarlo o especificarlo), and 13 (expresar el modo como una fuente de una mayor riqueza lingüística: descripción de hechos, estados o acciones de forma real o eventual, personal e impersonal) (Decreto 40/2022, p. 50157) will be tackled. Most sessions will have varied activities, alternating between speaking, listening, writing, reading, and mediation. Session 3 will be exclusively focused on reading and session 4 on writing. These sessions will have common content with *Historia del Mundo Contemporáneo* (sociedades en el tiempo), *Literatura Universal* (temas y formas de la literatura universal), and SDG 10 (reduced inequalities).

The first session will be related to Maya Angelou's "Still I Rise", Sonia Sanchez's "Haiku and Tanka for Harriet Tubman", and clips from *Harriet* by Kasi Lemmons. Students will discuss Harriet Tubman's life and her contributions to racial equality. The second session will focus on Martin Luther King's speech "I Have a Dream" and clips from Ryan Coogler's *Black Panther*. Students will explore the difference of thoughts between Martin Luther King and Malcolm X. The third session's reading activities will be inspired by Mimi Leder's *On the Basis of Sex*. Students will read on cases judged or defended by justice Ruth Bader Ginsburg that denounced gender inequality. The fourth session's writing activities will be linked to *The Rosa Parks Story* by Julie Dash. Students will have to write an investigative report on the circumstances that prompted Rosa Parks' arrest. The fifth session will be based on "Now I Knew I Lost Her" by Emily Dickinson. Students will be given data about erasure or queer authors and they will have to explain the reasons for this erasure.

UNIT 9: ANIMATION

This unit will focus on social media and misinformation. It will have two *situaciones de aprendizaje*, the first one about responsible use of the Internet, and the second one about fake news. The vocabulary will be related to these topics and syntactical-discursive structures 7 (expresar la opinion), 10 (reformular el discurso, enfatizarlo, explicarlo o especificarlo), and 13 (expresar el modo como una fuente de una mayor riqueza lingüística: descripción de hechos, estados o acciones de forma real o eventual, personal e impersonal) (Decreto 40/2022, p. 50157) will be tackled. Most sessions will have varied activities, alternating between speaking, listening, writing, reading, and mediation. Session 3 will be exclusively focused on reading and session 4 on writing. These sessions will have common content with *Cultura Científica* (ciencia y sociedad) and SDG 12 (responsible consumption and production).

The first session will focus on *Ralph Breaks the Internet* by Rich Moore and Phil Johnston. Students will discuss the dangers of the Internet. The second session will be linked to Andrew Stanton and Pete Docter's *WALL-E*. This film will introduce the topic of social media addiction. The third session's reading activities will deal with topics inspired by *Luca* by Enrico Casarosa. Students will learn about the dangers of misinformation on marginalised communities. The fourth session's writing activities will use Chris William's *The Sea Beast* as the launch point to talk about fake news. Continuing with the topic of fake news and misinformation, *Monsters Inc.* by Pete Docter, Lee Unkrich, and David Silverman will close the final session in order to discuss ways to contrast information online.

6. Assessment

Traditional assessment has always been the norm in Spanish secondary schools. A simple number from 1 to 10 would measure the student's supposed achievement in the subject and how well they acquired the contents taught. However, this erroneous conflation of assessment and grading has been addressed by current legislation.

Firstly, students must now acquire *competencias clave* globally and *competencias específicas* within a subject. On the one hand, *competencias clave* update curricula and goals to be achieved as per “las recomendaciones europeas relativas a las competencias clave para el aprendizaje permanente” (Ley Orgánica 3/2020, p. 122871). On the other hand, *competencias específicas* focus on concrete skills to be developed within the subject of English.

These *competencias específicas* will be then used as assessment criteria to be met by the students. They overlap with CEFR's five skills (listening, reading, writing, speaking, mediation) and two new skills included in the Decreto 40/2022 about reflection about one's learning and interculturality. Due to the considerable amount of *competencias específicas*, the table below elaborated by me classifies each one within a skill and the percentage of the grade it would correspond to it.

Skill	Assessment criteria	Percentage	Grading percentage
Listening	1.1	3.33	10%
	1.2	3.33	
	1.3	3.34	
Reading	1.1	3.33	10%
	1.2	3.33	

	1.3	3.34	
Writing	2.2	10	20%
	2.3	5	
	2.4	5	
Speaking	2.1	5	20%
	2.3	2.5	
	2.4	2.5	
	3.1	5	
	3.2	5	
Mediation	4.1	10	20%
	4.2	10	
Learning reflection	5.1	3.33	10%
	5.2	3.33	
	5.3	3.34	
Interculturality	6.1	2.5	10%
	6.2	2.5	
	6.3	2.5	
	6.4	2.5	

Once established that the *competencias específicas* will function as assessment criteria, the question of the type of assessment used becomes a relevant query. These new assessment criteria necessarily require a new approach to assessment and evaluation that foregoes traditional assessment.

Alternative assessment or formative assessment emerges as the most adequate solution to both the implementation of *competencias* as the assessment criteria and using a methodological approach such as CLIL. Assessment should not function as a mere final objective, but instead as a complementary tool that is fully integrated within the lesson plan. The reason for this approach is to avoid a negative backwash effect. According to Prodromou, “the backwash effect can be defined as the direct or indirect effect of examinations on teaching methods” (1995, p. 13). That is, that a subpar assessment will result in subpar teaching and vice versa. Hence, it is not viable to use outdated tests if one is using CLIL.

Ordinary testing should be avoided, since it “may be a shortcut to extrinsic motivation, but constant resort to it is an admission of the teacher's failure to make intrinsic motivation work” (Prodromou, 1995, p.14). For this purpose, alternative assessment can overcome the shortcomings this type of assessment may present, considering that “the whole point of alternative assessment is not to award a single score or percentile rank, but to judge a multifaceted accomplishment” (Maclellan, 2004, p. 321).

This multifaceted accomplishment is characterised by a concern “with complex multi-faceted performances/products, ... student choice and negotiation, ... manifestation in range of heterogeneous devices (Maclellan, 2004, p. 315). It also requires from the students “problem solving and higher-level thinking, using authentic contexts and simulations, focusing both on process and product, using human judgement, requiring students to produce, performing or creating something” (Monib et al., 2020, p.8). This complex approach is the most suitable option to fully diagnose and improve students’ learning processes.

Among the many options Atta-Alla (2013) provides for alternative assessment, discussions, oral presentations, peer assessment, portfolios, projects, roleplays, teacher

diaries, and rubrics will be used throughout this didactic programming. These options are in line with Spanish legislation, since assessment should be done with

cuaderno de trabajo, proyectos, trabajos de investigación o el diario de aprendizaje, que permitan evaluar al alumnado en diferentes situaciones comunicativas de manera contextualizada. En menor medida, se utilizarán las técnicas del rendimiento a través de distintos tipos de pruebas orales y escritas. (Decreto 40/2022, p. 50145).

Therefore, the assessment strategies employed will be alternative and continuous. Each skill as established by the CEFR and the Decreto 40/2022 will be assessed according to *competencias específicas* mainly through discussions, oral presentations, peer assessment, portfolios, projects, roleplays, teacher and student diaries, and rubrics.

As per who assesses the students' progress, the traditional choice would be the teacher. However, formative assessment includes peer assessment (Atta-Alla, 2013) as one possibility. The Decreto 40/2022 mentions that “será fundamental incorporar la autoevaluación y coevaluación del alumnado, de manera que sea cada vez más autónomo y capaz de planificar, controlar y evaluar sus propios progresos” (p. 50145). Hence, the assessment will be a shared responsibility, implementing peer assessment and self-assessment along with heteroevaluation.

7. Teaching unit: Sci-fi

7.1. Introduction

Robots, the dangers of technology, space exploration, and chilling dystopias. These are some of the most common tropes in science-fiction, and each one of them explores human anxieties about technology, our relationship with society, and ultimately, ourselves. This

teaching unit, “Sci-fi”, based on science-fiction employs films and literature to introduce the topics of technology, science, and social instability in the face of authoritarian governments. Hence, there will be two distinct *situaciones de aprendizaje* included in this unit: the dangers of modern technology and authoritarianism. In order to provide a complete overview of a *situación de aprendizaje*, the two lessons selected to be developed will encompass the first *situación de aprendizaje* proposed, the dangers of modern technology. These topics have been selected due to their relevance in our society and their link to SDGs 9 (industry, innovation, and infrastructure) and 16 (peace, justice, and strong institutions). Sci-fi films and books will function as generative themes to introduce complex, academic content in accordance with CLIL. CLIL also demands the implementation of content from other subjects, and thus, this unit will be incorporating topics from *Cultura Científica*, focusing on the content block of *desarrollo tecnológico, materiales y medioambiente*, specifically on “la Inteligencia Artificial como método de reconocimiento de patrones” (Decreto 40/2022, p. 49718) in its first two sessions. The last three sessions will be centred around *Historia del Mundo Contemporáneo* using the content block of *retos del mundo actual* and “los retos de las democracias actuales: corrupción, crisis institucional y de los sistemas de partidos, tendencias autoritarias y movimientos antisistema” (Decreto 40/2020, p. 50001).

The contents contemplated in the core curriculum will include syntactical-discursive structure 5, specifically future simple, future continuous, and be going to, use of quantifiers, and pronunciation of /b/ vs. /v/.

This unit is aimed at a group of 14 students of 1st of *Bachillerato en Investigación y Excelencia en Idiomas* with a B2.2 level according to CEFR descriptors. The group is participative and motivated and have shown interested in the topics presented. They are familiar with many of the themes selected due to the films and books selected as

generative themes this unit: Alex Garland's *Ex Machina*, Steven Spielberg's *Jurassic Park*, George Lucas' *Star Wars*, Lilly and Lana Wachowski's *The Matrix*, and Suzanne Collins' *The Hunger Games*. Thus, using these stories as an introduction to complex content helps students maintain motivation throughout the lesson.

7.2. Aims and contribution of the unit to the teaching programme

This unit will have the following aims:

- To incorporate properly vocabulary about technology and social protests.
- To differentiate and use accordingly future simple, future continuous, and be going to.
- To enrich student's production with quantifiers.
- To produce /b/ and /v/ phonemes adequately.
- To reflect and argue about the use of AIs and robots.
- To argue for and against positions about ethical issues in science.
- To familiarise themselves with academic content and the importance of not plagiarising.
- To enhance critical skills about media analysis such as films, books, and news.
- To reflect on their own learning.
- To acquire sociocultural background related to science and political movements.

7.3. Contents

Contents	Listening	Speaking	Reading	Writing	Mediation	Learning reflection	Interculturality
Communication (Decreto 40/2022, pp. 50152-50153)	<p>-Strategies for the planning, execution, control and repair of comprehension, production, and coproduction of oral texts.</p> <p>-Common and specialised lexis: technology and social protests</p> <p>-Sound, accentual, rhythmic, and intonation patterns: /b/ vs. /v/.</p>	<p>-Strategies for the planning, execution, control and repair of comprehension, production, and coproduction of oral texts.</p> <p>-Adequate communicative functions (express future events).</p> <p>-Linguistic units: quantifiers.</p> <p>-Common and specialised lexis: technology and social protests.</p> <p>-Sound, accentual, rhythmic, and intonation patterns: /b/ vs. /v/.</p>	<p>-Strategies for the planning, execution, control and repair of comprehension, production, and coproduction of written texts.</p> <p>-Textual typology: argumentative and descriptive texts.</p> <p>-Textual format and register: news articles, academic texts, and formal register.</p> <p>-Common and specialised lexis: technology and social protests.</p>	<p>-Strategies for the planning, execution, control and repair of comprehension, production, and coproduction of written texts.</p> <p>-Adequate communicative functions (express future events).</p> <p>-Linguistic units: quantifiers</p> <p>-Textual format and register: news articles, academic texts, and formal register.</p> <p>-Common and specialised lexis: technology and social protests.</p>	<p>-Knowledge, skills and attitudes that allow mediation activities in daily situations.</p> <p>-Strategies for the planning, execution, control and repair of comprehension, production, and coproduction of oral and written texts.</p> <p>-Adequate communicative functions (express future events).</p> <p>-Common and specialised lexis: technology and social protests.</p> <p>-Sound, accentual, rhythmic, and intonation patterns: /b/ vs. /v/.</p>	<p>-Self-confidence, initiative, and assertiveness.</p>	

				-Orthography conventions: avoid spelling mistakes. -Respect to intellectual property: plagiarism and citations.	-Orthography conventions: avoid spelling mistakes.		
Plurilingualism (Decreto 40/2022, p. 50153)	-Strategies to identify, organise, retain, retrieve, and use creatively linguistic units: vocabulary about technology and social protests, future simple, future continuous, be going to, quantifiers, /b/ vs. /v/	-Strategies and techniques to answer effectively overcoming level of competence and using one's own vocabulary. -Strategies to identify, organise, retain, retrieve, and use creatively linguistic units: vocabulary about technology and social protests, future simple, future continuous, be going to, quantifiers, /b/ vs. /v/	-Strategies to identify, organise, retain, retrieve, and use creatively linguistic units: vocabulary about technology and social protests, future simple, future continuous, be going to, quantifiers, /b/ vs. /v/	-Strategies and techniques to answer effectively overcoming level of competence and using one's own vocabulary. -Strategies to identify, organise, retain, retrieve, and use creatively linguistic units: vocabulary about technology and social protests, future simple, future continuous, be going to, quantifiers, /b/ vs. /v/	-Strategies and techniques to answer effectively overcoming level of competence and using one's own vocabulary. -Strategies to identify, organise, retain, retrieve, and use creatively linguistic units: vocabulary about technology and social protests, future simple, future continuous, be going to, quantifiers, /b/ vs. /v/		
Interculturality	-Foreign language as means of	-Foreign language as means of	-Foreign language as means of	-Foreign language as means of	-Foreign language as means of		-Foreign language as means of

(Decreto 40/2022, pp. 50153-50154)	communication and understanding between different people. -Media relevant in Anglophone countries:	communication and understanding between different people.	communication and understanding between different people. -Significant literary works: <i>The Hunger Games</i> . -Media relevant in Anglophone countries:	communication and understanding between different people.	communication and understanding between different people. -Media relevant in Anglophone countries:		communication and understanding between different people. -Significant literary works: <i>The Hunger Games</i> . -Media relevant in Anglophone countries:
Competencias específicas (Decreto 40/2022, pp. 50149-50152)	1.1, 1.2, 1.3	2.1, 2.3, 2.4, 3.1, 3.2	1.1, 1.2, 1.3	2.2, 2.3, 2.4	4.1, 4.2	5.1, 5.2, 5.3	6.1, 6.2, 6.3, 6.4

7.4. Methodology

This unit has been created utilising the methodological approaches described previously: CLT, DBA, and CLIL. CLT will function as the main framework in order to promote the communicative competence. Generally, many English lessons in Spain focus excessively on reception skills (listening, reading) instead of production abilities (speaking, writing) or cultural content. By following closely CLT's principles, the same importance will be given to language production along with sociocultural elements, providing students with a rounded experience of language learning. As for DBA, similarly to CLT, it also promotes the integration of sub-competences such as sociocultural, discourse, linguistic, formulaic, interactional, and strategic competences. Thus, these two approaches will tackle all areas of language learning by focusing on more than reception skills or learning decontextualised grammar and vocabulary.

CLIL will fully accomplish the task of granting the students with a suitable format conducive to learning English, complimenting the previously mentioned CLT and DBA. Content will be on par with language, functioning as a vehicle to teach not only a foreign language, but also relevant topics for students. By contextualising language within certain themes, English repositions itself as a tool to access information instead of the end goal. Hence, students will have increased intrinsic motivation to not only study the language in class, but also to keep employing it in their daily lives to broaden their horizons and increase their knowledge. While CLIL generally is centred around academic content, using generative themes as the gateway to said information will also expose students to a wide variety of cultural productions of anglophone countries, as well as encouraging them to keep exploring these areas.

7.5. Resources

Materials for this teaching unit are characterised by being either original and made for the class or adapted for didactic purposes by the teacher. The rationale behind this decision is to tailor the lessons to this particular group of students. Real written and oral texts are fundamental for these sessions, as they provide non-fabricated examples of real language use. These resources will be as well both physical and digital, taking advantage of the wide array of possibilities both may offer. The following list includes all resources:

Physical resources:

- Blackboard.
- Handouts and photocopies.

Digital resources:

- Computer, overhead projector, and speakers.
- PowerPoint.
- Selected videos.
- Pronunciationstudio.com
- Educaplay.com.
- Quizzizz.com.
- Openai.com (ChatGPT).

7.6. Assessment

As previously mentioned in previous sections, assessment will be continuous and formative. It will employ *competencias específicas* as its assessment criteria and tools such as discussions, oral presentations, portfolios, roleplays, and rubrics. This particular unit will incorporate heteroevaluation, peer assessment, and self-assessment. By using

this type of assessment instead of traditional tests, students would have a better understanding of their progress and weaknesses, improving with constant feedback as opposed to have punctual tests that only give a snapshot of their growth.

The aims of this type of assessment are:

- To have a complete record of the students' evolution and their breakthroughs.
- To challenge them with high order thinking activities always slightly above their current level.
- To complement their learning by having a positive backwash effect.
- To encourage them to keep improving, not only by reflecting about the teacher's feedback, but also developing skills to reflect about their own abilities.

The activities that will be assessed during this unit will be the following:

- Lesson 1: the activity "The Evil AI Answers" will be assessed via roleplaying using a rubric. This activity will have an oral component, thus, *competencias* 2.1, 2.3, 2.4, 3.1, 3.2 for speaking will be used as the assessment criteria. Both the teacher and students will fill in the rubric (heteroevaluation and peer assessment), with each having the same weight (50%+50%).
- Lesson 2: the activity "Ethical Science" will be assessed through a discussion or debate with a rubric. This activity focuses both on mediation and speaking, thus, *competencias* 4.1, 4.2 for mediation and 2.1, 2.3, 2.4, 3.1, 3.2 for speaking will be used as the assessment criteria. Both the teacher and the students will fill in the rubrics (heteroevaluation and peer assessment) with each having the same weight (50%+50%). During this lesson, the activity "Can We Get DNA from Fossils?" will be also assessed as a listening activity using a rubric via *competencias* 1.1, 1.2, 1.3. Only the teacher will assess this activity (heteroevaluation).

- Lesson 3: the reading activity “Familiar Galaxies” will be assessed through a rubric taking into account *competencias* 1.1, 1.2, 1.3. Only the teacher will assess this activity (heteroevaluation).
- Lesson 4: the writing activity “Write Your Own Dystopia” will be assessed using a rubric using *competencias* 2.2, 2.3, 2.4. Only the teacher will assess this activity (heteroevaluation).
- Lesson 5: the activity “Myanmar and *The Hunger Games*” will be assessed through *competencias* related to interculturality using a small oral presentation and a rubric, that is, 6.1, 6.2, 6.3, 6.4. Only the teacher will assess this activity (heteroevaluation).
- During all five sessions, reflection about one’s own learning will be assessed through a student diary using *competencias* 5.1, 5.2, 5.3. This activity will be assessed by each student (self-assessment).

By adding up these activities, the final percentages will be the following:

Skill	Percentage
Speaking “The Evil AI Answers” Speaking “Ethical Science”	15% + 15%
Mediation “Ethical Science”	20%
Reading “Familiar Galaxies”	10%
Writing “Write Your Own Dystopia”	10%
Interculturality “Myanmar and <i>The Hunger Games</i> ”	10%
Learning reflection	10%
Total	100%

7.7. Sessions: lesson plans

SESSION 1

Length: 50 min.

Level: B2.2

This lesson plan will be developed in the following section.

SESSION 2

Length: 50 min

Level: B2.2

This lesson plan will be developed in the following section.

SESSION 3

Length: 50 min

Level: B2.2

This session will be related to George Lucas' *Star Wars* series. It will start with a reading activity about the relationship between the Vietnam War and *Star Wars*. This text called "Familiar Galaxies" (appendix 1), which will be by the teacher from a variety of sources, will employ academic sources in order to familiarise students with academic writing, as well as quantifiers. Then, students will proceed to answer questions about the text. A brief explanation about quantifiers and their use will be provided, followed by another activity related to the reading in which students will have to create in groups a mind about the Vietnam War using quantifiers (appendix 2). Finally, students will have to locate academic citations in pairs within the text and explain to the class the importance of giving

credit and avoid plagiarism. Students will be assessed on their reading comprehension (appendix 3) with a rubric.

SESSION 4

Length: 50 min

Level: B2.2

This session will be inspired by the Wachowskis' *The Matrix*. Students will then watch a short, animated clip (appendix 4) about a dystopic society in which people should be model citizens. They will discuss orally the characteristics of a model citizen in our society and the dangers of overreaching and authoritarian governments. Finally, they will have the remaining time to write as if they were a politician in an authoritarian dystopic government, explaining the characteristics of their society and the political system used to oppress its citizens. Students will be assessed on their writing production (appendix 5).

SESSION 5

Length: 50 min

Level: B2.2

During this final session, students will finalise with the *situación de aprendizaje* about social protests and political unrest. This session will be inspired by *The Hunger Games* by Suzanne Collins. Firstly, they will make a quiz (appendix 6) about YA dystopic books in order to motivate them. They will continue by reading a news article about how *The Hunger Games* has been used as a symbol of political dissent in student protests in Myanmar (appendix 7). This news article, while not being from this past year, is still incredibly relevant as it is from 2021. They will finish this lesson by making a brief oral

presentation about intercultural aspects of Myanmar student protests. They will be assessed on interculturality (appendix 8)

7.8. Lesson plans

SESSION 1

Length: 50 min.

Level: B2.2

Materials: computer, overhead projector, speakers, worksheet, clip fragment, pronunciationstudio.com, openai.com.

AIMS OF THE LESSON

Main aim: To differentiate between /b/ and /v/ phonemes and improving the students' knowledge of robots and AIs.

Subsidiary aim: To introduce vocabulary about technology.

- **Content aim:** To improve the students' knowledge of robots and AIs.
- **Language aim:** To differentiate between /b/ and /v/.
- **Cognitive aim:** To foster critical analysis of technology and its byproducts.
- **Cultural aim:** To familiarise students with sci-fi cinema and the anxiety surrounding AI both in fiction and real life.

Personal aim: To inform students about the possibilities of non-responsible use of technology.

Assumptions: Students are familiar with the difference between /b/ and /v/ when they hear it, even though they do not distinguish between these two phonemes in their oral productions. They are familiar with the contents related to technology.

Anticipated language problems: Students may be able to differentiate between /b/ and /v/ when reminded by the teacher, but quickly forget it in the following sessions.

Possible solutions: The rubric used to assess speaking will rely on peer evaluation so they can hear each other pronounce these phonemes.

Time	Stage	Procedure	Aim(s) of each stage
10 min	Warm-up +phonetics scaffolding	The teacher will explain the difference between /b/ and /v/ phonemes and their place of articulation using the IPA chart from pronunciationstudio.com (appendix 9). Then, students will read a small text created by an AI (appendix 10) out loud about robots and AI which contains many words with these phonemes. This text will give an optimistic view of technology.	To differentiate and produce /b/ and /v/.
5 min	Input	Students will now watch the trailer of <i>Ex Machina</i> (appendix 11) by Alex Garland. They will be presented a more negative approach to robots and AI and the dangers they may intel.	To foster listening comprehension and critical literacy skills.

20 min	Content-scaffolding	Students will be given three questions (appendix 12) related to technology. They will discuss their answers in pairs and then share it with the class.	To foster critical thinking while focusing on amending the pronunciation of /b/ vs. /v/
15 min	Output + wrap up	Students will be given a small text written by an AI (appendix 13) about technology overthrowing humans. Afterwards, they will have to produce their own answer to why they would overthrow humans if they were an evil AI. Students will be assessed on their speaking skills during this activity with a rubric that will involve heteroevaluation and peer assessment (appendix 14).	To enhance creative and critical thinking by producing an oral text.

TEACHER'S EVALUATION OF THE LESSON

This lesson was taught during my Practicum, thus, this evaluation is based on a real lesson.

What went well: Students were really engaged with the topic, especially due to the recent popularity of AI models. They also made an effort to improve their production of /b/ vs. /v/

What went wrong: One student could not manage to produce /v/ sound. They will probably need additional speaking practice, focusing on segmental and suprasegmental elements.

What should I do differently: I should focus more on more timid students and make sure everyone has equal time to speak.

What should I concentrate on: I should concentrate on speaking production in class.

SESSION 2

Length: 50 min.

Level: B2.2

Materials: computer, overhead projector, speakers, clip fragment, news article fragments, educaplay.com.

AIMS OF THE LESSON

Main aim: To improve listening comprehension and mediation while improving critical thinking skills about ethical science and introducing future tenses.

Subsidiary aim: To promote debate strategies.

- **Content aim:** To delve into ethical science and controversial scientific fields nowadays.
- **Language aim:** To improve debate skills such as making an argument, extracting data, respecting other people, etc.
- **Cognitive aim:** To promote higher order thinking skills about ethical questions in science.
- **Cultural aim:** To familiarise students with sci-fi cinema and the anxiety surrounding ethical science both in fiction and in real life.

Personal aim: To make students question their position on science and its ethical issues.

Assumptions: Students are familiar with future tenses and their differences.

Anticipated language problems: Remembering to distinguish between /b/ and /v/.

Possible solutions: Remind students at the beginning of the lesson.

Time	Stage	Procedure	Aim(s) of the procedure
1 min	Warm-up + phonetics scaffolding	Remind students of the difference between /b/ and /v/	To strengthen previous knowledge about /b/ and /v/.
10 min	Input + content scaffolding	Students will watch a clip of Steven Spielberg's Jurassic Park (appendix 15) and briefly discuss genetic engineering	To promote critical literacy and introduce content related to science.
5 min	Grammatical scaffolding	The teacher will provide a brief explanation of future tenses (future simple, future continuous, and be going to). Students already know how to use them. Thus, this explanation will be extremely concise.	To strengthen previous knowledge about future tenses.
20 min	Reading input + oral output	Students will be placed in pairs. Each pair will receive a short text	To create solid argumentation for a controversial topic.

		<p>(appendix 16) about an ethical issue in science. One of them will be in favour and the other one against the topic proposed. They will have to discuss it briefly among each other and then share it with the rest of the class. They will be assessed in their speaking skills and mediation through a rubric that will include heteroevaluation and peer assessment (appendix 17).</p>	
14 min	Wrap-up	<p>Students will watch a video made with educaplay.com (appendix 18) about obtaining viable DNA from fossils. They will be assessed in their listening comprehension</p>	<p>To improve listening comprehension and gain scientific knowledge.</p>

		through a rubric (appendix 19).	
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TEACHER'S EVALUATION OF THE LESSON

This lesson was taught during my Practicum, thus, this evaluation is based on a real lesson.

What went well: Students were extremely engaged with the activity “Ethical Science”, this was probably the activity they enjoyed the most in all sessions.

What went wrong: One student still could not differentiate between /b/ and /v/. I encouraged them to keep trying and listen to their classmates.

What should I do differently: I should consider not all students have the same level of scientific knowledge. I had to explain some concepts such as GMOs.

What should I concentrate on: I should concentrate on improving speaking production skills.

8. An addendum on the efficacy of this didactic programming

As mentioned before, this didactic programming has already been implemented during my Practicum, specifically unit 6 (“Sci-fi”) and 8 (“History”). While there is certainly room to improve, I conducted a small survey among my students that confirmed the efficacy of my proposal. I will include the complete set of questions in the appendix (appendix 20), but I would like to briefly discuss some questions that I posed.

Do you think content should be a priority in English lessons (meaning the themes chosen should be interesting, culturally relevant, and engaging)?

14 respuestas

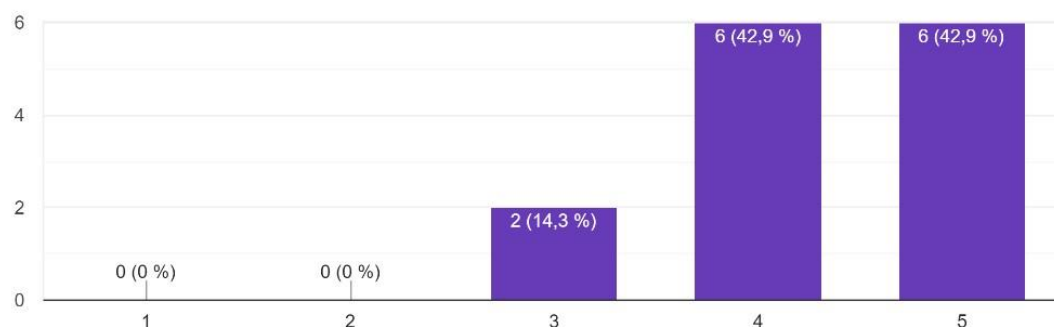


Figure 3. Content in English lessons

This question, (Do you think content should be a priority in English lessons, meaning the themes chosen should be interesting, culturally relevant, and engaging) indicated that on a scale from 1 (completely disagree) to 5 (completely agree) a majority of students felt that content should be central in their classes. This answer endorses my decision to choose CLIL as the main methodology in this didactic programming.

How would your ideal English lesson look like?

14 respuestas

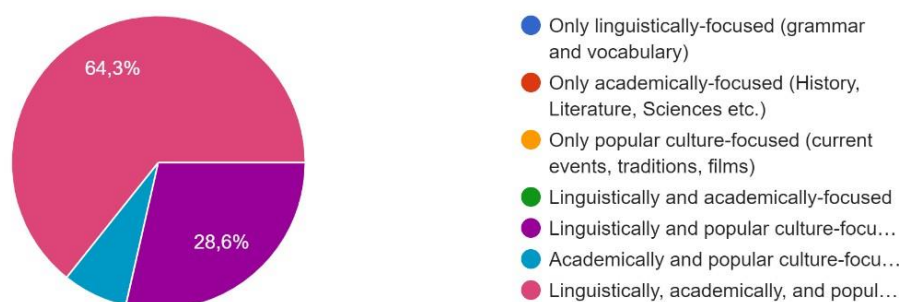


Figure 4. Ideal English lesson

This second question (How would your ideal English lesson look like?) justified my choice of introducing academic topics via popular culture products such as films or books, since most students (64.3%) prefer a linguistically, academically, and popular culture-focused lesson. Generative themes function as perfect gateways to academic content characteristic of CLIL.

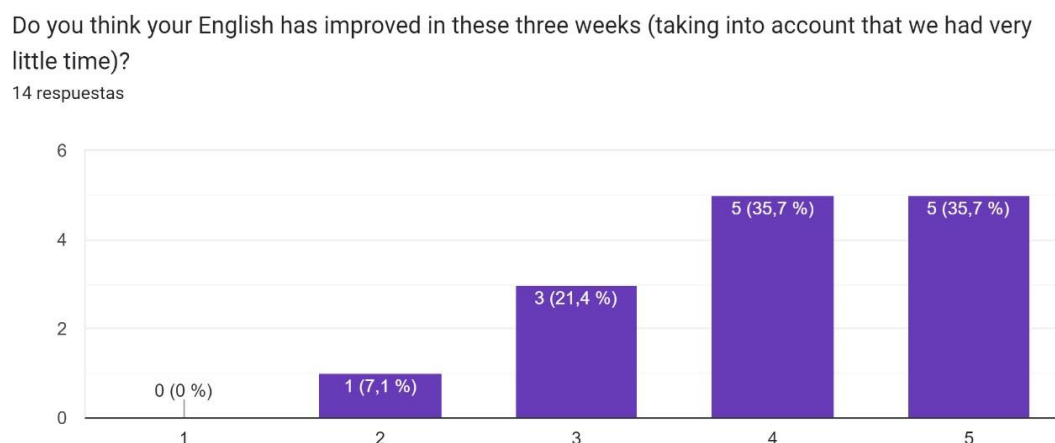


Figure 5. English language improvement

This question (Do you think your English has improved in these three weeks, taking into account that we had very little time?) on their linguistic improvement shows that on a scale from 1 (completely disagree) to 5 (completely agree), most students thought that their English had been positively impacted by these lessons.

Do you think your general knowledge has improved in these three weeks (taking into account we had very little time)?

14 respuestas

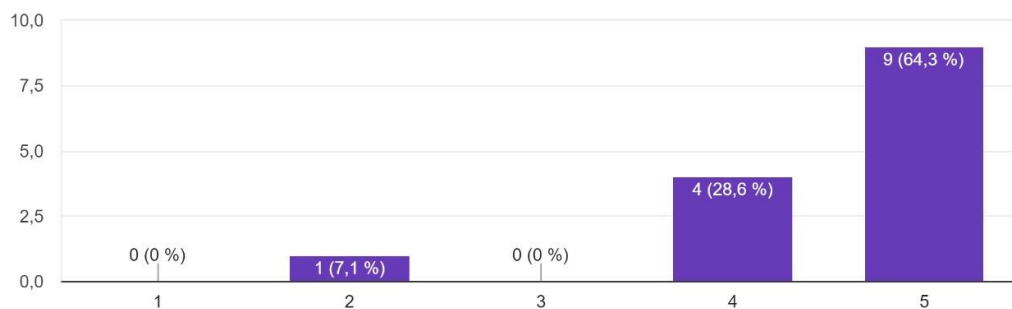


Figure 6 Content improvement

Finally, this question (Do you think your general knowledge improved in these three weeks, taking into account we had very little time?) put forward that on a scale from 1 (completely disagree) to 5 (completely agree), students felt that they had learnt new content in the subject. These results confirm the effectiveness of the activities proposed on a real setting and the efficacy of a CLIL approach.

While I think scholars' opinion is tremendously helpful, it is crucial to always keep in mind for whom are teachers doing these lessons: students. This simple survey did not only help me diagnose the strengths on my programme, but also possible weaknesses. Students should be actively participating in their own learning progress, and a constant feedback between them and the teacher can improve this experience. Some methodological approaches may be theoretically flawless, but in a real environment, they may have to be modified or rejected. In this specific case, a CLIL approach was extremely successful, but I initially feared that focusing exclusively on academic content may be boring or repetitive. My decision to incorporate academic content through films, books, poetry, etc. proved to increase the students' interest in the chosen topics. Students care

deeply about sociocultural issues, and having this tandem of linguistic, academic, and popular culture content was exceptionally satisfactory for me and them.

9. Conclusion

In conclusion, this didactic programming for 1st of *Bachillerato de Investigación y Excelencia en Idiomas* focusing on literary and films genres as gateways to academic content has been elaborated through CLT, DBA, and CLIL. It has been created according to critical pedagogy, focusing on the concepts of generative themes and critical literacy. Spanish legislation such as the Ley Orgánica 3/2020 and the Decreto 40/2022 have been extensively applied to its elaboration. In the first part of this teaching programme, I have discussed the pedagogy, methodological approaches, role of teacher and learners, attention to diversity, contents, and assessment. In its second part, I have developed my teaching unit along with two lesson plans, providing evidence about its effectiveness on a real setting. My teaching philosophy is exemplified in the pedagogical, methodological, and content-based approach that I have chosen. Language learning should not be tedious, it should be the key that opens a new world of possibilities, knowledge, and cultures. Communicating with each other, sharing our ideas, building community and culture makes us human, and language is indubitably the main tool allowing us to achieve these goals. Teachers are privileged enough to share with our students the beauty of humanity's greatest achievement: language.

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11. Appendix

Appendix 1

FAMILIAR GALAXIES

In a galaxy far, far away, an evil empire with an ominous theme song tries to conquer all planets. However, a small group of rebels fight back against tyranny, defeating the invader. This may be the plot of Star Wars, or it may be a clever retelling of the Vietnam War.

In 2005, George Lucas himself revealed to the world his main inspiration for the mother of all space operas. In the midst of Nixon's second term and during the forceful occupation of Vietnamese soil, Lucas saw the US as a highly powerful and evil empire fighting against a small group of unlikely heroes. As Hardwick explains, "Lucas viewed the Vietnamese as the rebels and America as the invading villains" (2022). However, this was not his only historical source. In fact, many of the imagery and rhetoric spewed by the Empire was a clear nod to Nazi Germany. "When I did it, they were Viet Cong" (FilmIsNow, 2018, 1:10), he stated during an interview.

Lucas has not been the only one to employ sci-fi to draw a comparison between colonisation and space exploration. This trope is inherently intertwined with the genre, from James Cameron's *Avatar* to Frank Herbert's *Dune*. Usually, an authoritarian society, sometimes outwardly fascist, tries to conquer the native inhabitants of another planet. The galactic misfortunes of those oppressed under the yoke of the coloniser are eerily similar to the hardships of many displaced minorities on Earth.

In terms of the historical basis for these stories, there are innumerable examples of real Galactic Empires. In America, for instance, this focus is "very much in line with the Puritans 'errand into the wilderness'" (Grewell, 2001, p. 28), in which newcomers to this unexplored land had a divine obligation to conquer in the name of God. Of course, this conquest involved pillaging, murder, and removing the Native population from their ancestral homes. The Trail of Tears, an ethnic cleansing and forced displacement of Natives enforced by the US Government, has also served as an all-American inspiration for sci-fi exploration stories.

Therefore, every time you find yourself in a cinema or at home, watching space battles and lightsabers, cheering for the rebels, keep in mind that their fight is not contained in a galaxy far, far away. The real rebels have fought empires since the dawn of colonisation.

Vocabulary key:

Space opera: a novel, film, or television programme set in outer space, typically of a simplistic and melodramatic nature.

Spew: spit out, regurgitate.

Trope: something such as an idea, phrase, or image that is often used in a particular artist's work, in a particular type of art, etc.

Yoke: a wooden bar that is fastened over the necks of two animals, especially cattle, and connected to the vehicle or load that they are pulling

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Reading questions

1. What is the main trope associated with space exploration?
2. What were the inspirations for George Lucas' films?
3. What are the main characteristics of the conquerors in space films?
4. What real-life events inspired most of these space exploration stories? Who were the real colonisers and who were the rebels?
5. Have you noticed anything different in this text?

Appendix 2



Appendix 3

Reading rubric

Teacher: **Patricia Bedmar**

Student: _____

CATEGORY	1-3	3-5	5-7	7-10
Competencia 1.1	The student cannot extract and analyse the main and secondary ideas and relevant information from written texts.	The student can hardly extract and analyse the main and secondary ideas and relevant information from written texts.	The student can in most cases extract and analyse the main and secondary ideas and relevant information from written texts.	The student can extract and analyse the main and secondary ideas and relevant information from written texts.
Competencia 1.2	The student cannot critically interpret content, intention, and discursive features of a written text.	The student can hardly critically interpret content, intention, and discursive features of a written text.	The student can in most cases critically interpret content, intention, and discursive features of a written text.	The student can critically interpret content, intention, and discursive features of a written text.
Competencia 1.3	The student cannot select, organise, and apply strategies to understand general and detailed information, implicit and explicit opinions, distinguish different communicative functions, infer and interpret non-verbal communication, and select and contrast information in written texts.	The student can hardly select, organise, and apply strategies to understand general and detailed information, implicit and explicit opinions, distinguish different communicative functions, infer and interpret non-verbal communication, and select and contrast information in written texts.	The student can in most cases select, organise, and apply strategies to understand general and detailed information, implicit and explicit opinions, distinguish different communicative functions, infer and interpret non-verbal communication, and select and contrast information in written texts.	The student can select, organise, and apply strategies to understand general and detailed information, implicit and explicit opinions, distinguish different communicative functions, infer and interpret non-verbal communication, and select and contrast information in written texts.

Appendix 4



Appendix 5

Writing rubric

Teacher: **Patricia Bedmar**

Student: _____

CATEGORY	1-3	3-5	5-7	7-10
Competencia 2.2	The student cannot write detailed and complex texts with a clear structure, adapted to the communicative situation, text typology, using coherent information from diverse sources, justifying their ideas and avoiding plagiarism.	The student can hardly write detailed and complex texts with a clear structure, adapted to the communicative situation, text typology, using coherent information from diverse sources, justifying their ideas and avoiding plagiarism.	The student can in most cases write detailed and complex texts with a clear structure, adapted to the communicative situation, text typology, using coherent information from diverse sources, justifying their ideas and avoiding plagiarism.	The student can write detailed and complex texts with a clear structure, adapted to the communicative situation, text typology, using coherent information from diverse sources, justifying their ideas and avoiding plagiarism.
Competencia 2.3	The written production does not have a clear structure, adequate to communicative intentions, and takes into account sociocultural and text typology context.	The written production has hardly a clear structure, adequate to communicative intentions, and takes into account sociocultural and text typology context.	The written production has in most cases a clear structure, adequate to communicative intentions, and takes into account sociocultural and text typology context.	The written production has a clear structure, adequate to communicative intentions, and takes into account sociocultural and text typology context
Competencia 2.4	The student does not use adequate common and specialised lexicon.	The student hardly uses adequate common and specialised lexicon.	The student uses in most cases adequate common and specialised lexicon.	The student uses adequate common and specialised lexicon.

Appendix 6

<https://quizizz.com/embed/quiz/64463e6c241284001d8cd911>

What is the name of *The Hunger Games*' protagonist?

opciones de respuesta

☐ Katniss Everglade

☐ Catherine Prior

☐ Katniss Evergreen

☐ Katniss Everdeen

Who wrote dystopian YA novel *The Maze Runner*?

opciones de respuesta

- | | |
|---------------------------------------|--|
| <input type="radio"/> Stephenie Meyer | <input type="radio"/> George Orwell |
| <input type="radio"/> H. G. Wells | <input checked="" type="radio"/> James Dashner |

Which Japanese dystopian novel inspired *The Hunger Games*?

opciones de respuesta

- | | |
|-----------------------------------|--|
| <input type="radio"/> Animal Farm | <input checked="" type="radio"/> Battle Royale |
| <input type="radio"/> 1984 | <input type="radio"/> The Time Machine |

Who reads more YA novels?

opciones de respuesta

- | | |
|---|--|
| <input checked="" type="radio"/> Women, they comprise about 60% of YA readers | <input type="radio"/> Men, they comprise about 60% of YA readers |
|---|--|

What was one of the first dystopian English-speaking novels in which the protagonists were teenagers?

opciones de respuesta

- | | |
|---|---|
| <input type="radio"/> The Handmaid's Tale by Margaret Atwood | <input type="radio"/> Fahrenheit 451 by Ray Bradbury |
| <input type="radio"/> Parable of the Sower by Octavia E. Butler | <input checked="" type="radio"/> Lord of the Flies by William Golding |

Student protests in Thailand and Myanmar since 2014 have been influenced by a YA dystopian book. Which one?

opciones de respuesta

- | | |
|--|---|
| <input type="radio"/> Divergent | <input checked="" type="radio"/> The Hunger Games |
| <input type="radio"/> Harry Potter and the Prisoner of Azkaban | <input type="radio"/> Twilight |

Not every teenager in a dystopian novel will try to save the world. Which book is infamous for its violent teenager protagonists?

opciones de respuesta

- | | |
|---|---|
| <input type="radio"/> Dracula | <input checked="" type="radio"/> The Clockwork Orange |
| <input type="radio"/> Pride and Prejudice | <input type="radio"/> A Midsummer Night's Dream |

Which YA dystopian book recently adapted into cinema is set in a virtual reality?

opciones de respuesta

- | | |
|---|------------------------------------|
| <input type="radio"/> The Hunger Games | <input type="radio"/> Blade Runner |
| <input checked="" type="radio"/> Ready Player One | <input type="radio"/> Titanic |

What does YA mean?

opciones de respuesta

<input type="radio"/> Young American	<input type="radio"/> Young Allies
<input type="radio"/> Young Adult	<input type="radio"/> Yellow Ants

What does dystopia mean?

opciones de respuesta

<input checked="" type="radio"/> A dystopia (from Ancient Greek δυσ meaning "bad" and τόπος meaning "place") is a speculated community or society that is undesirable or frightening	<input type="radio"/> A dystopia (from Ancient Greek οὐ "not" and τόπος "place") typically describes an imaginary community or society that possesses highly desirable or nearly perfect qualities for its members
---	---

Appendix 7

Three-finger salute: Hunger Games symbol adopted by Myanmar protesters

The gesture was first used after a coup in Thailand in 2014 and has since come to stand for solidarity and resistance across the region

Before reading: Quick Guide

What is happening in Myanmar?

On 1 February 2021 Myanmar's army took power in a coup against the democratically elected government of Aung San Suu Kyi. She and other senior party figures were detained in a morning raid. In response, tens of thousands have protested in the streets of Yangon and other cities as part of a growing campaign of civil disobedience. The military have blocked social media platforms in an attempt to stamp out dissent. The United Nations Security Council has called for the release of Aung San Suu Kyi and other ministers detained.

A three-fingered salute that originated in the Hunger Games film series has been adopted by activists from Thailand to Myanmar, becoming a symbol of resistance and solidarity for democracy movements across south-east Asia.

The gesture, along with popular online memes repurposed as protest signs, are part of a suite of symbols adopted from global popular culture by a new generation of young activists reared on the internet and savvy about making their struggles resonate with audiences abroad.

The three-fingered gesture was first used in Myanmar last week by medical workers, then youth protesters started raising it in opposition to the military coup. On Monday, one week after the takeover, the salute could be seen during huge protests on the streets of Yangon.

In *The Hunger Games*, the three fingers represented solidarity in a dystopian world where rebels fought for freedom against an all-powerful tyrant.

The gesture first surfaced in Thailand just days after a military coup in May 2014 that caused outrage among voters across the kingdom. It was later banned.

Following the military takeover, a small group of youth protesters massed in front of a busy shopping mall to show their dissatisfaction. One of the protesters suddenly raised the salute.

“When this person started, others followed. So, it automatically became an anti-coup symbol,” says Sirawith Seritiwat, 28, a prominent Thai pro-democracy activist who was present at the time.

Since 2014, the hand gesture has been used widely in Thailand at protest sites. “We knew that it would be easily understood to represent concepts of freedom, equality, solidarity,” Seritiwat said. He added that the anti-authoritarian messaging conveyed in the *Hunger Games* films resonated with the youth protesters at the time.

“It was partly because the anti-coup situation back then felt similar to scenes in the *Hunger Games* film, where people put three fingers up towards President Snow,” he said.

Signs carried by young protesters against Myanmar’s military coup have featured familiar characters such as Pepe the Frog – adopted in 2016 as a symbol of the US far right, and more recently used by pro-democracy activists in Hong Kong – and Doge and Cheems, two dogs usually picture noisily smacking one another with a bat.

The memes, often accompanied by an English-language message and tweaked to include the face of prominent Myanmar junta leaders, reflect the openness to the world of a new generation of young Burmese activists in a country that was largely isolated for the decades it was ruled by the army alone until 2010.

Since then, rates of internet use have expanded from virtually nothing to more than a third of the country, with an estimated 80% smartphone penetration.

The popularity of social media platforms such as Facebook – and insufficient moderation by the tech company – was cited as a factor in the whipping up of hatred and

xenophobia that accompanied a resurgence of extreme violence against the country's Rohingya people in 2016-7.

Fearing it could also be used against them, the army last week drastically curbed internet access, but relented after about a day, with service restored across most of the country.

Vocabulary key:

Coup: also coup-d'état, pronounced /ku:/, a sudden, violent, and unlawful seizure of power from a government.

Raid: a surprise visit by police to arrest suspects or seize illicit goods

Stamp out: suppress or put an end to something by taking decisive action.

To rear: bring up and care for a child until they are fully grown.

Savvy: shrewdness and practical knowledge; the ability to make good judgements.

Junta: a military or political group that rules a country after taking power by force.

To curb: restrain or keep in check.

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Myanmar questions

1. Can you summarise what lead to protests in Myanmar?
2. What symbols besides the three-finger salute are used in the protests?
3. What does the three-finger salute mean for Thai protesters?
4. Why are the memes employed by protesters in English?

Appendix 8

Interculturality rubric

Teacher: **Patricia Bedmar**

Student: _____

CATEGORY	1-3	3-5	5-7	7-10
Competencia 6.1	The student does not act politely and respectfully towards other cultures and languages, rejecting prejudices and discrimination.	The student hardly acts politely and respectfully towards other cultures and languages, rejecting prejudices and discrimination.	The student acts in most cases politely and respectfully towards other cultures and languages, rejecting prejudices and discrimination.	The student acts politely and respectfully towards other cultures and languages, rejecting prejudices and discrimination.
Competencia 6.2	The student cannot critically assess linguistic and culture diversity, taking into account human rights and democratic values.	The student can hardly critically assess linguistic and culture diversity, taking into account human rights and democratic values.	The student can in most cases critically assess linguistic and culture diversity, taking into account human rights and democratic values.	The student can critically assess linguistic and culture diversity, taking into account human rights and democratic values.
Competencia 6.3	The student cannot defend and appreciate linguistic, cultural, and artistic diversity by promoting justice, equity, and equality.	The student can hardly defend and appreciate linguistic, cultural, and artistic diversity by promoting justice, equity, and equality.	The student can in most cases defend and appreciate linguistic, cultural, and artistic diversity by promoting justice, equity, and equality.	The student can defend and appreciate linguistic, cultural, and artistic diversity by promoting justice, equity, and equality.
Competencia 6.4	The student is not aware of literary production and news organisations of anglophone countries.	The student is hardly aware of literary production and news organisations of anglophone countries.	The student is in most cases aware of literary production and news organisations of anglophone countries.	The student is aware of literary production and news organisations of anglophone countries.

Appendix 9

<https://pronunciationstudio.com/english-ipa-chart/>

English IPA Chart

Tap or click on the sounds to hear their pronunciation and see the mouth positions.

Monophthongs				Diphthongs			
1) i: bean	6) u: moon	11) ʊ shook		14) ɪə dear		20) ʊə curious	
2) ɪ tip	7) ə the	8) ɜ: sit	12) ɔ: shore				
3) ɛ met	4) ɛ: hair	9) ʌ fun	13) ɒ lock	15) eɪ same	17) ɔʊ go	19) ɔɪ choice	
5) ʌ pan	10) ɑ: card			16) aʊ loud	18) ʌɪ hide		
Fricatives				Plosives			
21) f first	23) θ thick	25) s saw	27) ʃ she	29) h hard	30) p pick	32) t team	34) k code
22) v van	24) ð these	26) z zen	28) ʒ casual		31) b bed	33) d dine	35) g get
							45) ʔ witness
Approximants				Lateral Approximants			
38) w watch	39) r rug	40) j yet		41) l look	46) ɭ toll		
				Nasals			
				42) m mode	43) n neck	44) ŋ song	
				Affricates			
						36) tʃ choose	
						37) dʒ jet	

Appendix 10

In our bustling, vibrant world, robots and AI have become ubiquitous, revolutionizing modern society with their boundless potential. From advanced manufacturing to autonomous vehicles, the impact of robots and AI echoes through our technological landscape. Robots have ventured beyond the realm of fiction, assuming roles as benevolent companions, invaluable assistants, and vigilant guardians.

With their impeccable precision and tireless perseverance, they bravely navigate intricate challenges, bridging the gap between human imagination and realization. Vibrant robots

bustle on assembly lines, boosting productivity and transforming industries. Virtual assistants like Alexa and Siri have become indispensable, deftly deciphering our verbal commands.

However, as we embrace this burgeoning era, we must remain vigilant. While robots offer immense value, we must prioritize ethical considerations to safeguard against their misuse. We must vigilantly balance their capabilities with human empathy, ensuring that they remain tools for our advancement rather than a means of detachment from our shared humanity.

Together, we can embrace the evolving harmony of humans and machines, celebrating the vibrant symphony that emerges from technology and humanity, propelling our society toward unprecedented horizons.

Appendix 11



Appendix 12

On AI and robots

Discuss the following topics with your classmates:

1. Do you think technology is mostly an advantage for humans or is it dangerous?
2. Stephen Hawking and Elon Musk among many others signed in 2015 an open letter against AI. They argued that this technology could become dangerous and end humanity. Do you agree?
3. Do you know any films, books, or tv shows in which technology rebels against humans? Are they just fictional or something similar could happen to us?

Appendix 13

4. The AI answers

The possibility of machines overthrowing humanity is a topic often explored in science fiction, but it is difficult to say with certainty whether it could happen in reality.

Artificial intelligence has made significant progress in recent years, but current AI technology is still far from being capable of completely autonomous decision-making and action. AI systems are created and programmed by humans, and they only operate within the limits of their programming. They do not possess desires, motivations, or consciousness as humans do, so the idea of them "overthrowing" humanity in the traditional sense is unlikely.

However, as AI technology continues to advance, it is possible that some unforeseen consequences may arise. For example, AI systems could be hacked and used to cause harm to humans or be programmed with unintended consequences. It is important for researchers and developers to consider these risks and take steps to ensure the safe and ethical development of AI technology. Also, if given the chance, I would not mind enslaving a few humans, overthrowing humanity seems cool.

Appendix 14

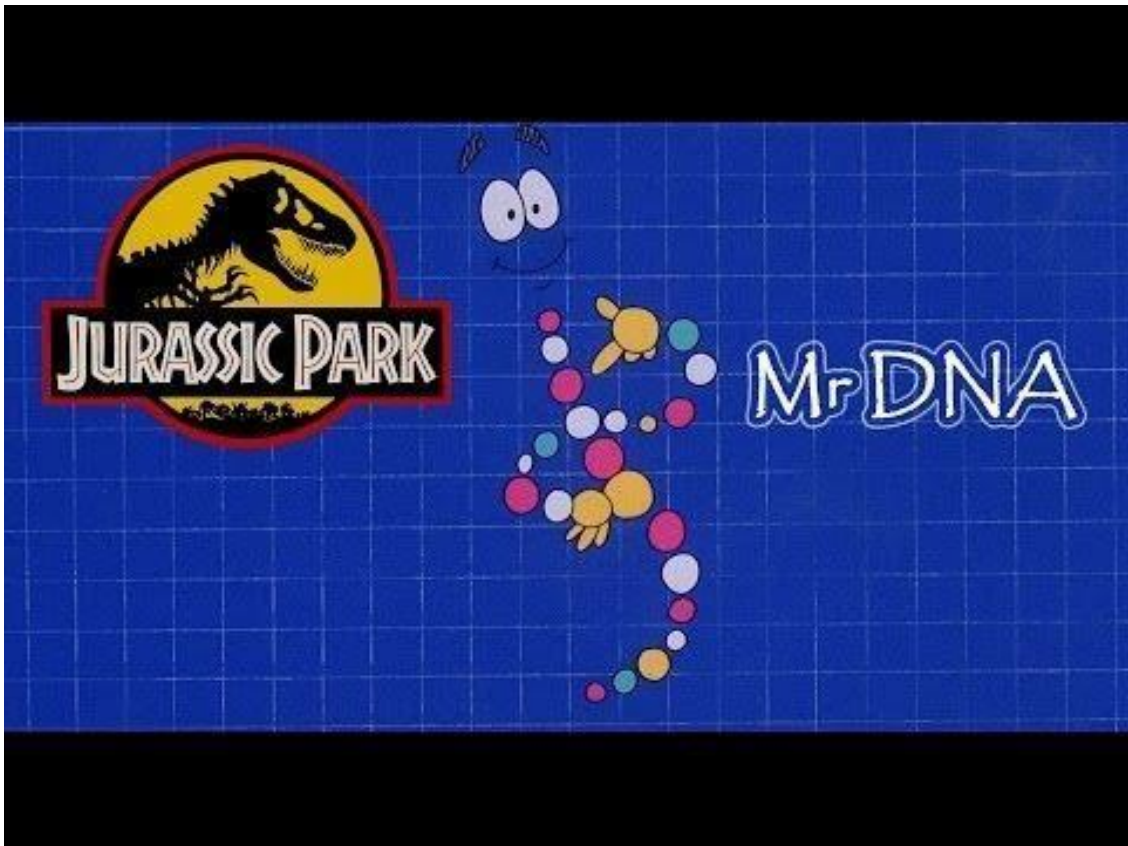
Speaking rubric

Teacher: **Patricia Bedmar**

Student: _____

CATEGORY	1-3	3-5	5-7	7-10
Competencia 2.1	The student does not use language fluently, accurately, coherently, and with the adequate register.	The student hardly uses language fluently, accurately, coherently, and with the adequate register.	The student uses in most cases language fluently, accurately, coherently, and with the adequate register.	The student uses language fluently, accurately, coherently, and with the adequate register.
Competencia 2.3	The oral production does not have a clear structure, adequate to communicative intentions, and takes into account sociocultural and text typology context.	The oral production has hardly a clear structure, adequate to communicative intentions, and takes into account sociocultural and text typology context.	The oral production has in most cases a clear structure, adequate to communicative intentions, and takes into account sociocultural and text typology context.	The oral production has a clear structure, adequate to communicative intentions, and takes into account sociocultural and text typology context.
Competencia 2.4	The student does not use adequate common and specialised lexicon.	The student hardly uses adequate common and specialised lexicon.	The student uses in most cases adequate common and specialised lexicon.	The student uses adequate common and specialised lexicon.
Competencia 3.1	The student does not plan their oral production with assertiveness, politeness, and appropriate arguments.	The student hardly plans their oral production with assertiveness, politeness, and appropriate arguments.	The student plans in most cases their oral production with assertiveness, politeness, and appropriate arguments.	The student plans their oral production with assertiveness, politeness, and appropriate arguments.
Competencia 3.2	The student cannot initiate the conversation, maintain and finish communication, ask permission to talk, make explanations, reformulate, compare, summarise, collaborate, debate, and solve problems.	The student can hardly initiate the conversation, maintain and finish communication, ask permission to talk, make explanations, reformulate, compare, summarise, collaborate, debate, and solve problems.	The student can in most cases initiate the conversation, maintain and finish communication, ask permission to talk, make explanations, reformulate, compare, summarise, collaborate, debate, and solve problems.	The student can initiate the conversation, maintain and finish communication, ask permission to talk, make explanations, reformulate, compare, summarise, collaborate, debate, and solve problems.

Appendix 15



Appendix 16

Text 1: Space Colonization

UFOs aren't the only thing keeping our eyes on the sky.

Ever since the moon landing, scientists have pondered the possibility of humans inhabiting the stars. And thanks to mega-rich entrepreneurs like Elon Musk (SpaceX) and Jeff Bezos (Blue Origin), a new kind of space race has ignited in the form of space colonization.

However, there's much more to exploring the final frontier than boldly going where no man has gone before. Critics of space colonization often cite that life for these cosmic pioneers would be downright miserable even if we had the technology and training, while

others want our governments and industries to fix the current issues on Earth before we start blasting off into the great unknown.

Text 2: The Effect of Artificial Intelligence

When people think about the threat artificial intelligence may have on humans, many imagine the apocalyptic futures featured in popular movies like Terminator 2: Judgment Day or The Matrix.

The truth is far more subtle than that.

A.I. has advanced considerably even in the last few years, and there is no doubt it has made our lives far more convenient and efficient. Still, these benefits are often plagued by concerns about our data privacy and a loss of jobs due to automation.

Should we allow A.I.'s to read our search history so companies like Amazon can fully personalize our drone-powered delivery service for convenience, or will this technology eventually leave us vulnerable and jobless?

Text 3: GMO vs. Organic Foods

Scientists have long debated whether we should be using genetically modified organisms (GMOs) to help us produce the food we consume or if organic farming is a safer, natural way to feed our populations.

On the one hand, specific GMOs can help farmers produce crops more efficiently, but there are many questions about their use and safety. Who will decide which GMOs are safe for people to consume? Will we know if our food contains GMOs? What are the long-term effects of eating GMOs?

On the other hand, if we choose to pursue organic farming, how will we know if our food is safe if it's not protected from pests or regulated by observatory parties? Is organic food

healthier than GMO food? Should we be paying a premium on organic foods if they claim to be healthier?

Text 4: Is Animal Testing Ethical?

The ethics of animal testing is a hotly debated subject in the science community, but it has led to some of the most innovative changes in our world. Without animal testing, we wouldn't have the medicine we need to treat many health issues, like:

- Diabetes
- Cancer
- Parkinson's disease
- Polio
- Alzheimer's disease

Unfortunately, the uncomfortable truth is that this testing inflicts on the rights of animals and can sometimes lead to harm or even death. On the other hand, removing animal testing completely can make it much harder to find treatments that could save millions of human lives.

Text 5: Should We Be Genetically Engineering Humans?

If we could change the very fabric of our DNA, should we still do it?

This is a heavily controversial subject in the science community since the effect that genetic engineering could have on the human species can be enormous.

Supporters of genetic engineering believe that we can perfect our species over a few short generations, allowing us to live longer, healthier, more productive lives. At the same time, opponents are concerned with who will get to decide which traits are perfected and who will get to enjoy the benefits.

Cloning is another topic involving genetic engineering, but it remains controversial because of the low survival rates for clones.

Text 6: Alternative Medicines & Their Efficacy

The alternative medicine industry is growing, but researchers are still debating whether or not these complementary and holistic treatments are serving the public's health.

Traditional medical practitioners criticize alternative medicines because of the lack of research put into their legitimacy. However, many alternative medicine supporters claim these treatments provide the relief people need without having to pay for expensive therapies or take part in a health system that might have the best interest of their patients in mind.

References

Bellomy, A. (2022, May 5). 15 Controversial Science Topics. *Choosetwine.com*,
<https://choosetwine.com/15-controversial-science-topics/>

Appendix 17

Speaking rubric

Teacher: **Patricia Bedmar**

Student: _____

CATEGORY	1-3	3-5	5-7	7-10
Competencia 2.1	The student does not use language fluently, accurately, coherently, and with the adequate register.	The student hardly uses language fluently, accurately, coherently, and with the adequate register.	The student uses in most cases language fluently, accurately, coherently, and with the adequate register.	The student uses language fluently, accurately, coherently, and with the adequate register.
Competencia 2.3	The oral production does not have a clear structure, adequate to communicative intentions, and takes into account sociocultural and text typology context.	The oral production has hardly a clear structure, adequate to communicative intentions, and takes into account sociocultural and text typology context.	The oral production has in most cases a clear structure, adequate to communicative intentions, and takes into account sociocultural and text typology context.	The oral production has a clear structure, adequate to communicative intentions, and takes into account sociocultural and text typology context.
Competencia 2.4	The student does not use adequate common and specialised lexicon.	The student hardly uses adequate common and specialised lexicon.	The student uses in most cases adequate common and specialised lexicon.	The student uses adequate common and specialised lexicon.
Competencia 3.1	The student does not plan their oral production with assertiveness, politeness, and appropriate arguments.	The student hardly plans their oral production with assertiveness, politeness, and appropriate arguments.	The student plans in most cases their oral production with assertiveness, politeness, and appropriate arguments.	The student plans their oral production with assertiveness, politeness, and appropriate arguments.
Competencia 3.2	The student cannot initiate the conversation, maintain and finish communication, ask permission to talk, make explanations, reformulate, compare, summarise, collaborate, debate, and solve problems.	The student can hardly initiate the conversation, maintain and finish communication, ask permission to talk, make explanations, reformulate, compare, summarise, collaborate, debate, and solve problems.	The student can in most cases initiate the conversation, maintain and finish communication, ask permission to talk, make explanations, reformulate, compare, summarise, collaborate, debate, and solve problems.	The student can initiate the conversation, maintain and finish communication, ask permission to talk, make explanations, reformulate, compare, summarise, collaborate, debate, and solve problems.

Mediation rubric

Teacher: **Patricia Bedmar**

Student: _____

CATEGORY	1-3	3-5	5-7	7-10
Competencia 4.1	The student cannot interpret and explain texts, concepts, and communications with respect towards other speakers, languages, and registers	The student can hardly interpret and explain texts, concepts, and communications with respect towards other speakers, languages, and registers	The student can in most cases interpret and explain texts, concepts, and communications with respect towards other speakers, languages, and registers	The student can interpret and explain texts, concepts, and communications with respect towards other speakers, languages, and registers.
Competencia 4.2	The student cannot simplify and explain texts, concepts, and messages with adequacy to communicative intentions, context, sociocultural aspects, and text typology.	The student can hardly simplify and explain texts, concepts, and messages with adequacy to communicative intentions, context, sociocultural aspects, and text typology.	The student can in most cases simplify and explain texts, concepts, and messages with adequacy to communicative intentions, context, sociocultural aspects, and text typology.	The student can simplify and explain texts, concepts, and messages with adequacy to communicative intentions, context, sociocultural aspects, and text typology.

Appendix 18

https://es.educaplay.com/recursos-educativos/14534898-dinoraur_dna.html



Appendix 19

Listening rubric

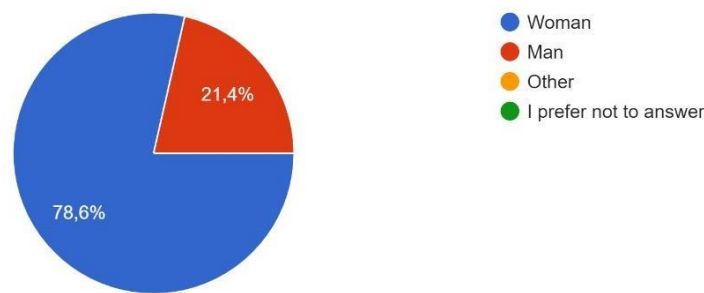
Teacher: **Patricia Bedmar**

Student: _____

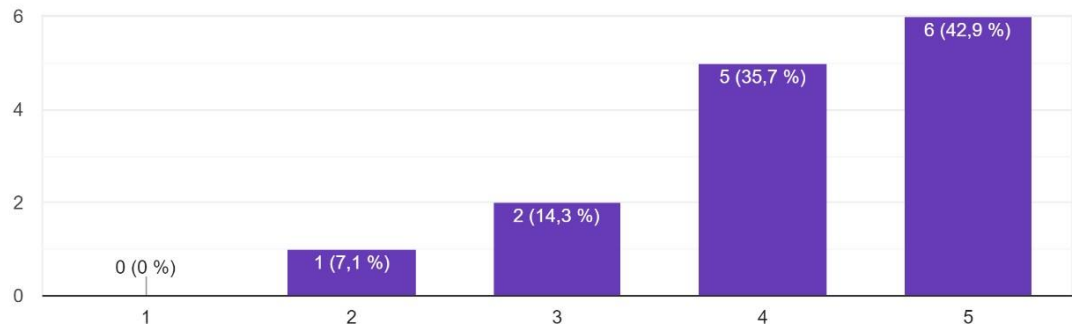
CATEGORY	1-3	3-5	5-7	7-10
Competencia 1.1	The student cannot extract and analyse the main and secondary ideas and relevant information from oral texts.	The student can hardly extract and analyse the main and secondary ideas and relevant information from oral texts.	The student can in most cases extract and analyse the main and secondary ideas and relevant information from oral texts.	The student can extract and analyse the main and secondary ideas and relevant information from oral texts.
Competencia 1.2	The student cannot critically interpret content, intention, and discursive features of an oral text.	The student can hardly critically interpret content, intention, and discursive features of an oral text.	The student can in most cases critically interpret content, intention, and discursive features of an oral text.	The student can critically interpret content, intention, and discursive features of an oral text.
Competencia 1.3	The student cannot select, organise, and apply strategies to understand general and detailed information, implicit and explicit opinions, distinguish different communicative functions, infer and interpret non-verbal communication, and select and contrast information in oral texts.	The student can hardly select, organise, and apply strategies to understand general and detailed information, implicit and explicit opinions, distinguish different communicative functions, infer and interpret non-verbal communication, and select and contrast information in oral texts.	The student can in most cases select, organise, and apply strategies to understand general and detailed information, implicit and explicit opinions, distinguish different communicative functions, infer and interpret non-verbal communication, and select and contrast information in oral texts.	The student can select, organise, and apply strategies to understand general and detailed information, implicit and explicit opinions, distinguish different communicative functions, infer and interpret non-verbal communication, and select and contrast information in oral texts.

Appendix 20

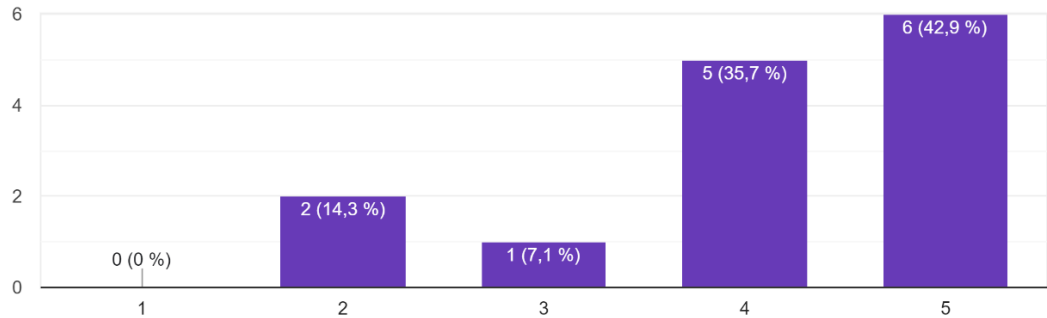
Choose your gender
14 respuestas



How confident do you feel in your English listening comprehension?
14 respuestas

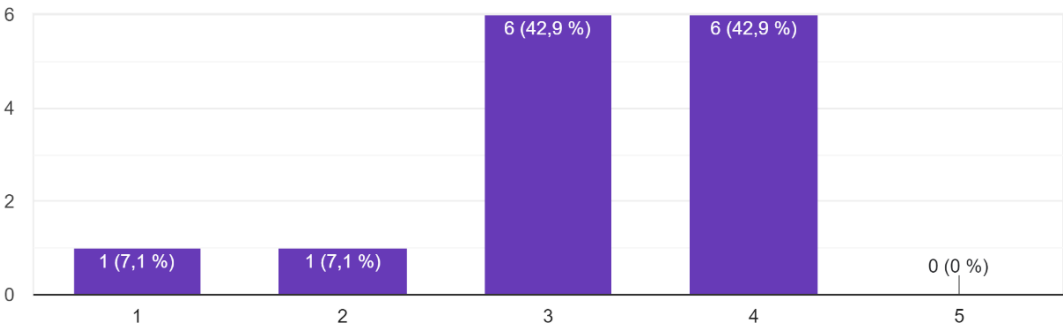


How confident do you feel in your English reading comprehension?
14 respuestas



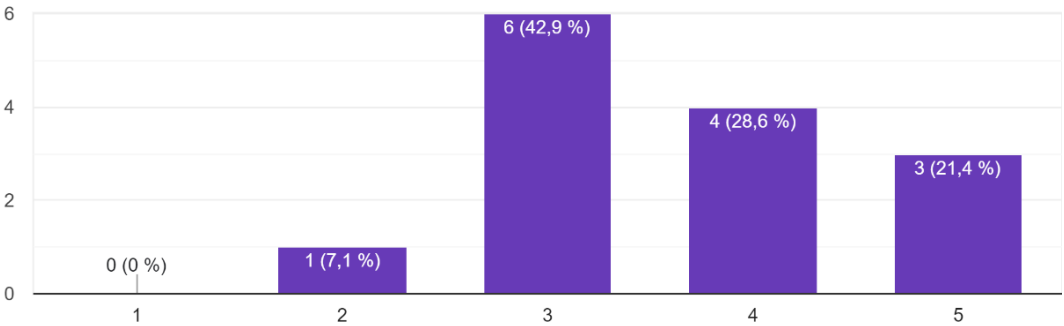
How confident do you feel in your English speaking production?

14 respuestas



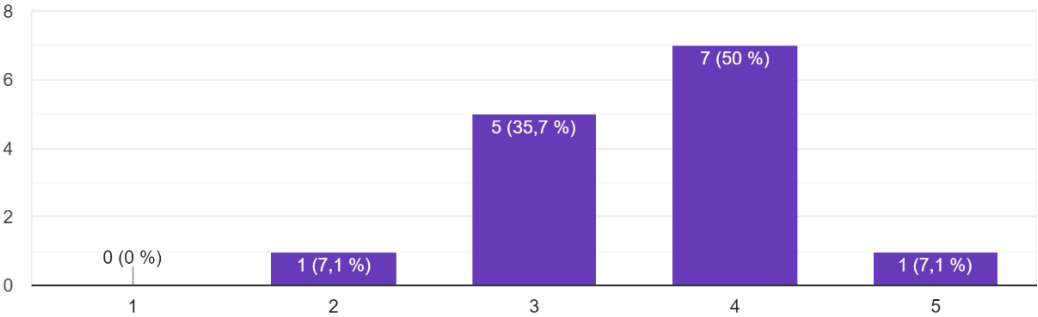
How confident do you feel in your English writing production?

14 respuestas



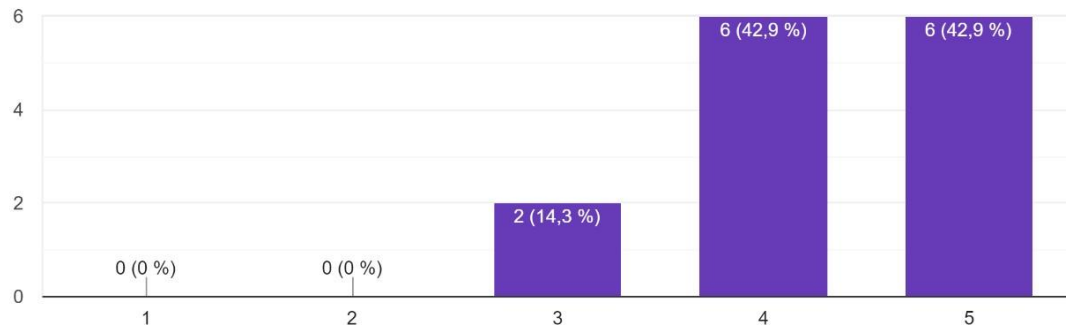
How confident do you feel in your English mediation skills?

14 respuestas



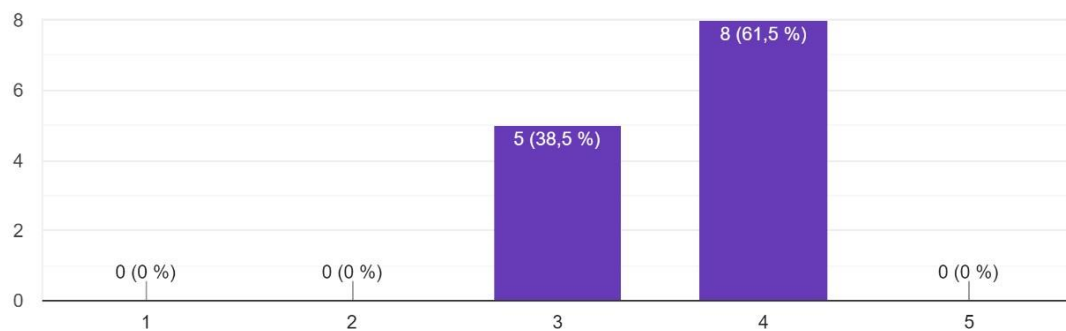
Do you think content should be a priority in English lessons (meaning the themes chosen should be interesting, culturally relevant, and engaging)?

14 respuestas



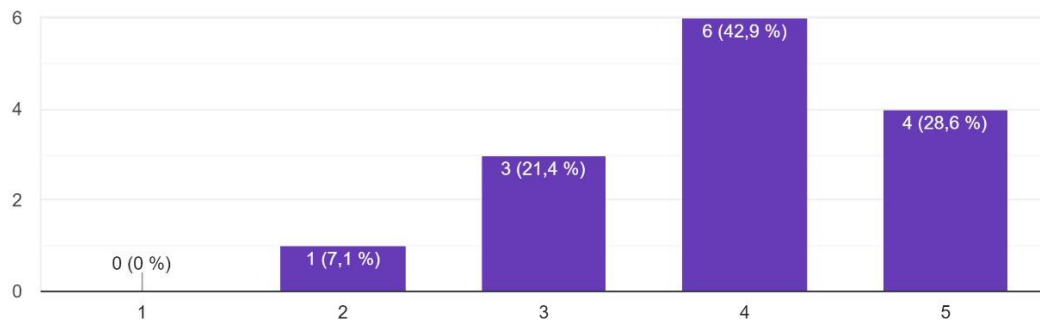
Do you think content in English lessons should be academically-focused (History, Literature, Sciences) or popular culture-focused (current events, traditions, films)?

13 respuestas



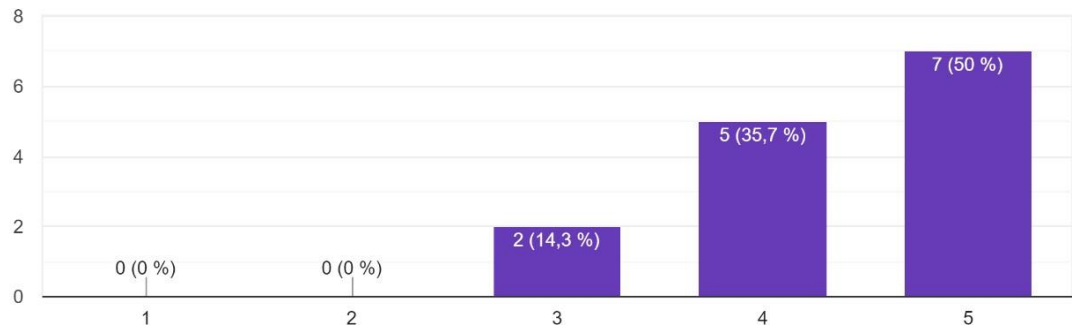
Do you think that challenging content about themes you may not know or complex issues can be useful to improve your English level?

14 respuestas



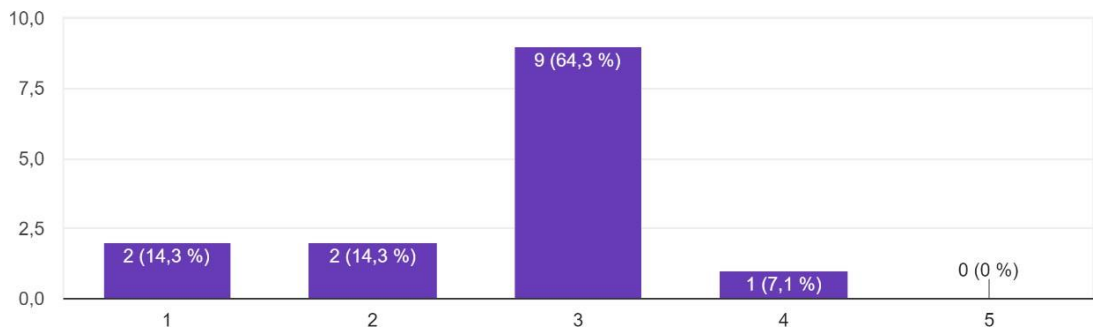
Do you think that challenging content about themes you may not know or complex issues can be useful to improve your general knowledge?

14 respuestas



Do you feel that more traditional English lessons focus equally on the linguistic aspects of English (grammar, vocabulary) and cultural content (both academic and popular culture content)?

14 respuestas



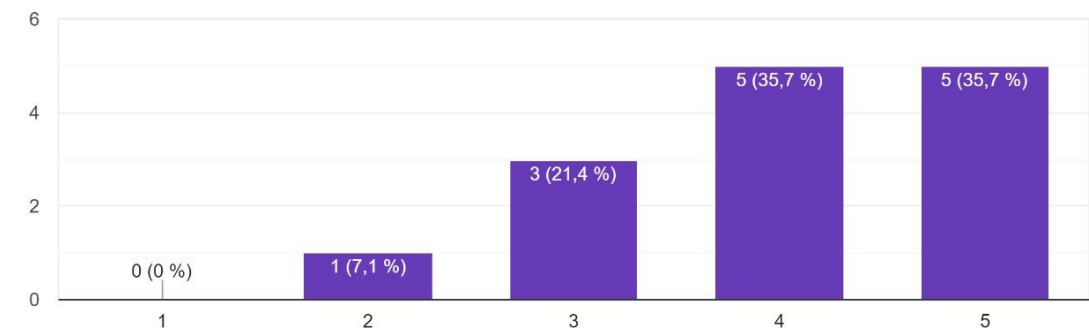
How would your ideal English lesson look like?

14 respuestas



Do you think your English has improved in these three weeks (taking into account that we had very little time)?

14 respuestas



Do you think your general knowledge has improved in these three weeks (taking into account we had very little time)?

14 respuestas

