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***Teaching Programme for 1º Bachillerato:
English***

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1. Introduction

English constitutes a global language not only because it is spoken by English native speakers around the world, but also because it is used by non-native English people from different countries, which makes it the most widely spoken language in the world with millions of people using and studying it every day (Harmer, 2007; Richards, 2015; Crystal, 2012; Clyne and Sharifian, 2008). Due to globalisation, English has become a *lingua franca*, that is, a language used to communicate between people whose native language is different from one another (Harmer, 2007), providing a great interconnectivity not only between individuals from different parts of the world, but also among economies, companies and cultures (Richards, 2015). This has resulted in a widespread in the use of English across different fields and with different purposes such as travelling, entertainment, businesses or the job market, which are directly or indirectly related to people's lives.

Therefore, given the significance of English language nowadays, the teaching of English as a Foreign Language can offer excellent opportunities to students in different fields, making it necessary to study and develop the more appropriate methods and strategies to enable learners to learn and acquire the language in an efficient and meaningful way. In this globalized world learning English has become a useful tool students will probably have to use in their professional and social lives, opening up many opportunities of development and growth. Teachers have to show them that English can be useful outside the classroom so that they will be willing and motivated to study it. Moreover, English is nowadays a tool that crosses borders and ensures communication on an international level (Brown, 2001) so it is no longer restricted to British or American countries. Learning more than one language will help students to communicate and be understood almost everywhere, avoiding that intercultural relations and dialogues are hindered by borders. Hence, students will not only acquire communicative skills, but they will also develop interpersonal and intercultural skills that can be useful for their integral development as citizens, making them aware of the linguistic and cultural diversity that exists.

Moreover, today's world is marked by globalisation as well as by the constant technological advances which have affected not only the way people live and interact with each other, but also the languages they use, influencing people's decisions to learn a particular language, how they will learn it and for what purpose

(Coyle et al., 2010). In relation to the technological advances, the use of ICT (Information and Communication Technologies) has become a pivotal part in people's lives, especially among teenagers as they use it for everything, even to socialize among them. It is necessary to know the role that technology holds in their lives in order to bring the use of TIC into the classroom, making the learning experience more appealing to them. The use of TIC will prove effective not only in establishing a more learner-centered approach, but also in providing authentic and engaging materials, support for different learning styles, encouragement of situated learning, opportunities in interaction or alternative forms of assessment, etc. (Richards, 2015).

Concerning the teaching practice, it is necessary to consider not only the current processes and changes in the world, but also the changes that have taken place within the educational field. There has been a paradigm shift from teaching practices and assumptions based merely on grammatical knowledge to ones that pay attention to language use and its communicative purposes (Richards, 2015). Nowadays EFL teaching methodologies are still shifting towards practices more focused on students' learning experience. The tendency is towards a learning where the needs and interests of the students are taken into account, thus re-establishing both teachers' and learners' roles. A learner-centered approach seeks to empower learners by encouraging them to make their own decisions and take control of their learning process, developing an active and effective role (Richards, 2015). Consequently, both motivation and the design of materials will have a central role in the learning/teaching experience since they will provide opportunities to relate to the learners' interests and personal experiences as well as to the real world. The materials need to be designed according to the learners' level and interests so that they can be motivated, have a voice, participate in the different tasks and complete them successfully (Harmer, 2007).

Hence, all these aspects related to the current global status held by English, the influence of new technologies, as well as the educational changes will be reflected in the present Teaching Programme whose aim is to encourage students to learn English showing them the benefits that learning another language has. Therefore, this Teaching Programme will take into account the global position of English and its use in the daily life across different fields, the possibilities of introducing TIC resources that foster students' participation, and it will be based on

a learner-centred approach where students will have an active role throughout their learning process and their interests and opinions will be taken into consideration.

The present Teaching Programme is aimed at 1st year of *Bachillerato* students in a public high school in Castilla y León following the principles stated in the Spanish Law. It intends to address not only their English learning needs but also their integral development since it is designed to foster their personal, social and cognitive development. For these purposes two main innovative methodologies have been selected which are CLIL (Content Language Integrated Learning) and TBLT (Task-Based Learning Teaching). These methods have been proved successful in increasing students' linguistic proficiency (Pavón et al., 2015; Lasagabaster, 2008; González, 2023) and thinking capacities (Pavón et al., 2015; Martyniuk, 2008) as well as the cooperation among them (Hattani, 2020; Chen and Wang, 2019; Soleh, 2020). These methodologies will be further explored in the first part of this Teaching Programme, together with the class dynamics, the contents and the assessment. The second part will be devoted to the development of one of the didactic units presented and more specifically, of two lessons plans of that didactic unit with the correspondent contents, assessment criteria, resources, activities and materials.

2. Theoretical framework

2.1 Historical Background

The field of language teaching has undergone several changes throughout the years due to a process of recognition of learners' needs, moving from a focus on reading comprehension and grammar rules towards an emphasis on oral proficiency as the goal of language study (Richards and Rodgers, 2001). More concretely, the field of English language teaching has been submitted to constant variations, especially throughout the 20th century. From methodologies based on repetitive drills and memorization that reject the use of language for communicative purposes and lack the recognition of “the functional and communicative potential of language” (Richards and Rodgers, 2001, p. 153), to methodologies that focus on how people communicate with each other bringing learners real contexts in which they can apply their language knowledge in a holistic way.

Both the Spanish law and the Common European Framework of Reference

(CEFR) refer to the importance of taking into account the principles of the Communicative Learning Teaching (CLT) approach, since they both mention the communicative competence and the need for students to be able to express themselves and develop their abilities in a second language. However, the Communicative Learning Teaching method is a general and ambiguous approach with a lot of deficiencies. It does not have a clear theory of language learning indicating how to teach a language communicatively, which makes it a vague and insufficient approach. Therefore, for the elaboration of this Teaching Programme a combination of newer and more effective methodologies that are inspired by and evolve from CLT will be used. The Teaching Programme will consist on a combination of CLIL (Content and Language Integrated Learning) and TBLT (Task-Based Learning Teaching). Both CLIL and TBL have their foundations in CLT, “which makes it possible not only to find considerable commonalities between them, but also to build methodological connections, which enables us to exploit the potential of their articulation” (Lopes, 2020, p. 7). Therefore, the communicative principles initially proposed in CLT will be further revised and applied within the framework of these two methodologies.

2.2 Content and Language Integrated Learning (CLIL)

CLIL stands for Content and Language Integrated Learning, a concept which was coined by David Marsh in the 1990s. It was first introduced in Canada in French immersion programs of education, and in the following years it expanded to other territories. In the 1990s, CLIL was introduced in Europe due to the process of globalization which called “for new competences from all individuals [...] a state that changed the content of knowledge and skills” (Šimonová, 2015, p. 30). The process of globalization and its requirements was coupled with the dissatisfactions with the earlier teaching methods based on memorization such as the Grammar-Translation Method of the Direct Method and their poor outcomes. Thus, there was a demand for better proficiency in language knowledge and communication and CLIL met these demands from Europe as it “became increasingly prioritised within the European Union as a major educational initiative (Eurydice, 2006), culminating in the 2005 European Council recommendations that CLIL should be adopted throughout the entire European Union (EC, 2005)” (quoted in Coyle et al., 2010, p.

8). CLIL is relevant in the field of language methodology not only as a response to the rapid globalization process, but also “it is a solution which is timely, which is in harmony with a broader social perspective, and which has proved effective” (Coyle et al., 2010, p. 5), even described by some theorists like Graddol (2006) as the “ultimate communicative methodology” (quoted in Coyle et al., 2010, p. 5), that allows to develop not only language and educative capacities but it also contributes to the cognitive and emotional development of the students.

Coyle et al., (2010) define CLIL as “a dual-focused educational approach in which an additional language is used for the learning and teaching of both content and language” (p. 7). This definition, and the whole methodology it refers to, constitutes a significant change from traditional methodologies where grammar and form were the main focus, to one that focuses on meaning (Hanesová, 2015). Throughout the years, in Spain it has been observed that language teaching has had poor results as learners have studied a language during their academic years but at the end, they are not able to speak it, which is probably due to the use of methodologies that were primarily concerned with grammatical structures. However, as the current Spanish law establishes:

La materia de Lengua Extranjera en la etapa de Bachillerato tiene como objetivo principal la adquisición de la competencia comunicativa en la lengua extranjera, de modo que permita al alumnado comprender, expresarse e interactuar en dicha lengua con eficacia, fluidez y corrección, así como el enriquecimiento y la expansión de su conciencia intercultural. (Real Decreto 243/2022, p. 46303)

In this sense, an innovative methodology like CLIL, which promotes knowledge about a specific topic together with knowledge about the language, could have a positive impact in the students’ learning experience inside and outside the classroom.

One of the main characteristics of this method, which lies at the core of it, is the combination of learning both a language and another subject matter. There are two aims, one linked to language and the other one related to content, the topic (Marsh, 2005). Both language and content are equally integrated and one helps in understanding the other and vice versa. As Dale et al. (2010) suggest, “CLIL may be helpful for language acquisition because it provides both the content (meaning)

needed for language acquisition and the language needed for subject development” (p. 20). By providing specific content and not just a series of grammatical or linguistic structures, CLIL gives students the meaning for language learning as well as a context in which the development of the language skills can be integrated together with the acquisition of vocabulary, grammar and other aspects such as pronunciation. Learning a language in a contextualized situation, gives students more opportunities to think in the target language and apply the content learnt through it for real purposes, both in academic and non-academic environments (McDougald, p. 2018).

CLIL offers many opportunities to develop content and language knowledge within the classroom since a CLIL lesson is designed taking into account the conceptual framework of the 4 C’s (Coyle 2005), which comprises four dimensions: content, cognition, communication and culture. The 4 C’s constitute the syllabus upon which a CLIL lesson is built, taking into account all the dimensions that should be promoted together with the consequent benefits for the students. This framework that composes the basis of a CLIL lesson, not only offers students opportunities to learn content through language and apply it to real contexts, but it also demands from the learners the use of thinking and intercultural skills (McDougald, 2018; Vega and Moscoso, 2019). These four areas are interrelated and linking all of them in an integrative manner is essential when planning and designing (Coyle et al., 2010). Relating one dimension with the others would ensure that learners benefit from the classroom experience. Content and cognition will determine the type of tasks that the learners may be involved in so that they put in practice higher order skills and how these tasks should be adapted to their level. Moreover, cognition and communication will make teachers focus on the language that is required from the students in order to complete the tasks successfully. Thus, this will lead to “offering the key to deeper learning and promoting social cohesion” (Coyle et al., 2010, p. 12). Therefore, this conceptual framework shows that CLIL is a methodology that goes beyond learning content and language in an isolated way, as other aspects are equally integrated and brought into the classroom, being the basis for the establishment of a CLIL syllabus.

Concerning content, this dimension refers to “integrating content from across the curriculum through high quality language interaction” (Coyle et al., 2010, p. 12). As it was stated previously, CLIL offers opportunities to incorporate into the lessons

a diverse range of topics that can be of interest for the students and that can foster positively their motivation. According to Richards and Rodgers (2001), “language learning is more motivating when students are focusing on something other than language, such as ideas, issues, and opinions [...] if content with a high level of interest is chosen, learners may acquire the language more willingly” (p. 210). As aforementioned, it is the teacher’s responsibility to select those topics that can meet the students’ needs and interests at the same time that they cover the grammatical aspects that should be developed in accordance to what it is stated in the Spanish law. This content “does not have to be part of a discrete curriculum discipline [but] it can be drawn from alternative approaches to a curriculum involving cross-curricular and integrated studies” (Coyle et al., 2010, p. 53). Moreover, CLIL supports contextualized learning as students’ development of skills and understanding is related to specific contexts in which the learners can engage in real and meaningful communicative interactions. CLIL offers the opportunity to bring the concept of authenticity into the class, incorporating materials and topics that reflect real-world situations in which the students would be encouraged towards an authentic use of the target language (Šimonová, 2015). Consequently, language is not regarded as an entity devoid of meaning that the students find difficult to relate to their lives and personal experiences but “authentic classroom communication about matters of academic or general interest to the students provides a purposeful and motivating context for learning the communicative functions of the new language” (Genesee, 1994, p. 3).

Moreover, in terms of content and language CLIL is relevant since it provides a lot of exposure to input. This is connected to the Input Hypothesis developed by Krashen, which “claims to explain the relationship between what the learner is exposed to of a language (the input) and language acquisition” (Richards and Rodgers, 2001, p. 182). Theories of second language acquisition following these ideas suggest that students should be exposed to language input that needs to be meaningful, significant and realistic, as well as slightly above the level of the learners (Dale et al., 2010). In this sense, CLIL provides plenty of exposure to the target language not only from the part of the teachers, but also from the students who have to interact with one another and they will be engaged in tasks that need lots of language interaction. According to Krashen (1982), comprehensible input “[is] the key in the learning process because this ‘gap’ stimulates and challenges

learners to develop their language further whilst the message remains understandable and accessible” (quoted in Williams, 2006, p. 231).

However, although a higher exposure to input can have a positive influence in the students’ learning experience and may help them, being exposed to comprehensible input is not enough. In order to be completely proficient in the target language it is necessary that they are involved in the learning process itself, through tasks and activities where they have to use the target language and see how it works. Furthermore, a focus on form is necessary to avoid the fossilization of errors, and also to ensure that language learning and the subsequent development of knowledge in the different CLIL disciplines take place (Vraciu and Tomàs, 2018). Consequently, CLIL presents an advantage over traditional teaching methods in that it not only guarantees exposure to comprehensible input, but it can also offer the needed focus on linguistic form. In CLIL focus on form can arise from the activities themselves, whose completion will require the use of certain structure, from an input enrichment, or also through the use of tasks, through which it has been proven that students pay more attention to the language in meaning-focused instruction (Vraciu and Tomàs, 2018). This last aspect will be further developed in subsequent sections and especially in the one related to Task-Based Learning Teaching (TBLT).

Regarding cognition, this dimension fosters to “engage learners through creativity, higher order thinking and knowledge processing” (Coyle et al., 2010, p. 12). CLIL constitutes a learner-centered approach where “while teachers should act as facilitators and negotiate the meaning of language and content with students, students should be assigned a pivotal role in CLIL lessons” (Lopes, 2020, pp. 11-12). Teachers should challenge students by providing them with meaningful topics and activities that can foster the development of their critical thinking skills together with their creativity since, as Coyle (2005) declares, “in CLIL, cognition does not mean simple transfer of information from teacher to a learner or memorizing offered knowledge [but it rather] involves higher order thinking skill and encourages learners to develop personal ways of understanding” (quoted in Sepesiová, 2015, p. 135). Students should have an active and participative role in CLIL lessons where they can have a voice in their learning process and develop a sense of autonomy and independence. As Coyle et al. (2010) state, “for CLIL to be effective it must challenge learners to create new knowledge and develop new skills through reflection and engagement in higher-order as well as lower-order thinking” (p. 54).

These high and low thinking skills refers to a taxonomy established by Bloom (1956) in which he distinguished six categories (to remember, understand, apply, analyse, evaluate and create) being the first three low order thinking skills (LOTS) and the last three high order thinking skills (HOTS). These categories correspond to the strategies that can be followed when designing the activities in which the students will have to be involved, thus joining the content and language areas (Šimonová, 2015). As a consequence, CLIL will contribute to promoting linguistic competence alongside with other competences necessary for our students related to their development and growth as human beings. According to Marsh (2005)

CLIL can also have an impact on conceptualization, literally how we think. Being able to think about something in different languages can enrich our understanding of concepts and help broaden our conceptual mapping resources [leading] to better association [...] [and] a more sophisticated level of learning in general. (p. 8)

To guarantee that our students are able to progress in their understanding processes and to improve their thinking skills, they should first be exposed to tasks and activities that require LOTS, so that over time the complexity of the tasks can be increased, creating more complex activities and questions that require them to use higher-level thinking and language skills.

This strategy of confronting students with tasks that increase in difficulty is connected with a concept of cognitive development and social interaction developed by Vygotsky which is scaffolding. This term refers to a kind of assistance that the teacher gives the students to help them in their construction of knowledge. As the learner progresses and needs less help, the teacher progressively removes the “scaffolding” and the learner becomes more autonomous and empowered (Oxford, 1997). In addition, when challenging students so that their thinking skills will be enhanced, not only have teachers to provide scaffolding, but also, they have to be within their zone of proximal development (ZPD). This idea was defined by Vygotsky as “the distance between the actual development level as determined by independent problem-solving and the level of potential development as determined through problem-solving and adult guidance or in collaboration with more capable peers” (quoted in Richards, 2015, p. 49). That is, teachers have to provide tasks and challenges within the ZPD of the learners, slightly above their current level of knowledge, so that they are ready to learn and acquired new knowledge. In the same

way that “learners who are not sufficiently challenged and are given and/or take no risks will never become independent and in some cases will fail to progress” (Williams, 2006, p. 231), learners who are faced with higher tasks above their knowledge (ZPD) may become demotivated. It is the teacher’s duty to get to know the students’ level of knowledge so that he/she can provide “context-embedded, cognitively challenging tasks that move the learner on in terms of both content and language” (Harrop, 2012, p. 59).

With respect to communication, CLIL fosters the use of language to learn and articulate ideas, reflections and values (Coyle et al., 2010). Language is seen as a tool for communication that allows to express ideas, meanings and interact with other people which is different from other traditional language lessons. The focus is primarily on communication, going “beyond the grammar system, but at the same time [not rejecting] the essential role of grammar and lexis in language learning” (Coyle et al., 2010, p. 54). Students are engaged in language using, emphasizing the communicative and learning demands of the moment, and not so much in language learning, emphasizing the grammatical progression (Coyle et al., 2010). To better understand how CLIL involves learners in learning a language from a different perspective and how grammar is integrated within this context of communication it is useful to mention the Language Triptych of linguistic progression designed by Coyle (2007), which is formed by “language of learning (needed to access basic concepts in a given context), language for learning (language needed to operate and interact with the content in a given context), and language through learning (incidental language that results from active involvement in the task” (Harrop, 2012, p. 59). Thus, a relationship between the areas of content, cognition and communication is established, showing that language learning is derived from a progression in terms of the selected content and not based on a progression of grammatical terms. As Coyle et al. (2010) declare, “[the triptych] uses a pragmatic as well as a linguistic approach to developing language through use [...] it incorporates grammatical progression from different perspectives” (p. 59). Although CLIL provides a greater exposure to input, as it was mentioned before, there is the need to focus on form as well as the need to involve the students throughout the learning process, assuring that they do not gain fluency at the expense of accuracy since both concepts are relevant for the learning experience. As Lyster (2007) points out, tasks can be introduced to “encourage learners to become more aware of form

and crucially, [tasks] can engage learners in self-repair on form more systematically [...] [being this] the only way in which CLIL lessons can enable learners...to sustain their linguistic growth” (quoted in Harrop, 2012, pp. 60-61). This need to focus on form and the ways in which it can be done will be further developed in the next section of the Teaching Programme when dealing with the other major methodology of Task-Based Learning Teaching.

One of the main purposes of learning a language is to be able to use it appropriately to communicate with other people and to express oneself properly. Consequently, CLIL should also provide opportunities to use the language in a productive way, which is connected to Swain’s Output Hypothesis. Swain (2005) asserts that “the act of producing language (speaking or writing) constitutes under certain circumstances, part of the process of second language learning” (quoted in Pannell et al., 2017, p. 127). Different tasks can be designed to facilitate output production either independently or in interaction with other peers so that “they can proceduralize their explicit language knowledge and develop both their speaking and writing skills” (Gondová, 2015, p. 155). Since learning constitutes a social process in which learners construct meaning together by interacting with each other (Dale et al., 2010), collaborative work will be an essential part for a CLIL lesson in that students will be able to make use of the language enhancing both their receptive and productive skills.

The last dimension is the one related to culture which tries to enhance the students’ interpretation and understanding of “the significance of content and language and their contribution to identity and citizenship” (Coyle et al., 2010, p. 12). Language is used as a means to communicate ideas, thoughts and values that are directly affected by each specific culture. When speaking with someone, it is not only necessary to be able to use the language properly, but it is also crucial to know the culture and context in which communication is taking place. As Oxford (1997) claims, “the L2 learning process is situated in a particular social context. It involves becoming part of the culture of the learning community [...] [requiring] learning about, understanding and identifying with another culture in when people use a different language” (p. 448). By providing different opportunities regarding the content, CLIL gives teachers the chance to expand their students’ knowledge about the world. The 4C’s framework is not only reduced to cultural aspects like food, festivals or customs (Gondová, 2015), but it refers to a wider sense meaning

“exposure to alternative perspectives and shared understandings, which deepen awareness of otherness and self” (Klimova, 2012, p. 574). In order to be able to reflect about other cultures, students will have to reflect about their own, leading to an understanding of why certain aspects of the language are the way they are and how culture can affect the language and the way people interrelate with each other. CLIL tries to develop an intercultural awareness that goes beyond the surface and that allows learners to understand how people from other cultures think and behave. As a consequence, this fourth dimension is at the core of a CLIL lesson whose “integration of context, language and cognition creates the perfect environment to encourage reflection and self-awareness [...] CLIL can allow the learners to step outside their own experience and develop a “perspective consciousness” of cultural processes (Broady 2004, Coffey 2005)” (quoted in Harrop, 2012, p. 67). Regarding the current globalization state, this is extremely beneficial for the students since being faced with meaningful and cultural contexts will contribute “in creating a Europe of knowledge, built on the linguistic diversity and intercultural development of its citizens” (Coyle et al., 2010, p. 10). CLIL ensures that the relationships and communication with people from different countries will not be endangered by frontiers and students will gain a sense of identity and democratic citizenship capable of crossing borders.

Having explained the dimensions that compose this 4C model and that are fundamental for designing a CLIL syllabus, it can be concluded that CLIL constitutes a holistic approach that, in the words of Coyle et al., (2010), “takes place through 5 dimensions: progressions in knowledge, skills and understanding of content, engagement in higher order cognitive processing, interaction in the communicative context, development of appropriate communication skills and acquisition of a deepening intercultural awareness” (quoted in Harrop, 2012, p. 58).

Apart from the 4C model established by Coyle, there are other significant features implied in the CLIL methodology that should be noted. Since CLIL is based on an integrative and inclusive approach (Martyniuk, 2008), it offers an opportunity to work the four skills of the language in consonance and not as separated entities. Students are doing several things at the same time trying to integrate skills in a more natural way that mirrors the real experience outside the classroom, “students are often involved in activities that link the skills because this is how the skills are generally involved in the real world [...] [CLIL] seeks to bring together knowledge,

language and thinking skills” (Richards and Rodgers, 2001, p. 208). When interacting with other speakers, learners will have to use several skills at the same time in order to communicate in an effective and efficient way, so “learners who focus on the meaning of what they hear, read, speak or write are more effective language learners than those who concentrate mainly on grammatical accuracy” (Dale et al., 2010, p. 20). The main objective in a CLIL lesson is for students to be able to communicate with other people and express themselves in the target language, which relegates grammar as a component of other skills. Grammar learning would be determined by the context and it is the teacher the one who decides how to adapt the grammatical content imposed by the law to the content to be taught in the different units in an integrated and meaningful way.

Another significant feature of CLIL is that it constitutes a learner-centred approach where students are at the centre of the class and the learning process and the teachers act as facilitators. This kind of approach permits a series of considerations in connection with the learners. Firstly, it takes into account their previous experience as the starting point since “students do not start at as blank slates but are treated as bringing important knowledge and understanding to the classroom” (Richards and Rodgers, 2001, p. 211). Secondly, CLIL also attends to the different learning styles that may appear in the class, “while we may frequently teach the group as a whole, we will also in different ways, pay attention to the different identities we are faced with” (Harmer, 2007, p. 85). When designing the materials and tasks, the teacher should reflect about the students’ previous background and their learning styles so that he/she can “provide a range of activities suitable for all the people in the class, neither slighting nor favoring a particular set of individuals” (Oxford, 1997, p. 450).

Another characteristic of CLIL is the opportunity to introduce in the classroom topics that interest the students, which is closely linked to their motivation. The term motivation alludes to the reason why people are willing to do something. Dornyei (2009) describes motivation “not as a function of stimuli and reinforcement, but as a process focused on the individual’s thoughts and beliefs that are transferred into action” (quoted in Navarro and García, 2018, p. 73). As this Teaching Programme is aimed at students from 1º Bachillerato, they will probably be more willing to participate in the learning process if the topics are relevant, if they see the useful outcomes they may achieve in their lives or if they can interact

with other people. CLIL, with its integration of real materials and authentic contexts through both language and content, can lead to more authentic responses among the students and can boost their motivation towards the use of the target language (Vega and Moscoso, 2019). If they are motivated towards the content, this may transfer into a positive attitude towards the language as well (Harrop, 2012).

Finally, another aspect that has been mentioned throughout the explanation about CLIL is concerned with the opportunities of using collaborative and cooperative learning it may offer. CLIL, like TBLT, are learner-centered approaches which make easier to apply collaborative and interactional strategies since students are assumed to have an active role in the class. This combination will entail a positive outcome since “a lot of what goes on in the CLIL classroom involves practical application of knowledge through problem solving tasks and cooperative learning” (quoted in Pavón et al., 2015, p. 77). While not denying that CLIL enhances a sense of autonomy in the students when it comes to learning and developing thinking skills, it also emphasizes the importance of working collaboratively and interacting with other classmates. For communication to take place, there needs to be some kind of interaction among the speakers. As Brown (2001) defines it, “interaction is the collaborative exchange of thoughts, feelings or ideas between two or more people resulting in a reciprocal effect on each other” (p. 165). If learners interact with their peers, they will have more opportunities to use the language in a productive way as well as be exposed to real communicative exchanges. Theorists have proposed certain “advantages for cooperative learning [such as] increased student-talk, more varied talk, a more relaxed atmosphere, greater motivation, more negotiation of meaning and increased amounts of comprehensible input” (quoted in Jacobs and Hall, 2006, p. 74). If learners interact with each other, they will have to exchange information, favouring group bonding, and this will result in a more comfortable atmosphere that will ultimately lead to increase students’ motivation (Pavón et al., 2015). To establish these collaborative strategies, there exist several group dynamics that will be useful not only to adapt the lessons to different learning styles, but also to work on specific skills depending on which one is selected. Individual tasks should be combined with group work and pair work where learners can participate putting into practice the target language at the same time that they work in collaboration with their partners in order to complete some tasks, benefitting from the knowledge of other partners and the

different ways of looking at the world they may have which can bring not only knowledge but also diversity. Since CLIL can integrate different kinds of content, “this allows the learners to engage with them at a more creative and challenging cognitive level and provides opportunities for genuine interaction with others, oneself and the world over a varied range of contexts (Greenfell (2002))” (quoted in Harrop, 2012, p. 6). Hence, teachers will have to develop tasks and activities that afford enough opportunities for participation and interaction among students, resulting in an improvement of the communicative competence together with an improvement of students’ personal skills, which are transcribed in better intrinsic motivation, generation of higher-order thinking skills, creation of valuable and caring relationships and lower levels of anxiety and prejudice (Oxford, 1997). These aspects are related to positive group dynamics since they enhance collaborative and cooperative strategies which are reflected in the regional educational law which states that:

Los agrupamientos serán flexibles, dinámicos y variados dependiendo de las tareas que se vayan a desarrollar: individuales, ya que refuerzan el trabajo autónomo; en parejas o en pequeño grupo, ya que facilitan el desarrollo de situaciones comunicativas en la lengua extranjera y fomentan el trabajo cooperativo y colaborativo, además de actitudes de respeto hacia los demás; en gran grupo, fomentando el respeto e interés por opiniones diferentes y el respeto del turno de palabra. (DECRETO 40/2022, p. 50144)

Although both content and language are important to this methodology, “programmes can be more content-driven or language-driven” (quoted in Villabona and Cenoz, 2002, p. 37). In this sense we can distinguish between ‘hard CLIL’ and ‘soft CLIL.’ According to Šimonová (2015), “the ‘hard’ form of CLIL [...] follows the *learning content* objectives, been taught by professional subject teachers [whereas] in the ‘soft’ CLIL the learning content is mostly applied in foreign language lessons by language teachers following *language* objectives” (p. 30). In that context, soft CLIL is the variant that is going to be applied to this Teaching Programme since it is focused on the subject of English, it is developed by an English teacher and there are certain objectives within the learning of this language that need to be achieved. A further clarification regarding the implementation of this methodology is necessary in the current Teaching Programme, which is the one related to the content that is going to be taught. CLIL content is normally associated

with subject matters from other curricular subjects such as History, Technology, etc. While not denying that in some units a cross-curricular content may be developed within the context of the English class, I consider relevant to clarify that, as Genesee (1994) declares, “content need not be academic, it can include any topic, theme, or non-language issues of interest or importance to learners” (p. 3). Following this line, Chaput (1993) also defines content as “any topic of intellectual substance which contributes to the students’ understanding of language in general, and the target language in particular” (p. 150). The selected contents would be those that can be linked to the interests of the students, which in this case are of 1º Bachillerato, as well as to the context of today’s world and serve them in their lives outside the classroom so that they can be effective speakers of the target language and proper global citizens following the tenets established by the European Union and the Spanish law which claims that:

La materia Lengua Extranjera tiene como finalidad la adquisición de la competencia comunicativa, así como el desarrollo y enriquecimiento de la conciencia intercultural del alumnado [...] contribuyendo al desarrollo de los ODS y a la adquisición de los contenidos necesarios para iniciarse en la gestión de situaciones interculturales y la Convivencia democráticas entre otras. (DECRETO 40/2022, p. 50139)

CLIL objectives can also be implemented in combination with the TBL framework since, as Meyer states, their relationship “is in fact a symbiotic one, as authentic and meaningful content is used to create motivating and challenging tasks” (quoted in Lopes, 2020, p. 8). This eclectic approach will result in positive implications for the students and will prove to be “especially effective since this will contribute to reinforcing specific learning content through practical activities in meaningful contexts” (González, 2023, p. 335).

2.3 Task-Based Learning Teaching (TBLT)

Task-Based Learning Teaching (TBLT) constitutes a logical development of CLT and its communicative principles following the idea of employing communicative tasks in which the students have to use the second language in order to solve a problem (Harmer, 2007). Before establishing and explaining the main tenets and principles upon which TBL is based, it would be relevant to highlight the

type of syllabus that this methodology proposes since it conforms the whole learning/teaching process. According to Brown (1995), “a syllabus provides a focus for what should be studied, along with a rationale for how that content should be selected and ordered” (p. 7) and Breen (1984) also alludes to “what is to be achieved through our teaching and our students’ learning” (p. 47). In 1976 Wilkins made a distinction concerning the types of syllabi differentiating between synthetic syllabi, focused on linguistic units and analytic syllabi regarding the purposes behind people’s decisions to learn a language and the kind of language activities needed to achieve those aims (Larsen-Freeman and Anderson, 2011). TBL makes use of an analytical and dynamic syllabus since it is built around the use of tasks where learners have to apply the language with different communicative purposes and not merely linguistic units. In the TBL syllabus “the central purpose [...] is language learning and tasks present this in the form of problem-solving negotiation between knowledge that the learner holds and new knowledge” (quoted in Larsen-Freeman and Anderson, 2011, pp. 192-193). Furthermore, a TBLT syllabus is a process-oriented one since it is concerned with the process of learning, how things are done in the classroom and how the goals of learning a language can be achieved.

An analysis of the TBLT syllabus allows us to infer that this methodology results from new views on teaching methodology and on how to plan teaching and learning that take into account the need to help learners to acquire language knowledge while also improving their skills through real-world activities. The emphasis resides on the belief that language will be acquired if it is performed in meaningful communicative tasks, that is, Task-Based Learning is not only an inductive approach but it is also focused on the learning process. In an inductive approach, students are first exposed to the language letting them understand and figure out how the language is constructed instead of explaining it directly to them. This is the process that TBL follows, “instead of a language structure or function to be learnt, students are presented with a task they have to perform or a problem they have to solve [...] and only when the task has been completed does the teacher discuss the language that was used” (Harmer, 2007, p. 51). Moreover, TBL is based upon the belief of learning by doing things since, as Brandl (2007) contends, “the rationale for the employment of communicative tasks is based on contemporary theories of language learning and acquisition, which claim that language use is the driving force for language development” (p. 7). Therefore, through performing

communicative tasks students will have the possibility to use the language and the skills in context and the development of the language will be increased. This rationale supports the belief that language is acquired while performing activities or tasks, following the experiential learning cycle described by Scrivener (2005) in which “people learn more by doing things themselves rather than by being told about them” (p. 21). According to Scrivener (2005) “the process of learning often involves five steps:

1. Doing something
2. Recalling what happened
3. Reflecting on that
4. Drawing conclusion from the reflection
5. Using those conclusions to inform and prepare for future practical experience” (p. 20).

TBLT follows these steps since the students are asked to complete a task instead of having the teacher involved in long theoretical explanations and then they will reflect upon their performance and they will have the opportunity to use those reflections in order to improve for the next tasks. Another important assumption related to this experiential circle, also mentioned by Scrivener (2005), is how the students’ previous experience, their needs, and other affective factors can affect this process. As Nunan (2004) points out, “an important conceptual basis for task-based language teaching is experiential learning. This approach takes the learners’ immediate personal experience as the point of departure for the learning experience” (p. 29). Therefore, TBLT is a methodology that allows to take into account the point of departure of learners, giving them the opportunity to do tasks on their own, which will provide them with the chance to learn in a more effective, autonomous and meaningful way.

TBL considers that language is learnt through communicative interaction while students carry out meaningful tasks that permit them to learn content at the same time that they solve real-life problems. These tenets are in the line with the provision of the CEFR, which states that “task accomplishment by an individual involves the strategic activation of specific competences in order to carry out a set of purposeful actions in a particular domain with a clearly defined goal and specific outcome” (p. 157). In TBLT the language is acquired while performing different activities in which they have to attend not only to the language they have to use but

also to solve problems or complete information, they “have to make efforts to ensure that their messages are communicated and engage in negotiation of meaning [...] fostering second-language development” (Richards, 2015, p. 92). By being engaged in the process of completing a task, learners are involved in the process of learning a language while indirectly fostering other skills such as their critical thinking or autonomy, being responsible for their own learning process.

Before analysing TBLT in detail, there is a need to establish what is meant by a ‘task’ since it is the core unit of planning and instruction in EFL for this approach. A task has been defined by several theorists, from Willis (1996), who established that a task is “a goal-oriented activity in which learners use language to achieve a real outcome” (p. 2), to Nunan (2004), who stated that “the communicative task [is] a piece of classroom work which involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is principally focused on meaning rather than form. The task should also have a sense of completeness, being able to stand alone as a communicative act in its own right” (p. 4). Consequently, the learning experience in TBLT is built around the use of tasks, complex activities, which constitute useful vehicles for activating not only the cognitive strategies involved in second language acquisition, but also the critical thinking skills needed for the problem-solving situations. Ellis (2009) established the following criteria in order to identify what a task is:

1. The primary focus should be on ‘meaning’ (by which is meant that learners should be mainly concerned with processing the semantic and pragmatic meaning of utterances).
2. There should be some kind of ‘gap’ (i.e., a need to convey information, to express an opinion or to infer meaning).
3. Learners should largely have to rely on their own resources (linguistic and non-linguistic) in order to complete the activity.
4. There is a clearly defined outcome other than the use of language (i.e., the language serves as the means for achieving the outcome, not as an end in its own right) (p. 223).

Apart from these characteristics that define a task, TBL has another essential aspect which is related to its rather fixed structure with different phases, each of them with a particular and specific aim. As this methodology usually follows the same steps, this can be beneficial for the students in the sense that they can get used

to a predetermined way of doing things and thus they will always know what to expect and what is expected from them. A detailed description of this structure with some differences can be found in Harmer (2007), Ellis (2002) or in Willis (1996), which is the one that is developed here and can be summarized as:

PRE-TASK

(Introduction to topic and task)

TASK CYCLE

Task -> Planning -> Report

FOCUS ON FORM

Analysis and practice

(p. 2)

The pre-task phase is concerned with the introduction of the topic the students are going to deal with and the presentation of the task. The teacher should make sure that the students understand the task instructions and help them to remember or learn any words or phrases that may be useful for the following stages. This phase is relevant in that “[it] gives useful exposure which helps students to recall relevant words and phrases and to recognize new ones” (Willis, 1996, p. 5). The presentation of the tasks is crucial for the development of the whole cycle since, as Dornyei (2001) emphasizes, it is important to present “a task in a way that motivates learners. Like Lee, he sees value in explaining the purpose and utility of the task” (quoted in Ellis, 2002, p. 81). Learners will be more willing to do a task if it is connected to their interests and motivation and also if they know its purposes or outcomes.

The second stage is the one called Task Cycle, which is the central phase where the students have to perform the main task. During the first part the students perform the task in pairs or small groups while the teacher monitors them. In this phase the students use the language they already have and “the emphasis is on spontaneous, exploratory talk and confidence building, within the privacy of the small group” (quoted in Richards and Rodgers, 2001, p. 239). Then the students have to plan a report to the class about what they have done in the task and the outcomes, drafting what they are going to say or write. During this stage, as “the emphasis is on clarity, organization and accuracy, as appropriate for a public presentation” (quoted in Richards and Rodgers, 2001, p. 239), the teacher can act as

a language adviser. Finally, the students present their reports to the rest of the class, which is considered by Willis the “natural conclusion of the task cycle” (quoted in Ellis, 2002, p. 94), while the teacher may give brief feedback on content and form.

The final stage of TBL is the one related to focus on form. This phase tries to raise awareness among the students on how to use certain linguistic structures. As a first step of the language analysis, students may carry out some activities in order to identify specific language features. As Willis (1996) states, “the aim is to help students to explore language, to develop an awareness of aspects of syntax, collocation and lexis, to help them systematize what they have observed about certain feature of language, to clarify and to notice new things” (p. 6). The second stage of practice consists in working with specific language features so that the students “notice salient features [...] recognize them [...] and slowly begin to use those they need” (Willis, 1996, p. 7). By having this structure, “learners begin with a holistic experience of language in use [and end] with a closer look at some of the features naturally occurring in that language” (Willis, 1996, p. 2), benefiting language development both in terms of meaning and form.

There are different views among theorists who support TBL on which phase this focus on form should take place. However, an aspect that all advocates of TBLT agree on is that “attention to form [is not] an optional element but [a necessary one] to ensure ‘noticing’, which Schmidt (1994) viewed as a requisite for acquisition to take place” (Ellis, 2009, p. 232). In order to comprehend what this phase ascribes to, it is important to highlight the difference between ‘focus on forms’ which relates to traditional approaches and ‘focus on form’ a term coined by Long (1991) where learners’ attention is directed to form in the context of communicative activities (Ellis, 2009). In traditional approaches the importance resides on a particular linguistic feature or grammatical point around which evolves the whole learning experience. On the contrary, TBLT is concerned with meaning and the use of language in practice and, therefore, “grammar and other dimensions of communicative language use can be developed by engaging learners in tasks that require them to focus both on language form as well as language use” (Richards, 2015, p. 89). Focusing first on meaning and second on form gives students a more rational and contextualized way of learning a language since a combination of implicit and explicit learning is essential for language acquisition. TBL stresses the relevance of meaning, but this does not mean that form and grammar are forgotten,

but rather that a more natural way of learning grammar is proposed. According to Ellis (2002), “the primary goal of the ‘task component’ is that of developing fluency and promoting the use of communication strategies. The post-task stage is needed to counter the danger that students will develop fluency at the expense of accuracy” (p. 95). Both accuracy and fluency are important in the performance of the tasks since the students will have to be able to communicate but also, they will have to do it in a proper way that ensures they will be understood, “there is an interest in the quality of the language used throughout the task, but also in establishing whether the communicative purpose of the task has been achieved” (quoted in Révész, 2017).

Willis (1996) established that this ‘focus on form’ phase should take place at the end, as a post-task where “a more specific focus on form happens after the task cycle [...] [the students] may of course practice pronunciation of any useful language items and consolidate useful new language” (p. 8). Although this idea is what is going to be followed in this Teaching Programme, it is important to be aware of the fact that a focus on form can also “arise didactically, as well as communicatively during a performance of a task” (Ellis, 2009, p. 233). As aforementioned, during the task cycle the teacher can act also as a language adviser and the focus on form will depend on our students’ needs and performance. If an error occurs that prevents communication from taking place or affects the proper development of the task, the teacher may intervene whether it is the last phase or not.

Having explained what is meant by a task and the structure of the TBLT methodology, it is possible to introduce now the types of tasks that can be found in this method. A first distinction was made by Nunan (1993) who differentiated between real-world tasks, which “emphasized those skills that learners need to have so they can function in the real world,” and pedagogical tasks, which “[are intended] to act as a bridge between the classroom and the real world in that they serve to prepare students for real-life language” (quoted in Brandl, 2007, p. 9). These two types of tasks refer to two kinds of authenticity established by Bachman (1990): situational authenticity and interactional authenticity (quoted in Ellis, 2009). According to Ellis (2017), “real-world tasks aim at situational authenticity as they are based on the target tasks performed in the outside world” (p. 2) such as a role-play, where students have to book a hotel, make a dinner reservation in a restaurant, or perform other activities. Meanwhile, a pedagogic task “lacks situational

authenticity but aims at interactional authenticity (i.e. the kind of natural language processing found in communication in the world outside the classroom)” (Ellis, 2017, p. 2). Both types of tasks will be useful for the development of this teaching programme as each one has aspects that can be interesting and beneficial to the learners’ learning experience. It is as necessary for them to learn how to function in real-world contexts and situations as to learn how language works and to develop the necessary skills in safer contexts that do not have to mirror real-life situations.

The tasks that the students can perform in class as part of the Task-Based Learning Teaching not only can be linked with several real-life domains and situations they can encounter, but also they can be useful for working the different skills that students need to develop through their language learning experience. The tasks should not revolve around a single aspect of the language, but instead they should serve to work various aspects of the language as a whole so the students can master all of them. According to Scrivener (2005), “it is important to remember that no one area of skills or language systems exists in isolation [...] there’s no point learning words unless you can do something useful with them” (p. 32). TBL offers tasks where students can practice the four/five skills, which leads to another distinction. Depending on what their focus is, tasks can be divided between ‘input-providing,’ where students engage in listening or reading activities, or ‘out-prompting,’ where they work with speaking or writing. Thus, as Ellis (2009) establishes, “a task can provide opportunities for communicating in any of the four language skills. Many tasks are integrative since they involve two or more skills” (p. 224). Through the development of a single task, the students will be able to practice several skills at the same time and interact with others, both orally and in written form, enhancing all of their communicative abilities and following the importance of both input and output in the development of language that Long and other theorists beyond Krashen have advocated for (Brown, 2001). TBL does not only refer to oral activities but proposes a myriad of options where students can apply several skills showing them how all of them are important for, as Eli Hinkel states, “in meaningful communication, people employ incremental language skills not in isolation, but in tandem” (quoted in Harmer, 2007, p. 265), which is the ultimate goal of learning a new language: being able to communicate properly in that second language.

As it is stated in the CEFR, “communication is an integral part of tasks where participants engage in interaction, production, reception, or mediation, or a

combination of two or more of these” (p. 157). This is what a method like TBLT allows teachers to implement in a class since it is a holistic method where learners understand that when communicating with someone, they need to comprehend the information making use of their listening skills and also, they have to provide an answer so that an interaction takes place, and this requires the use of their oral skills. As mentioned above, nowadays technology places a great role in people’s lives and the way they communicate which is mainly via internet and in a writing way, so it has become necessary for students to develop their reading and writing skills as well.

TBLT constitutes a learner-centered approach where the needs and characteristics of the learners are taken into account. Since the tasks can be linked with several topics and situation, TBL allows more opportunities to link the contents to the students’ motivation and interests, which will considerably improve their learning experience. In this sense TBL is in line with the Spanish law that states the need to select methodologies that allow to bring materials and resources close to the students, “[que permitan] basar el aprendizaje en los repertorios y experiencias del alumnado, facilitando así su participación en actos comunicativos” (DECRETO 40/2022, p. 49589). Their motivation to participate will increase if they are provided opportunities to use the language in order to talk about their own experiences or share their opinions about a topic they know or care about. Moreover, TBL also encourages students to work in a collaborative way fostering the social and interpersonal relationships of our students. As Larsen-Freeman (2000) contends, “since language learners make an effort to perform a task, they have rich opportunity to interact with their peers [which] ease language acquisition in that [learners are trying to comprehend each other and to present their own meaning” (quoted in Hismanoglu and Hismanoglu, 2011, p. 49). Not only can learners benefit from each other, but they can also self-monitor their learning process and be responsible for their own language learning enhancing their language knowledge. As TBL provides opportunities for students to receive feedback both from the teacher and their partners, as well as give their own reflections, “which is expected to stimulate their autonomy and motivation” (Chen and Wang, 2019, p. 126). Moreover, feedback can have other positive implications since the teacher recognizes the work of the students and encourages them to improve for the next time. As Chen and Wang (2019) point out, “such scaffolding provided by the

teacher helps to build the students confidence and motivation to which extend enhancing their task process in the next round of tasks” (p. 126).

Not only TBL is significant for the opportunities that it can bring to the students inside and outside the classroom, but also for its connections to the legal documents to which this Teaching Programme conforms. According to the DECRETO 40/2022, “se utilizarán materiales didácticos tales como manipulables o realia. Todos deben de estar encaminados a situaciones de comunicación real para que el alumnado pueda aplicar los aprendizajes en diferentes contextos cercanos al uso real y cotidiano de la lengua” (p. 50144). As it was mentioned before, the tasks in TBLT are thought to provide students with real-life situations or problems they have to solve so that the language they acquire in the classroom can be useful outside leading to a long-lasting learning of the language. Furthermore, DECRETO 40/2022 also alludes to the need to link language learning to learners’ experience so that they can participate and practice communicative strategies such as comprehension, interaction, search and selection of information, ... (translated from DECRETO 40/2022, p. 50114). It establishes “el uso de técnicas que impliquen situaciones comunicativas como técnicas de diálogo, de la discusión, de investigación o de representación de roles” (DECRETO 40/2022, p. 50144), an aspect that TBL reflects since the students have to gather information themselves during the pre-task, they could investigate, then they could perform role-plays, interviews, simulations, and other activities. Hence, using TBLT will allow students to jointly and cohesively develop the four language skills, while having opportunities to apply them in real communicative contexts. All of this in accordance with the relevant legal documents and taking into account the different learning styles, motivation and students’ interests, which are crucial to promote a meaningful and successful learning experience.

2.4 Teaching the four skills

According to what it is established both in the CEFR and the Spanish law there are four skills (reading, listening, writing and speaking) that students need to master in order to be proficient in English. As it has been pointed out before, the four skills will be tackled in an integrative manner since in the use of a language they cannot be isolated but they need to be used in tandem. Therefore, at least 2 skills will be worked on in each session, establishing an equilibrium between

receptive and productive skills. Since this Teaching Programme is following the tenets of both CLIL and TBLT, the four skills will be applied in a contextualized and communicative way, with clear objectives, using authentic materials that connect with students' interests and get them to work collaboratively.

Students need to be exposed to a considerable amount of input in the target language, but they also need to work with that input. Learners need to produce output so that they can better “process and deepen their understanding of content and their ability to use the language effectively” (Dale et al., 2010, p. 118). Listening and reading are helpful to provide students with vocabulary, expressions and language structures that they can then apply in a productive way through speaking and writing tasks. Throughout the development of the listening and reading tasks, a top-down approach of processing the information will be followed since the aim will be for learners to move from meaning to language, that is, trying to understand the whole meaning using their background knowledge, before working with specific linguistic forms (Larsen-Freeman and Anderson, 2011; Utomo and Sulistyowati, 2022). In these written and oral comprehension tasks, students will be exposed to vocabulary, specific topic terminology and learning strategies such as note-taking, selecting the main information or establishing connections in order to organize and understand better the content. For this purpose, visual elements or graphic organizers can be used to help students structure the information, comprehend the content and centre their attention (González, 2023; Mahan, 2022; Larsen-Freeman and Anderson, 2011; Dale et al., 2010). Moreover, there will be a combination of implicit and explicit instruction. Learners can be exposed to different language structures either orally or written, without noticing it, which constitutes an implicit instruction. At the end of each task there will be a focus on form stage where an explicit instruction will be followed and those structures and words will be explicitly worked with, giving students the support and help to comprehend and learn them.

In doing speaking and writing tasks, students will be given opportunities to express their knowledge and opinions, develop thinking skills and revise their ideas (Dale et al., 2010). They will be dealing with learning strategies such as paraphrasing, summarizing, inferring, problem-solving, etc., that will contribute not only to the development of their cognitive skills, but also to the promotion of both written and oral skills and linguistic proficiency. Furthermore, in working with their

peers, learners will have more opportunities for output production (Yang, 2020), they will acquire social skills (Lopes, 2020) like discussing turns to speak, listening to others or giving their personal opinions in a respectful manner, creating real conditions that favour language learning, as well as the development of their higher order thinking (Larsen-Freeman and Anderson, 2011).

These four skills bring opportunities to work with different accents showing students other varieties of English, as well as different registers fostering both Basic Interpersonal Communicative Skills (BICS) and Cognitive Academic Language Proficiency (CALP) (Cummins, 2000). In addition, texts from different genres can be incorporated for students to see how language changes depending on the context together with the grammatical structures and words that are used for each specific type of text. The lessons will have a pre-task where the students will be introduced to the content, either by reading or listening, taking into account their previous knowledge, as relating what they already know to new input eases processing and understanding (Sadighi and Zare, 2006). Then through the different phases they will be progressing in difficulty so that they develop their HOTS and autonomous working, along with the objectives established by the Spanish law of consolidating personal, intellectual and social maturity to enable learners to act responsibly and autonomously (Real Decreto 243/2022). At the end of each unit there will be a final project or task where students will have to put into practice what they have learnt either through speaking or writing, showing the vocabulary they have learnt, adapting the register and type of language to the context, making connections between ideas, etc.

Finally, it should be noted that students need to work on these skills also at home in order to develop them further, especially in relation to reading and listening skills, since the class-time is limited. Nowadays, Internet platforms and online resources can be helpful in continuing work beyond the classroom as learners can find additional authentic materials. The advantage is that they can select the extra materials and work independently according to their interests, learning styles and at their own pace (Utomo and Sulistyowati, 2022).

2.5 Class dynamics

There are two active agents involved in the learning process: the teacher and the students. Therefore, a relationship is established among them which has been

changing over time and has, therefore, engaged students and teachers to adopt different roles. At the beginning, classes were characterized by a teacher-centred approach where the teacher was placed at the centre of the class and the students had a passive attitude. However, there was a paradigm shift, due to the emergence of innovative methodologies such as CLIL or TBLT, that moved the emphasis from the teacher to the students as active participants on their own learning process (O'Neill and McMahon, 2005). This approach is known as student-centred, in which learners are encouraged to actively participate, take risks, assume more responsibilities, be self-sufficient and autonomous in their learning process (Richards and Rodgers, 2001; Taylor 2013; Ellis 2002; Bremner, 2021; Richards, 2015; O'Neill and McMahon 2005). Both CLIL and TBLT are learner-centred approaches where students are given a voice and a choice inside the classroom since they “not only choose [about] what to study, but [also about] how and why that topic might be an interesting one to study” (quoted in Taylor, 2013, p. 41).

Nevertheless, although students are placed at the centre of the learning process, the figure of the teacher is still necessary. The teacher continues to be responsible for the students' learning with the added difficulty that these methodologies are more “demanding for teachers in terms of adjusting practice and developing competences” (Pavón and Ellison, 2013, p. 69). The teacher has to select the contents, the materials and the most appropriate strategies, personalizing his/her teaching bearing in mind the students' interests, goals, and thus, trying to connect the content of the lessons with their lives (Richards, 2015). This goes in line with the Spanish law, which indicates the need to “tener en cuenta los repertorios, intereses emociones [de los alumnos], así como sus circunstancias específicas, con el fin de sentar las bases para el aprendizaje a lo largo de toda la vida” (Real Decreto 243/2022, p. 46304). Furthermore, following a TBLT approach, opportunities for explicit teaching of language can arise in the pre-task and especially during the post-task stage. In these phases, the teacher holds a crucial role as he/she needs to direct learners' attention to certain language structures during the performance of a task as well as during the focus on form stage, where he/she has to be more directly involved (Ellis, 2009; Larsen-Freeman and Anderson, 2011). Hence, the aim is to establish an equilibrium between “teachers as instructors and guides [and] learners as both receivers and main agents” (Hismanoglu and Hismanoglu, 2011, p. 49), developing dynamic and mutually satisfying lessons that

contribute to establish “more democratic relationships between teacher and students” (Bremner, 2021, p. 213).

In developing classes where students are taken into account and are required to play a participative and active role, the creation of a positive and comfortable environment will be fostered. The aim is to create a space where students will be able to communicate and collaborate with their peers in a relax atmosphere, and without fear of making mistakes as they constitute a crucial stage throughout the process of learning a language.

2.6 Assessment

The use of innovative methodologies like CLIL and TBLT that go beyond formal aspects of the language and that focus on the active and purposeful use of it requires appropriate assessment tools that meet those aims. The concept of assessment can be defined as “a systematic process which takes place throughout the entire teaching/learning act, and which is aimed to judge and make decisions about students’ improvement regarding one or multiple skills” (quoted in Torres, 2019, p. 2). By assessing students’ performance, teachers can establish a relationship between what has been taught in class and what the students have learnt. However, learners often associate assessment with negative feelings and anxiety which may affect their use of the target language, not only inside the classroom, but also in their daily lives, developing either positive or negative attitudes depending on the assessment results. These ideas are especially linked with the use of traditional assessment based on doing exams that limit students’ language quality and thinking skills (Atta-Alla, 2013). Following these traditional strategies, teachers end up teaching the students for passing the exam instead of teaching for the purpose of using the language communicatively, which is known as the backwash effect.

In order to counteract these detrimental effects, and understand assessment not as an end but as a means by which students can progress and improve, it is necessary to develop and use authentic and alternative types of assessment that foster “recognize, teach, and assess knowledge, skills, and abilities that students need beyond classroom environment” (Atta-Alla, 2013, p. 3). Behind the rationale for the use of these alternative assessments, there is the so-called formative assessment that consists in an on-going process in which the teacher monitors and

guides the students towards the achievement of certain goals, helping them to improve rather than merely give them a grade (Bremner, 2021; Qu and Zhang, 2013; Widiastuti, 2021). Students have the opportunity to demonstrate their knowledge in a variety of ways and to be assessed on the basis of their progress throughout the course. Alternative assessment tries to benefit both students and teachers in that students will receive constructive feedback from the teachers regarding their work, and teachers can evaluate the success of their materials and methodologies and check out whether they have been adapted to the students' needs or not (Torres, 2019). Feedback plays a crucial role in ensuring that students comprehend what they have done well and what aspects they have to improve, attaining a knowledge about their work and learning process. Teachers should provide formative feedback in a constructive way so that students do not feel threatened and understand it as a chance for improvement by identifying which aspects they have to improve and by boosting their development in future assignments (González and Álvarez, 2020; Torres, 2019; Ketabi and Ketabi, 2014; Widiastuti, 2021).

Since this Teaching Programme follows an approach that combines CLIL and TBLT, where students are expected to complete several tasks throughout each unit, as well as to elaborate a final project, these tasks in themselves will constitute a way of assessing them. Therefore, the present Teaching Programme will be ascribed to the tenets of formative assessment in which a myriad of alternative assessments tools (Atta-Alla, 2013) will be used, thus increasing the assessment objectivity, bringing opportunities to adapt to different learning styles and interests, and informing the teacher about the success or not of the teaching methods. The alternative assessment instruments that will be used are the following ones: checklists, discussions, rubrics, portfolio through the course, role-plays, oral presentations, retelling, use of online platforms, observation during the class, projects, among others.

As it has been remarked in the previous section concerned with the class dynamics, the roles of teacher and students have changed and this also affects the way in which assessment is carried out. Learners are active agents of their own learning process so this includes being able to self-assess and to assess others. This goes in line with the Spanish law which recognizes the need for learners to be able to reflect on their progress and learning difficulties, developing self-assessment and co-assessment strategies that enable them to overcome difficulties and consolidate

their learning (Real Decreto 243/2022). Hence, self-assessment will be used in this Teaching Programme to motivate students to improve and gain a sense of ownership of their learning process, being aware of their weaknesses and strengths (Atta-Alla, 2013; Spiller, 2012). Similarly, peer-assessment will be introduced in the classroom so that students can learn from each other, giving feedback that “encourage collaborative learning through interchange about what constitutes good work” (Spiller, 2012, p. 10). By evaluating their classmates’ assignments, students can compare them to their own works, reflecting about them and developing their cognitive skills because “[commenting] on the work of other can heighten their own capacity for judgment and making intellectual choices” (Spiller, 2012, p. 11). Receiving feedback from their peers, from the teacher and from themselves will contribute to understand assessment as a way to progress and as a help to their language learning rather than a negative experience.

Finally, as this Teaching Programme has to be in line with what is established by the Spanish government in terms of education, the current law LOMLOE establishes an evaluation based on the achievement of a set of competences. According to the *Real Decreto 243/2022, de 5 de abril, por el que se establecen la ordenación y las enseñanzas mínimas del Bachillerato*, students have to attain certain key competences by the end of this educational stage. These key competences are defined as: “desempeños que se consideran imprescindibles para que el alumnado pueda progresar con garantías de éxito en su itinerario formativa, y afrontar los principales retos y desafíos globales y locales” (Real Decreto 243/2022, p. 46049). The Spanish law establishes eight key competences:

- Competence in linguistic communication
- Multilingual competence
- Mathematic, scientific, technologic and engineering competence
- Digital competence
- Personal, social and learning to learn competence
- Citizenship competence
- Entrepreneurship competence
- Competence in cultural awareness and expression

Besides, students also need to develop a series of specific competences: “desempeños que el alumnado debe poder desplegar en actividades o situaciones cuyo abordaje requiere de los saberes básicos de cada materia” (Real Decreto

243/2022, p. 46050). Each subject has its own specific competences, with respect to English there are six specific competences:

- Specific competence 1: To Understand and interpret the main ideas and the general meaning of texts expressed in the standard language, searching for reliable sources and making use of strategies like inference and meaning-checking to respond to the proposed communicative needs. This specific competence is linked to the following descriptors: CCL2, CCL3, CCL4, CP1, CP2, STEM1, CD1, CD3, CPSAA1.1, CPSAA4, CPSAA5, CE1, CCEC2.
- Specific competence 2: To produce original, clear, well organised and detailed texts of increasing length, using strategies such as planning, synthesis, compensation or self-repair, to express ideas and arguments creatively and coherently in line with the specific communicative purposed. This specific competence is linked to the following descriptors: CCL1, CCL5, CP1, CP2, STEM1, CD1, CD2, CD3, CD4, CPSAA1.1, CPSAA4, CPSAA5, CC3, CE1, CE3, CCEC3.1, CCEC3.2, CCEC4.2.
- Specific competence 3: To interact actively with other people, with enough fluency and accuracy, using strategies of cooperation and analogue and digital resources so as to respond to communicative purposed in respectful exchanges with the rules of politeness. This specific competence is linked to the following descriptors: CCL1, CCL5, CP1, CP2, STEM1, CD2, CD3, CPSAA1, CPSAA3.1, CC3.
- Specific competence 4: To mediate between different language or varieties, or between registers of the same language, using effective strategies and skills aimed at explaining concepts and opinions or simplifying messages, in order to convey information effectively, clearly and responsibly, and to create a positive atmosphere that facilitates communication. This specific competence is linked to the following descriptors: CCL1, CCL5, CP1, CP2, CP3, STEM1, CD3, CPSAA1, CPSAA3.1, CPSAA3.2, CC4, CE3, CCEC1.
- Specific competence 5: To expand and use personal linguistic repertoires across language and varieties, reflecting critically on how they work, and sharing one's own strategies and knowledge in order to improve the response to one's communicative needs. This specific competence is linked to the following descriptors: CCL1, CCL3, CCL4, CCL5, CP2, CP3, STEM1, CD3, CPSAA1.1, CPSAA4, CC2, CC3, CCEC1, CCEC2.

- Specific competence 6: To critically appreciate and adapt to linguistic, cultural and artistic diversity from the foreign language, reflecting and sharing similarities and differences among language and cultures, so as to act empathetically, respectfully and effectively, and to foster mutual understanding in intercultural situations. This specific competence is linked to the following descriptors: CCL4, CCL5, CP2, CP3, CPSAA1, CPSAA3.1, CC2, CC3, CCEC1, CCEC2 (Translated from DECRETO 40/2022).

3. Teaching Programme

The present Teaching Programme is aimed at 1st of *Bachillerato* students and consists of nine units following the contents established by the Spanish government throughout the *Real Decreto 243/2022, de 5 de abril por el que se establecen la ordenación y las enseñanzas mínimas del Bachillerato*. Since this Teaching Programme is intended to be applied at a high school in Castilla y León it also follows the curriculum and contents established in the *DECRETO 40/2022, de 29 de septiembre, por que se establece la ordenación y el currículo del bachillerato en la Comunidad de Castilla y León*. Therefore, each unit will address the four skills of the language: reading, listening, speaking and writing, as well as the competences that students are required to achieve.

The contents have been selected trying to take into account both topics that could be of interest to the students, dealing with actual issues close to their reality, and topics that they may consider distant but which may arouse their interest. The contents have been sequenced in such a way that the linguistic aspects have a logical progression, contributing to a cumulative development of the learning process. Students will be exposed to texts from different genres: journalistic, scientific, opinion, descriptive, blogs, post, comics, etc., that will serve them to notice how the language is used in different contexts. Moreover, in terms of listening practice, students will be dealing with Youtube videos, episodes from TV series, podcasts, interviews, speeches, and other type of multimodal materials which will expose them to different registers, accents or types of pronunciation. The overall aim of the units is for students to acquire useful vocabulary and knowledge, together with linguistic proficiency that will enable them to express their ideas about different topics in English, as well as to develop their critical thinking and be able to have an informed opinion about each content.

Moreover, since literature is one of the themes of the units and as the Spanish law recognizes the need to encourage students to read, a year-round reading plan called *Dig into Reading* has been designed for this Teaching Programme. In each term students will have to read one book that is related to the topic of one of the 3 units of that term. In some cases, students will be able to choose between two books depending on their level. Students will have to keep a journal in which they will write their thoughts about the book, critical commentary, comparison to the movie if it is the case, and on any other relevant issue related to the reading process. In addition, in order to introduce the new online platforms, there will also be a project throughout the course called *Let's Chit-Chat* where students will create a podcast in pairs. Students will have to record an episode at the end of each unit talking about one of the issues covered in class or about any other topic they want to tackle. In this way, they will have the feeling of being the protagonists of their learning process thus boosting their motivation, and they will also be able to reflect on the different topics by practising their oral expression and critical skills.

Finally, it is necessary to mention the assessment criteria to be followed throughout this Teaching Programme. Each student will receive a mark but always taken into account the alternative assessment rationale aforementioned for which the importance lies in the learning process rather than in the final product. The mark for each term will be:

First Unit	20%
Second Unit	20%
Third Unit	20%
Reading Journal	20%
Writing	5%
Reading	5%
Listening	5%
Speaking	5%

The final mark of each term will be obtained through the sum of 20% from each unit, whose assessment is explained in more detail in the section below concerned with the teaching unit, 20% from the reading journal and 20% from

exercises done in class individually and collected by the teacher in order to assess the writing, reading, listening and speaking skills of the students (at least one exercise from each skill).

Moreover, since it is expected that our students will improve and progress throughout the year, the percentages for each term will be increasing. Therefore, the final mark will be:

First Term	20%
Second Term	35%
Third Term	45%

FIRST TERM (20%)			
	UNIT 1: <i>Keep me posted!</i>	UNIT 2: <i>Superwomen</i>	UNIT 3: <i>Lightyears ahead</i>
TOPIC	- Social media and the Internet	- Feminism and the history of women's rights	- The future and technological advances
CONTENT AIMS	<ul style="list-style-type: none"> - To learn about social media platforms and the Internet - To get to know the impact of time spent on social media - To be acquainted with the problems of authenticity due to social media standards 	<ul style="list-style-type: none"> - To learn about women's rights - To get to know silenced women throughout history - To be acquainted with matters concerning gender inequality, gender gap in payment and gender roles - To know the Sustainable Development Goals related with women and their education (4, 5) 	<ul style="list-style-type: none"> - To be acquainted with technological advances in different fields - To learn how these technological advances can develop in the future, their advantages and dangers
CROSS-CURRICULAR CONTENT	<ul style="list-style-type: none"> - Knowledge and correct use of social platforms (ICTS) - The dangers and benefits of social media 	<ul style="list-style-type: none"> - Women's role and their rights throughout history (History) - Equality of opportunities and rights among men and women 	<ul style="list-style-type: none"> - Technological revolution, Technology to improve human's life and society (Technology and Scientific Culture)

		in today's world (Philosophy)	
COMMUNICATIVE AIMS	<ul style="list-style-type: none"> - To learn vocabulary related to social platforms - To learn vocabulary related to Internet and actions performed online 	<ul style="list-style-type: none"> - To learn vocabulary related to feminism, equal rights and gender roles 	<ul style="list-style-type: none"> - To learn vocabulary related to technology, latest advances in different fields
	<ul style="list-style-type: none"> - To understand the use of present simple, present continuous and present perfect - To be able to use these tenses to refer to habits, to on-going situations and to experiences. - To incorporate the use of adverbs of frequency - To be able to differentiate between action and state verbs - To foster their reading and listening skills through the use of authentic materials - To express their opinions orally - To improve their English skills 	<ul style="list-style-type: none"> - To understand the use of past simple, past continuous and past perfect - To be able to apply these verb tenses to talk about past events - To understand the use of used to/be used to/get used to - To use time expressions when talking about past events - To understand the use of adverbs of manner - To improve their English skills through the use of authentic materials 	<ul style="list-style-type: none"> - To learn the use of future simple, future continuous, future perfect, be going to - To learn the use of present continuous for future arrangements - To use these tenses in order to refer to future events and to future hypotheses - To use time expressions when referring to future events - To improve their English skills through the use of a real-life context

<p>COGNITIVE AIMS</p>	<ul style="list-style-type: none"> - To develop reasoning skills - To reflect about their own habits and their own use of social media 	<ul style="list-style-type: none"> - To provide learners with opportunities to learn key concepts about feminism - To develop critical thinking skills - To search for meaningful information 	<ul style="list-style-type: none"> - To develop reasoning and critical thinking skills - To negotiate with their partners and reach a conclusion - To develop their creative skills by designing their own technological advance
<p>CULTURAL AIMS</p>	<ul style="list-style-type: none"> - To be tolerant with other people's opinions - To be conscious about online safety 	<ul style="list-style-type: none"> - To value and appreciate the role of women throughout history - To get to know the role of women in different cultures and the problems they face 	<ul style="list-style-type: none"> - To value the use of technology for improving life quality - To be acquainted with the technological development of certain countries
<p>WRITTEN COMPREHENSION (READING)</p>	<p>Possible readings:</p> <ul style="list-style-type: none"> - <u>BeReal app and the problem of authenticity on social media</u> - <u>Kids as Young as 8 Are Using Social Media More Than Ever</u> - <u>Is it possible to digital detox anymore?</u> 	<p>Possible readings:</p> <ul style="list-style-type: none"> - <u>Women Who Had their Work Stolen from Them by Men</u> - <u>Gender stereotypes are still pervasive in our culture</u> - <u>Vueling faces fine for forcing female flight attendants to wear makeup and high heels</u> 	<p>Possible readings:</p> <ul style="list-style-type: none"> - <u>AI Platforms like ChatGPT Are Easy to Use but Also Potentially Dangerous</u> - <u>Payments with your face or hand</u>

Term reading: <i>Do Androids Dream of Electric Sheep?</i> / <i>A Room of One's Own</i>			
<p>ORAL COMPREHENSION (LISTENING)</p>	<p>Possible listenings:</p> <ul style="list-style-type: none"> - <u>Montana: first state to ban TikTok</u> - <u>Social media and its impact on young people's mental well-being</u> - <u>Internet expressions</u> - <u>Scene from Black Mirror episode: Nosedive</u> - <u>Scene from Black Mirror episode: Nosedive</u> 	<p>Possible listenings:</p> <ul style="list-style-type: none"> - <u>A global history of women's rights</u> - <u>Gender Roles in Friends (TV series)</u> - <u>Story of Pakistani Activist Malala Yousafzai</u> 	<p>Possible listenings:</p> <ul style="list-style-type: none"> - <u>How Technology Has Increased Human Development</u> <p>Possible homework:</p> <ul style="list-style-type: none"> - Watch the Netflix series <i>The Future of</i>, episode 12 "Health"
<p>ORAL PRODUCTION (SPEAKING AND PHONOLOGY)</p>	<ul style="list-style-type: none"> - <u>7 Signs You're Addicted to Social Media</u>: How many of those habits do you have? Exchange your results with your partner - Discussion about the Black Mirror episode: Are we moving towards that future? - Pronunciation of /s/ /z/ /ɪz/ 	<ul style="list-style-type: none"> - Homework: Look for gender discrimination or gender stereotypes in our daily lives + Share the findings in class - In pairs, agree or disagree with a series of statements related to gender - Pronunciation of the past of regular verbs /t/ /d/ /ɪd/ 	<ul style="list-style-type: none"> - In groups think about a technological advance that will exist in the future and create a poster - Word stress

<p>WRITTEN PRODUCTION (WRITING)</p>	<ul style="list-style-type: none"> - Opinion essay: Does the use of filters alter your personal image? / Is social media making people more social? - Expressions to give opinion 	<ul style="list-style-type: none"> - Write a post about a woman whose success was not recognized or was attributed to a man (Informal writing) - Timeline about women's fight for their rights - Connectors of cause 	<ul style="list-style-type: none"> - For and against essay: Advantages and disadvantages of AI - Connectors of contrast
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SECOND TERM (35%)			
	UNIT 4: <i>Thinking green!</i>	UNIT 5: <i>Living out of a suitcase</i>	UNIT 6 <i>Artistic license: From Van Gogh to Roy Lichtenstein</i>
TOPIC	- Environment and sustainable cities	- Travel and tourism	- Post-Impressionism: Van Gogh - Pop Art: Roy Lichtenstein
CONTENT AIMS	- To learn about the current environmental situation - To acquire knowledge related to sustainable cities - To be acquainted with the Sustainable Development Goals (7, 11, 13)	- To learn about travel and tourism - To get to know different ways of travelling - To be acquainted with stories from people who have travelled to every country	- To learn about what is art and its significance - To be acquainted with different famous artists and their works - To identify the main characteristics of a piece of art
CROSS-CURRICULAR CONTENT	- Renewable energies, climate change (Biology, Technology, Scientific Culture)	- Location of different cities (Geography) - Sustainable ways of travelling (Biology, Scientific Culture)	- Evolution of the artistic trends (Plastic Arts and Art Fundamentals) - Materials and elements related with the art world (Plastic arts) - Artistic figures (Art History)

COMMUNICATIVE AIMS	<ul style="list-style-type: none"> - To learn vocabulary related to climate change and measures to tackle this problem - To acquire vocabulary related to sustainable energies and green cities 	<ul style="list-style-type: none"> - To learn vocabulary related to travelling, types of tourism, types of holidays - To learn language for giving advice 	<ul style="list-style-type: none"> - To acquire vocabulary related to art movements, trends, artistic styles, and descriptions of art paintings
	<ul style="list-style-type: none"> - To learn expressions like <i>you'd better</i>, <i>I would recommend</i> - To understand the use of conditionals (zero, first, second and third type) - To use conditionals in order to be able to express hypotheses - To learn about the alternatives to <i>if</i> and be able to apply them 	<ul style="list-style-type: none"> - To understand the use of modal verbs (can, can't, must, have to, mustn't, should, shouldn't, needn't) - To use modal verbs in order to express ability, prohibition, advice, etc. - To comprehend the function of modal perfects and use them in the past - To practice and improve their English skills 	<ul style="list-style-type: none"> - To understand the use of the passive voice and the causative - To learn about -ed/-ing adjectives and to be able to use them to express emotions - To understand the use of contrast connectors and apply them when comparing works of art - To improve their English reading, listening, writing and speaking skills
COGNITIVE AIMS	<ul style="list-style-type: none"> - To develop their thinking and problem-solving skills - To select meaningful information 	<ul style="list-style-type: none"> - To negotiate meaning with their partners - To promote their decision-making skills - To give coherent and 	<ul style="list-style-type: none"> - To develop their critical and creative skills - To think about their own learning process as well as their partners' through the

		<p>supported opinions</p> <ul style="list-style-type: none"> - To search and select relevant information regarding the topic 	<p>use of self-assessment and peer-assessment tools</p> <ul style="list-style-type: none"> - To be able to give coherent and supported opinions - To negotiate meaning with their classmates and to develop decision-making skills - To foster teamwork skills
<p>CULTURAL AIMS</p>	<ul style="list-style-type: none"> - To learn about the climate change situation and understand the need to make a change - To develop activist attitudes following the Sustainable Development Goals - To learn about responsible citizenship and to be able to apply it to their daily lives 	<ul style="list-style-type: none"> - To appreciate the world's diversity - To be acquainted with life lessons from people who have travelled to every country - To appreciate other cultures 	<ul style="list-style-type: none"> - To value and appreciate different types of art - To compare works of art - To understand and reflect about the value of art - To be tolerant with other ideas and respect different opinions

WRITTEN COMPREHENSION (READING)	Possible readings: <ul style="list-style-type: none"> - <u>Comic Guardians of the Galaxy: Heroes of the Ozone Layer</u> - <u>Green _____ Urban Landscape _____ Cities: Singapore</u> - <u>Green roofs to combat climate change</u> 	Possible readings: <ul style="list-style-type: none"> - <u>He's Just Visited Every Country in the World Without Flying</u> - <u>Eco-Tourist Sites</u> - <u>7 Gap Year Routes and Round the World Ticket Ideas</u> 	Possible readings: <ul style="list-style-type: none"> - <u>How Pop-Art Changed Perception of Art</u> - <u>How to describe a painting</u> - <u>Van Gogh Paintings</u> - <u>Is Lichtenstein a great modern artist or a copy cat?</u>
	Term Reading: <i>Girl with a Pearl Earring</i>		
ORAL COMPREHENSION (LISTENING)	Possible listenings: <ul style="list-style-type: none"> - <u>Can we make cities car free?</u> - <u>Can 100% renewable energy power the world?</u> - <u>Plea for the Planet</u> - <u>On the Climate Crisis</u> 	Possible listenings: <ul style="list-style-type: none"> - <u>Types of tourists</u> - <u>Life Lessons from the Youngest Person to Travel to Every Country</u> 	Possible listenings: <ul style="list-style-type: none"> - <u>What is Art?</u> - <u>Van Gogh: A Story by Himself</u> - <u>Postimpressionism in 7 minutes</u> - <u>Pop Art in 7 minutes</u> - <u>How to Visit an Art Museum</u>
	ORAL PRODUCTION (SPEAKING AND PHONOLOGY)	<ul style="list-style-type: none"> - Record a TikTok promoting green actions in your daily live - Linking 	<ul style="list-style-type: none"> - Role-play: booking a hotel, restaurant - In pairs, students dub the video (<u>The Unexpected Beauty of Traveling Solo</u>) - Silent /l/

			questions
WRITTEN PRODUCTION (WRITING)	<ul style="list-style-type: none">- Write a formal letter to the mayor of your city to develop a bike lane	<ul style="list-style-type: none">- Write a blog entry about one of the routes around the world- Write an informal letter giving holiday advice- Connectors of result	<ul style="list-style-type: none">- Write a biography of another main artist of these artistic trends

THIRD TERM (45%)			
	UNIT 7: <i>Let's get the ball rolling</i>	UNIT 8 <i>Don't judge a book by its cover Born to read</i>	UNIT 9: <i>The show must go on: London through media</i>
TOPIC	- Sports and health	- Books and censorship - The power of books	- London and British culture through films and TV series
CONTENT AIMS	- To learn about sports and its positive impact on health - To learn about how athletes use their power to spread awareness about different problems	- To learn about the censorship of books throughout history and the reasons behind it - To learn about the power of books - To be acquainted with famous authors and books	- To learn about London and the British culture - To get to know how British people is portrayed in films - To learn about films and series tours and how they are related with tourism
CROSS-CURRICULAR CONTENT	- PE and Biology	- How books were considered a weapon for transmitting ideas (Universal Literature) - Censorship of books during certain regimes (History)	- Analysis of films and series (Audio-visual Culture) - Monuments, places and characteristics of London and British people (Geography and History)
COMMUNICATIVE AIMS	- To learn vocabulary related to health and the body	- To learn vocabulary related to books genres - To acquire vocabulary	- To learn vocabulary related to films, series and London icons

	<ul style="list-style-type: none"> - To acquire vocabulary related to sport and the practice of it 	<p>related to the elements of the novel and apply them to the book they are reading</p>	<ul style="list-style-type: none"> - To incorporate and use the vocabulary of previous units
	<ul style="list-style-type: none"> - To understand the use of relative clauses (defining and non-defining) - To apply the use of relative clauses to express information in a connected way - To improve their English skills - To express their ideas using the target language 	<ul style="list-style-type: none"> - To understand the use of reported speech - To use the reported speech in order to tell what other people have said - To understand how to make suggestions - To learn language for comparing the film and the book - To enrich vocabulary through the use prefixes and suffixes - To improve their English skills 	<ul style="list-style-type: none"> - To incorporate and revise all the grammar structures of previous units - To learn about false friends and to be able to distinguish them in context - To practice their reading, listening, speaking and writing skills
<p>COGNITIVE AIMS</p>	<ul style="list-style-type: none"> - To reflect about their own healthy habits - To be tolerant with other ideas - To gather information and to be able to report results 	<ul style="list-style-type: none"> - To develop critical thinking skills - To provide learners with opportunities to learn about historical regimes and their acts - To develop their creative skills by creating a new ending - To analyse information 	<ul style="list-style-type: none"> - To conduct reasoning and problem-solving tasks related to real-life situations - To be able to select and gather relevant information - To develop decision-making skills and reach an agreement with their

		and extract their own conclusions	<p>partners</p> <ul style="list-style-type: none"> - To produce oral presentations with meaningful communication - To develop their creative skills
CULTURAL AIMS	<ul style="list-style-type: none"> - To be open-minded about other types of sports - To develop healthy habits - To value the role of athletes in social causes 	<ul style="list-style-type: none"> - To value and appreciate literature - To understand the power of literature and how it is perceived in different countries 	<ul style="list-style-type: none"> - To appreciate the British culture - To get to know how this culture is seen and portrayed in other countries - To reflect about English values - To contrast British culture with their own
WRITTEN COMPREHENSION (READING)	<p>Possible readings:</p> <ul style="list-style-type: none"> - <u>Athletes and their use of social media to raise awareness</u> - <u>Breakdancing Is Coming To The Olympics</u> - <u>Pau Gasol Foundation Against Childhood Obesity</u> - <u>Unique sports from around the world</u> 	<p>Possible readings:</p> <ul style="list-style-type: none"> - <u>5 Reasons Why Adults Don't Read Books</u> - <u>The history of book bans in the US</u> - <u>What if censoring books only makes them more popular?</u> - <u>The Book Thief And The Power Of Words</u> 	<p>Possible readings:</p> <ul style="list-style-type: none"> - <u>What Is Film Tourism?</u> - <u>London Film Locations</u> - <u>How Hollywood views Britain</u>

	Term reading: <i>The Book Thief</i>		
ORAL COMPREHENSION (LISTENING)	Possible listenings: <ul style="list-style-type: none"> - <u>How playing sports benefits your body and your brain</u> - <u>NBA star Kevin Love and his battles with mental health</u> 	<ul style="list-style-type: none"> - <u>Summary of The Book Thief</u> - <u>Trailer of the film The Book Thief</u> - <u>Why You Should Read Books</u> 	Possible listenings: <ul style="list-style-type: none"> - <u>What's the appeal of film tourism?</u> - <u>London stereotypes in TV series Friends</u>
ORAL PRODUCTION (SPEAKING AND PHONOLOGY)	<ul style="list-style-type: none"> - In pairs interview your partner about his/her healthy and sport habits. His/her opinions related to sport's world - Discussion: Are newly considered sports like breakdancing really sports? - Sentence stress 	<ul style="list-style-type: none"> - Debate to compare the film and the book. What do you prefer? Students are divided in two groups depending on what they prefer and they have to persuade the others to change group - Weak forms 	<ul style="list-style-type: none"> - Oral presentation - Organize you own film tour: choose a film or a TV series and organize the tour around the city in order to visit the most important places - Homophones
WRITTEN PRODUCTION (WRITING)	<ul style="list-style-type: none"> - Write 10 tips for being a sport star / - What do people do sport for? - Expressing purpose 	<ul style="list-style-type: none"> - Write an alternative ending for the book 	<ul style="list-style-type: none"> - Review of one of the films/series

4. Teaching unit: *Artistic License: From Van Gogh to Roy Lichtenstein*

4.1 Introduction

After describing this teaching programme and setting out the themes and contents of each one of the nine units that compose it, the teaching unit 6 will be explained in-depth in this section. The title of the unit is *Artistic license: From Van Gogh to Roy Lichtenstein* referring to a term used in art that allows artists to change facts, omit details or make alterations in order to produce a valuable work of art. This title will serve as a clue for our students so that they know what the unit is going to be about, and what the two main figures of the unit are going to be, in this case Van Gogh and Roy Lichtenstein. This unit will take place at the end of the second term, around March or April, dates related to the topic of art since Van Gogh was born on 30th March and 15th April is the World Art Day. In the previous units the students have been dealing with relevant topics related to their interests; therefore, this unit might be out of their comfort zone since the subject of art may seem distant to most of them. However, the aim of this unit is to awaken in them an interest for art, giving them the necessary tools to understand it and to be able to develop a critical and informed opinion on it, whether positive or negative.

Since students have been working during the previous five units in a similar way, it can be assumed that students are now more familiar with the principles of CLIL and TBLT methods on which the whole Teaching Programme is based, as well as with the on-going projects of the course both the reading diaries and the podcast. This unit will try to answer the questions “What is art”, showing students that there are many different types of art. For this purpose, the unit is going to focus on two painters, Van Gogh and Roy Lichtenstein, who seem to be very different but that can be studied to explore their similarities and differences. Each of them represents a different artistic movement that the students will learn and reflect about. Moreover, in order for the students to be part of this world they will be given vocabulary related with art as well as expressions to describe works of art and express their feelings. Showing the students that there is more than one type of art will motivate them to discover other types of art and decide which ones they are more interested about. The students will be able to apply their previous knowledge but this unit is going to be designed to work on the linguistic aspects related to the passive and causative.

The group this unit is aimed at consists of 24 students of 1st of *Bachillerato*,

between 16 and 18 years old, and whose level of English varies from B1 to B2 according to the CEFR as there are students who have more difficulties and others who have a more advanced level. Despite these different levels, the use of heterogeneous groups makes these differences even out as they can help and learn from each other promoting a supporting and comfortable environment. In general, the students are motivated towards learning new things and towards learning English so that they can use it in their daily lives. Therefore, this unit serves not only as a new topic through which they can learn new things, but also as a way to connect to the world since art is everywhere and to understand how people express their feelings and emotions through art. Throughout the year, I have observed that some students find it difficult to express themselves orally and a large part of the class has problems in reflecting about and expressing their opinions. Hence, speaking activities in which they have to share and support their opinions are promoted in this unit because it is vital that they have an opinion on the contents. Moreover, since this is a unit specially related with visual arts, other intelligences are brought into the class.

4.2 Aims and contribution of the unit to the teaching programme

- Content aims
 - o To learn what is art and its significance
 - o To learn about famous artists and their works
 - o To identify the main characteristics of a piece of art
 - o To learn the main traits of certain artistic movements
- Cognitive aims
 - o To develop their critical and creative skills
 - o To think about their own learning process as well as their partners' through the use of self-assessment and peer-assessment tools
 - o To be able to give coherent and supported opinions
 - o To negotiate meaning with their classmates and to develop decision-making skills
 - o To apply the acquired knowledge to a real-life situation
- Communicative aims
 - o To practice and develop their English skills through engaging activities
 - o To understand the use of the passive voice and to be able to apply it to the artistic context by writing or speaking

- To understand the functioning of the causative
- To learn vocabulary related with the different artistic trends and movements
- To acquire expressions for comparing and contrasting; for describing; for expressing their opinions and emotions
- To encourage students to participate in the art world by using the target language
- To provide learners with opportunities to learn vocabulary and expressions related to art, as well as to art exhibitions and museums
- To express their opinions and likings orally
- To review the previous knowledge acquired throughout the year
- Cultural aims
 - To value and appreciate different types of art
 - To compare works of art
 - To understand and reflect about the value of art
 - To be tolerant with other ideas and respect different opinions

4.3 Contents

The contents of the Teaching Programme have been extracted from the *Real Decreto 243/2022, de 5 de abril por el que se establecen la ordenación y las enseñanzas mínimas del Bachillerato* and *DECRETO 40/2022, de 29 de septiembre, por el que se establece la ordenación y el currículo del bachillerato en la Comunidad de Castilla y León*, which establish certain basic skills divided into three different blocks. Therefore, the contents of this Teaching Unit *Artistic License: from Van Gogh to Roy Lichtenstein* are:

A. Communication:

- Self-confidence, initiative and assertiveness. Self-repair and self-assessment strategies as a way of progressing in the autonomous foreign language learning.
- Strategies for planning, executing, monitoring and repairing comprehension, production and co-production of oral, written and multimodal texts.
- Communicative functions adequate to the communicative domain and context: describing phenomena and events; expressing emotions; expressions opinion; expressing reasonings; summarizing.
- Linguistic units and meanings associated with these units as expression of the

entity and its properties, comparison, affirmation, negation, interrogation and exclamation, cause, consequence, opposition, concession.

- Common and specialized lexis of interest for the students regarding events; processes; education; history and culture.
- Intonation patterns and general communicative meanings and intentions associated with these patterns. Basic phonetic alphabet.
- Conversational conventions and strategies for initiating, maintaining and terminating communication, taking and giving the floor, comparing and contrasting, collaborating, negotiating meanings, etc.
- Resources for learning and strategies of searching and selecting information: dictionaries, libraries, digital resources, IT resources, media libraries, etc.
- Virtual platforms for interaction, collaboration and educational cooperation (virtual classrooms, collaborative digital tools, etc.)

B. Multilingualism

- Strategies and techniques to effectively respond with a certain degree of autonomy, adequacy and appropriateness to a specific communicative need, overcoming the limitations derived from the level of competence in the foreign language and in the other languages of one's own linguistic repertoire.
- Analogue and digital, individual and cooperative strategies for self-assessment, peer-assessment and self-repair.

C. Interculturality

- The foreign language as a means of communication and understanding between people, facilitating the access to other cultures and language and as a tool for social participation and personal enrichment.
- Strategies to understand and appreciate the linguistic, cultural and artistic diversity, taking into account eco-social and democratic values (Translated from DECRETO 40/2022).

4.4 Methodology

The methodology used for this Teaching Unit follows the principles of soft CLIL and TBLT referred to in the section of theoretical framework. The Teaching Units are built taking into account the 4Cs framework of CLIL since they are contextualized by means of a non-linguistic content from which the learning of the language arises and in terms of communication both written and oral production opportunities related with

the content are encouraged in every unit through the development of different tasks as well as through the communication with their peers. This syllabus also takes into account the cognitive skills of the students that need to be fostered to learn key concepts in every unit (about art in the case of this unit), their previous knowledge, which is activated thus enabling the construction of new knowledge, and they have opportunities to put into practice both receptive and productive skills. Moreover, a series of strategies are enhanced related with gathering, selecting, ordering and exchanging information, etc. All these aspects allow the students to move from LOTS to HOTS establishing a deeper understanding and long-lasting learning. Regarding culture, students are given the chance to get closer to different cultures and their values through the different units. In this specific unit students are required to appreciate works of art from different artistic movements, compare them, understand characteristic symbols of certain cultures, be tolerant with other people's opinions and feelings and express their own ideas.

The main aim of the units is for students to acquire knowledge and to be able to put into practice the target language in meaningful communicative situations, focusing on fluency but without neglecting accuracy. For this purpose, every lesson follows the structure of the TBLT method: pre-task, task cycle, focus on form in which students have to come up with a final product, an answer to a problem or an expression of their opinion on a discussion. Every lesson starts with an introduction to the topic and a warm-up activity to activate the students' prior knowledge and to know what they already know about the topic. This unit can be linked to the previous one (*Living out of a suitcase*) as one type of travel is connected to art and sightseeing and many of the students will have seen well-known works of art on their travels. After that, the unit moves progressively through the lessons introducing specific sub-topics related to the main one. The last lesson serves as a connection between all of them, relating all that has been seen throughout the unit so that the students are able to make connection between ideas and concepts and construct the overall significance of the unit. The materials used during the unit will be uploaded to the online classroom platform so that the students can not only revise and return to them every time they need, but also have access to further materials, especially for those students who are more advanced.

The students are seen as active agents of the class making the learning process student-centered. They are the protagonists of each unit and the classroom is a space in which to conduct meaningful communicative situations and to improve the use of the

target language. The students will receive feedback not only from the teacher and their peers but they will be encouraged to self-assess their own learning process in order to progress. Most part of the activities will be carried out in groups or in pairs promoting a positive and comfortable atmosphere.

4.5 Resources

In terms of resources all the units work with online materials, but especially this one since the visual component when dealing with art is vital and the Internet offers many possibilities to search for other related works of art, virtual visits to museums, etc. The lessons are accompanied by a [Power Point](#) presentation to allow the students to better follow the explanation in a more visual way. The readings have been selected according to the level of the students from different authentic sources and these readings, together with some worksheets, were provided on paper so that the students could easily note-take information in case they preferred to do it in paper.

The physical resources include:

- Blackboard
- Handouts with alternative assessment tools and materials: self and peer-assessment sheets, rubrics, checklists, etc.
- Hard copies of worksheets and selected readings

The digital resources include:

- A digital screen or projector with a whiteboard
- Speakers
- Computers both for the teacher and the students
- Power point presentation
- Internet access to different platforms and websites
- YouTube videos

4.6 Assessment

As remarked in the previous section concerning assessment, this is going to follow the principles of the formative and alternative assessment since students are not required to do a final exam but their overall progress will be assessed taking into account not only their performance and progress throughout the different individual and cooperative tasks and activities of the unit, but also the teacher's in-class observations

and the contribution of the students in assessing group works and the participation of their members to ensure that no one takes advantage of the work of others and that the assessment process is objective and fair. Hence, although most of the activities are concerned with group and pair dynamics, each student will have their own mark assessing their own learning process and improvement. Taking this into account, the criteria assessment for each unit will be as follow:

Skills practiced at home	Homework, essay of the unit (biography of a famous artist)	20%
In-class observations	Observation in class, participation, attitude, collaboration	15%
In-class tasks	Tasks performed throughout the classes	15%
Skills practiced in class	Reading activities in class	5%
	Listening activities in class	5%
	Speaking activities in class	5%
	Writing activities in class	5%
Projects	Podcast at the end of the unit, final task (infographic + art exhibition)	30%

Regarding the assessment tools, students will have to upload to the classroom platform different activities so that the teacher can evaluate them, and some of them will also be evaluated by their peers. For the reading project, students will have to do a journal in which they will write their opinions about the books, compare it to the film in case there is one, compare different characters, or discuss any other aspects they want to include. For evaluating the podcast project carried out throughout the year there will be a checklist ([Appendix 42](#)) that the students will have access to while they complete their projects in order to know how they are going to be assessed. The essays written through the academic year will be also assessed with a rubric ([Appendix 15](#)). For other tasks of this unit, there will be checklists and students will also be given peer assessment and self-assessment sheets where they can evaluate not only their classmates' performance but also themselves, which will allow them to detect their weaknesses and their strengths. Students will have access to these assessment tools before doing the tasks so that they know which things are going to be taken into account and assessed.

Assessment criteria for Unit 6 (Translated from DECRETO 40/2022)	
Specific competence 1	<p>1.1 To extract and analyse the main ideas, detailed information and general implication of well-organised and complex texts of certain length and of oral, written and multimodal texts in both formal and informal register, on topics of personal relevance or of public interest, both concrete and abstract, expressed clearly and in standard language or frequent varieties through different media. (CCL2, CCL4, CD1, CD3)</p> <p>1.2 To interpret and critically evaluate the content, intention and discursive features of texts of certain length and complexity, with particular emphasis on academic and media texts on a wide range of topics of personal or public interest. (CCL2, CCL3, CCL4, CP1, CP2)</p> <p>1.3 To select, organize and apply strategies and knowledge in each communicative situation in order to understand the general meaning, essential information and relevant details and to distinguish implicit and explicit intentions and opinions in texts; to infer meaning; and to search for, select and contrast truthful information. (CCL2, CP1, CP2, STEM1, CPSAA1.1, CPSAA4)</p>
Specific competence 2	<p>2.1 To express orally with sufficient fluency and ease, clear, coherent and well-organised texts appropriate to the interlocutor and the communicative purpose, using different registers on matters of personal relevance or public interest, in order to describe, narrate, argue and inform through different media and avoiding major errors making use of planning, compensation and cooperation strategies. (CCL1, CP1, CP2, STEM1, CD3, CD4, CPSAA1.1, CC3, CE3, CCEC3.1, CCEC3.2)</p> <p>2.2 To write and share texts of increasing length, well-structured adapted to the communicative situation, using analogue and digital tools, avoiding significant error and reformulating, summarizing and organizing information and ideas from different sources and justifying their own opinions on matters of personal or public relevance, respecting intellectual property and</p>

	<p>avoiding plagiarism. (CCL1, CCL5, CP1, CP2, STEM1, CD2, CD3, CC3, CE1, CE3, CCEC3.1, CCEC3.2, CCEC4.2)</p> <p>2.3 To select, organize and apply knowledge and strategies for planning, production, revision and cooperation in order to compose well-structured texts appropriate to the communicative intentions, contextual characteristics and socio-cultural aspects, using the most appropriate resources according to the tasks and the real or potential interlocutors. (CCL1, CCL5, CP1, CP2, STEM1, CD2, CD3, CPSAA4, CC3, CE1, CE3, CCEC3.1, CCEC3.2, CCEC4.2)</p>
Specific competence 3	<p>3.1 To plan, participate and collaborate assertively and actively in interactive situations on everyday topics of personal or public interest, showing initiative, empathy and respect for linguistic courtesy, different ideas and concerns, and expression ideas and opinions with precision and arguing convincingly. (CCL1, CCL5, CP1, STEM1, CD3, CPSAA3.1, CC3)</p> <p>3.2 To select, organize and use effectively strategies for initiating, maintaining and ending communication, respecting turns, requesting and formulating clarifications and explanation, reformulating, comparing and contrasting, summarizing, collaborating, debating and solving problems. (CCL1, CCL5, CP2, STEM1, CD3, CPSAA3.1, CC3)</p>
Specific competence 4	<p>4.2 To apply strategies that help to facilitate communication and serve to explain and simplify texts, concepts and messages appropriate to the communicative intentions, the contextual characteristics, the sociocultural aspects, using physical or digital resources and supports depending on the task, the prior knowledge, interests and ideas of the interlocutors. (CCL1, CCL5, CP1, CP2, STEM1, CD3, CPSAA3.2, CC4, CE3)</p>
Specific competence 5	<p>5.3 To record and reflect on the progress and difficulties of learning a foreign language, selecting the most appropriate and effective strategies in order to overcome these difficulties and consolidate the learning, carrying out activities of planification, self-assessment and co-assessment sharing the progresses and difficulties and making them explicit. (CD3, CPSAA1.1, CPSAA4)</p>
Specific	<p>6.2 To critically appreciate the linguistic, cultural and artistic diversity of countries where the foreign language is spoken,</p>

competence 6	favoring and justifying the development of a share culture and a citizenship committed to the democratic values. (CCL4, CCL5, CP3, CPSAA3.1, CC3, CCEC1) 6.3 To systematically apply strategies to defend and appreciate the linguistic, cultural and artistic diversity, attending to eco-social and democratic values and respecting the principles of justice, equity and equality. (CCL4, CCL5, CP3, CPSAA3.1, CC3, CCEC1)
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4.7 Sessions

The teaching unit 6: *Artistic license: From Van Gogh to Roy Lichtenstein* consists of 6 sessions as students of 1st year of *Bachillerato* have English three hours per week and the duration of each unit is approximately of two weeks. Each session will last 50 minutes. The development of each session is as follows:

Session 1:

This session will be further developed in the following section ([Lesson plan 1](#)).

Session 2:

The second session of this unit will be dealing with the movement of post-Impressionism and the introduction of one of its main representative figures: Vincent van Gogh. Firstly, students are shown some paintings and they have to decide which ones they think are post-Impressionists ([Appendix 9](#)). After that, they watch a selected fragment from the video related to post-Impressionism ([Appendix 10](#)) annotating their main characteristics. Then, they go back to the paintings and explain which ones are the post-Impressionists and why (10 min).

After this warm-up activity, the students are introduced to the figure of Van Gogh by watching a video in which he fictionally tells his story ([Appendix 11](#)) and then they answer some questions related with the video so that they have a general idea about the artist's life (7min).

Afterwards, the teacher explains the main task which consists in elaborating an interview with Van Gogh ([Appendix 12](#)). For this purpose, they have to work in pairs, where one of the students is going to be the interviewer and the other one is going to be Van Gogh himself. They have to prepare both the questions and answers which can be real or created by them based on their knowledge of the artist and the notes they have taken from the video. If they want, they can search for more information on the Internet. Some of the students do their interviews out loud but since there is not enough time for everyone, they have to record the interviews so that they can be uploaded to the online classroom platform and everyone can see their classmates' interviews and assess them (20 min). Students are given a peer-assessment sheet checklist ([Appendix 13](#)) in order to evaluate their peers so that each pair corrects other one and at the end they all receive feedback from one of their partners. The checklist will be uploaded to the classroom platform so that they could fill in online when they listen to the interviews.

At the end of the session the teacher draws attention to the vocabulary related to art they have used and especially to the intonation of yes/no questions and wh-word questions. For this purpose, some answers are written on the blackboard ([Appendix 14](#)) and the students have to guess the exact question the teacher has thought for each answer in order to further practice the question structure and the intonation (13 min). For homework, students have to write a biography of some artist they want. This assignment is going to be assessed through a rubric ([Appendix 15](#)).

Session 3:

This session will be further explained in the following section ([Lesson plan 2](#))

Session 4:

For this session, students are given a crossword ([Appendix 24](#)) with the vocabulary that corresponds to the other artistic movement that is going to be introduced: Pop Art. Students are asked if they know this movement and if they know anything about it (7 min). Then they watch a video about Pop Art and answer some questions that are going to appear throughout the video so that the students check their understanding. ([Appendix 25](#)). The teacher is going to write some of the movement's characteristics on the blackboard to construct a mind map that helps students understand Pop Art (10 min). Then the teacher explains the main task which consists in a game of finding someone who has the same painting. Twelve pop art paintings have been given among the students ([Appendix 26](#)) so that two students are going to have the same picture. They have to mingle and ask questions related with their painting to see if they can find the student who has the same. The questions have to have the form of: "Is your painting (made/painted/elaborated)...?" "Has your painting been (exhibited/made)...?", so that the students make use of the passive voice and the characteristic elements of Pop Art (17 min). When all the students have found their pair, they have to say out loud the questions they have asked to discover the painting and they are written on the blackboard (6 min).

To end this session, the teacher recalls some expressions used to describe pictures and the vocabulary related to Pop Art in case any students have any doubts. Then to reinforce and review the forming of questions in the passive they are going to complete a worksheet ([Appendix 27](#)) in which they have an answer and they have to construct two questions, one in the passive voice and one in the active form for that

answer (10 min).

Session 5

This session is centered around the figure of Roy Lichtenstein, one of the main artists of Pop Art, the main topic of the previous session. As a warm-up to activate previous knowledge, some facts about Lichtenstein's life are projected ([Appendix 28](#)) and the students have to decide if they are true or not. Then the answers will be given explaining both the true and the false ones (7 min).

Then they will perform the pre-task in which they will have to read an article about Roy Lichtenstein and his work ([Appendix 29](#)) paying attention to the connectors used in the article. After reading the article, there will be a discussion about whether they agree or disagree with the question in the article's title—Is Lichtenstein a great modern artist or a copy cat?

The main task consists in completing a graphic organizer, a Venn diagram ([Appendix 30](#)), in order to compare two paintings giving both similarities and differences. The students are divided in 6 groups of four people and each group has to choose a pair of paintings ([Appendix 31](#)). After having completed the graphic organizer, students will deliver an oral presentation which is going to be assessed through a rubric ([Appendix 32](#)) (25 min).

To finish the session, students have to analyse the connectors they have used in order to compare the paintings. Then, some sentences are projected and they have to find out the mistakes regarding the connectors and explain why they are wrong or right. The teacher will give explanation of the different type of connectors when necessary. Moreover, as homework, students have to create their own pop art version of a painting they want, following the example of Roy Lichtenstein.

Session 6

This last session serves as a closure to the unit about art. The last concept related to art that is tackled is the one related to museums. For this purpose, some photographs of famous museums are projected ([Appendix 33](#)) and some authentic museums brochures are handed out for students to look at ([Appendix 34](#)), so that they talk about their visits to any museum, which one, whether they have liked it or not, and any other aspects they want to share (6 min).

Then the students watch a video ([Appendix 35](#)) that gives some tips to visit an

Art Museum. They are given the audio script ([Appendix 36](#)) of the video and they have to fill in some gaps with the correct words (6 min). This serves as the introduction of the main task in which students have to organize an art exhibition at their school with the paintings they have created. Running an art exhibition is a hard work so it is a great experience for students to get involved. Firstly, they have to think about all the activities that running an art exhibition involves. They are given a flashcard with some aspects they have to take into account ([Appendix 37](#)) and they can add more if they want. They will need to ask for help and find someone to do some jobs for them, this is going to serve as a way to introduce the causative (have something done). They work in groups deciding who they are going to ask to have the different activities done, so they have to come up with an agreement. Then they share their decisions with the whole class (20 min).

Following this task, the teacher draws attention to the use of the causative and students reinforce their knowledge by playing a game ([Appendix 38](#)). Then some explanatory notes are projected in case there were any doubts ([Appendix 39](#)) (10 min). As a follow-up activity each group elaborates an infographic or a poster with the things that need to be done for preparing the art exhibition which will be assessed through a checklist ([Appendix 40](#)). At the end of the session students also receive a self-assessment sheet ([Appendix 41](#)) concerning the whole unit (8 min).

4.8 Lesson plans

4.8.1 Lesson plan 1 (Session 1)

Length: 50 minutes

Level: 1st *Bachillerato* (B1-B2 CEFR)

Materials: Digital screen, computer, Power Point, speakers, blackboard, vocabulary worksheet

Aims of the lesson:

- Content aims
 - o To learn what art is
 - o To acquire vocabulary related to art: materials, types of paintings, movements, etc.
 - o To learn about some famous paintings and their significance
- Communicative/Language aims

- (Main) To notice the use of the passive voice in the context of describing paintings and talking about art
- (Main) To improve their listening and reading skills through the use of different sources and strategies
- (Subsidiary) To foster their speaking skills and share their opinions with their classmates
- Cognitive aims
 - (Main) To develop their critical thinking skills
 - (Main) To negotiate meaning with their partners and draw conclusions
 - (Subsidiary) To foster teamwork and cooperative strategies
 - (Subsidiary) To evaluate the work of their classmates and self-assess their own learning process
- Cultural aims
 - To acquire knowledge about some famous paintings
 - To introduce art in students' lives and the significance it has around the world
 - To value and appreciate different types of paintings
- Personal aims
 - To arouse students' interest related with art
 - To motivate them to discover and search for other artists and works of art
 - To promote a cooperative environment in the class

Assumptions: Some students may already know both the vocabulary and the grammar point and they may not need to revise it.

Possible problems: Some students may not engage in the brainstorming; some students may not be interested in art or it can be difficult for them to identify the period in which the work of art was created if they are not familiar with art; the impersonal passive construction can be more difficult for them.

Anticipated Solutions: I have tried to give information beyond the work of art, some curious or interesting facts so that the students feel willing to participate and engage in the lesson. I have also added some information about the nationality of the artist so that it would be easier for them to identify the artistic movement and the paintings; during the post-task the construction of the impersonal passive will be reinforced.

Time	Stage	Procedure		Aims of the stage
9 min	Warm-up activity	<p>The first session of this unit consists in an introduction of the topic of art, trying to link this unit to the previous one which was about travelling. For this purpose, a map with different pieces of art and where their artists were born (Appendix 1) is projected so that the students talk about it and do a brainstorming together.</p> <p>Then they watch a video on “What is art?” (Appendix 2), complete some sentences and share their opinions on the matter.</p>		<p>To introduce the topic of the unit</p> <p>To activate students’ previous knowledge about the topic</p> <p>To encourage students to share their opinions or any thoughts about the topic using the target language</p> <p>To practice their listening skills</p>
Task cycle (38 min)	Pre-task phase (8 min)	<p>Students receive a vocabulary worksheet (Appendix 3) in which they have to match some pictures with the appropriate concepts related to art. Then they will have to work with the definitions of those works by writing either the word of the definition of them (Appendix 4).</p>		<p>To provide students with vocabulary related to the unit and its meaning</p> <p>To activate their thinking skills</p> <p>To use the target language for defining concepts</p>
	Task phase (20 min)	Planning (5 min)	<p>Students are shown again the first map of the beginning of the session but in this case with the titles and authors of each painting (Appendix 5). In groups of three people, students talk about</p>	<p>To give students the context of the main task</p> <p>To use the target language in order to express their opinions</p> <p>To communicate with their peers</p>

		them and say if they know any of them and choose one. Then the teacher explains the task.	
	Task (15 min)	Students receive some sentences in different pieces of paper. They have to select those which refer to the painting they have chosen and they have to construct a paragraph with the information about it (Appendix 6).	<p>To activate their reasoning skills</p> <p>To negotiate meaning with their partners and draw the appropriate conclusions</p> <p>To foster the cooperation among students</p>
	Report (5 min)	Then each group reads out loud their paragraph so that everyone listens to the information of each painting.	To compare their work with their classmates' and learn from each other
	Focus on form (10 min)	<p>This phase is devoted to focusing students' attention on the use of the passive voice. They have to identify the passive structures together with the different verb tenses (Appendix 7). After that, in order to reinforce their knowledge, some information related to the passive voice is projected (Appendix 8).</p> <p>Moreover, students can ask questions not only about the</p>	<p>To notice the use of the passive voice when describing art</p> <p>To infer the use of the passive voice and the rules it follows</p>

		passive but also about the vocabulary and the whole session.	
3 min	Follow-up activity	The students have to write a report with the following title: “Van Gogh’s Sunflowers Vandalized” encouraging them to use the passive voice when possible.	To work on the passive voice To practice their writing skills

Teacher’s evaluation of the lesson:

- What went well: the students have widened their knowledge about different paintings, they have learnt that art is for everybody and that it can take many forms, they have developed their social skills and decision-making skills in the group-task as all the students share their knowledge to carry it out. The students were captivated by some of the information they found in the texts.
- What went wrong: sometimes students forget that English should be used throughout the whole activity and Spanish was used when they got excited because they were right, or when they discovered some interesting information. It didn’t take the same time for all the groups to finish the activity.
- What I should do differently: I would encourage those fast-finishers to move to the other groups and help them with the task.

4.8.2 Lesson plan 2 (Session 3)

Length: 50 minutes

Level: 1st *Bachillerato* (B1-B2 CEFR)

Materials: Digital screen, computers, Power Point, speakers, hard copies of the reading text, blackboard, flashcard

Aims of the lesson:

- Content aim
 - o To review the figure of Van Gogh and learn about his art works
 - o To acquire expressions and vocabulary related to the description of paintings
- Communicative/Language aim
 - o (Main) To apply the use of the passive voice in the context of describing

- paintings
- (Subsidiary) To improve their reading skills
- (Subsidiary) To express their opinions about a work of art
- Cognitive aim
 - (Main) To develop their critical and creative skills
 - (Subsidiary) To make decisions and reach an agreement with their partners
 - (Subsidiary) To evaluate the work of their classmates and self-assess their own learning process
- Cultural aim
 - To acquire knowledge about the paintings of one the main figures of art, relating it with the movement this personality represents
- Personal aim
 - To arouse students' interest in works of art
 - To delve into Van Gogh's figure and the reasons behind his paintings
 - To motivate students to use the English language in their daily lives and relate it to art
 - To encourage students to discover and search for other artists and works of art
 - To promote a cooperative environment in the class

Assumptions: students may already know some information about Van Gogh's paintings

Anticipated problems: some students may not be interested in the topic because they don't understand the paintings; some students may not contribute to the group-task

Possible solutions: I have included interesting descriptions for the students so that they feel motivated. I have tried to incorporate famous paintings as well as other that they may not know about; in order to make sure that all the students participate in their groups there will be an online questionnaire for the students to complete about the group work.

Time	Stage	Procedure		Aims of the stage
5 min	Warm-up activity	The session begins with a brainstorming about the previous session. Students have to retell what they remember about Van Gogh. Some titles of Van Gogh's paintings are projected (Appendix 16) so that the students say if they know any of them and if they are able to say something about them.		To relate the content of the previous session with the new one To introduce the topic (Van Gogh's paintings) To get to know the students' knowledge about the topic and activate their previous knowledge
Task cycle (43 min)	Pre-task phase (12 min)	Afterwards, in order to get to know more about some of Van Gogh's paintings, students read an article (Appendix 17) about some of them. Students have to pay attention not only to the description of the paintings but also the expressions in orange which correspond to the grammar of the unit (the passive voice).		To provide students with more detailed information about Van Gogh's paintings To expose students to descriptions of paintings and how they are described To provide students with authentic materials
	Task phase (25 min)	Planning (5 min)	Students are given a flashcard (Appendix 18) on how to describe a painting and they are given the instructions to do the task.	To provide students with expressions and vocabulary related to art descriptions To give students resources to perform the main task
		Task (15 min)	In groups, students have to create a post on	To work on their writing skills

		social media, Instagram, (using some platform like <i>Canva</i>) (Appendix 19) in which they describe one of the paintings that were shown at the beginning of the session using the passive voice.	To relate the content of the unit with their interest such as the use of IT and social media To improve the digital competence of students To promote a teamwork environment
	Report (5 min)	A spokesperson from each group reads the description of the painting. The rest of the class receive a peer-assessment sheet (Appendix 20) to evaluate their classmates' work.	To foster peer-assessment by evaluating their classmates' works To reflect about their own works by reflecting about others' works
Focus on form (6 min)		The teacher draws attention to the passive structures they have used and asks students to report how they have expressed their emotions. The teacher asks them what all those expressions have in common and they have to infer the use they have done of -ed adjectives. Students are asked about the use of -ed/-ing adjectives by doing a quizz online (Appendix 21) and then the teacher gives some explanatory notes on them (Appendix 22). During this time students can also	To make them notice the use of -ed adjectives and what they are used for To make them infer the difference between -ed/ing adjectives

		ask any other doubts concerning the vocabulary or the passive voice.	
2 min	Follow-up activity	Each group receives feedback on their description and they can make any changes before uploading the final version to the classroom platform. Then the students will vote which one is their favourite. At home, students have to fill in an online questionnaire (Appendix 23) about their work throughout the group task.	To foster a positive environment in which they can learn from each other and improve their work To motivate students by engaging them in some sort of competition To check that everyone contributed to the group work

- What went well: the use of the social media in order to carry out the task has motivated the students to participate in the session and appreciate the paintings
- What went wrong: some students did not know what emotions the painting caused them or say that they were indifferent towards the painting
- What I should do differently: I would try to notice which students are more interested in the topic in order to make sure that each group has at least someone who is motivated towards the task and can encourage the rest of the group

5. Conclusion

To conclude, this Master's Final Thesis has aimed to show the opportunities and benefits that new and innovative methodologies like CLIL and TBLT offer in the context of teaching English. This Teaching Programme shows how they can be implemented together in a class to improve the learning experience of the students and their outcomes. In order to incorporate new teaching methods, firstly, it is necessary to consider the rationale behind them so that the application will be coherent and satisfactory. For this purpose, the first part of this Thesis has presented in detail the theory characteristic of each aforementioned method on which the present teaching

programme is based. Moreover, this Teaching Programme has also tried to convey other key aspects in the teaching field like the need to link the classes with the students' interests, the role of alternative assessment tools, the significance of students' motivation and the student-centered approach among others. The aim is to give students the necessary tools and support them to become not only independent and autonomous learners and individuals, but also citizens of a world in constant change.

Concerning the second part of this work, a Teaching Programme for 1st of *Bachillerato* has been proposed trying to implement the aforementioned methodologies and also attempting to incorporate a wide range of topics so that every student has the opportunity to be engaged at least with one of them. It should be noted that learners may be used to other ways of working and learning English and they may need time and support throughout the first lessons. What is expected of them goes beyond learning grammar and requires them to be able to use the language in different situations and to develop other related skills and competences. Finally, all these aspects have to be integrated within the laws set by the government, in this case the Spanish Law and the law of *Castilla y León*, which means that in many cases the space for innovation is limited and the practices need to be changed depending on the context they are inscribed. However, what is undeniable is that teachers have to be responsible for their students' learning, giving them the necessary input and the space and strategies to produce output in meaningful contexts and motivating them to learn and improve their language skills.

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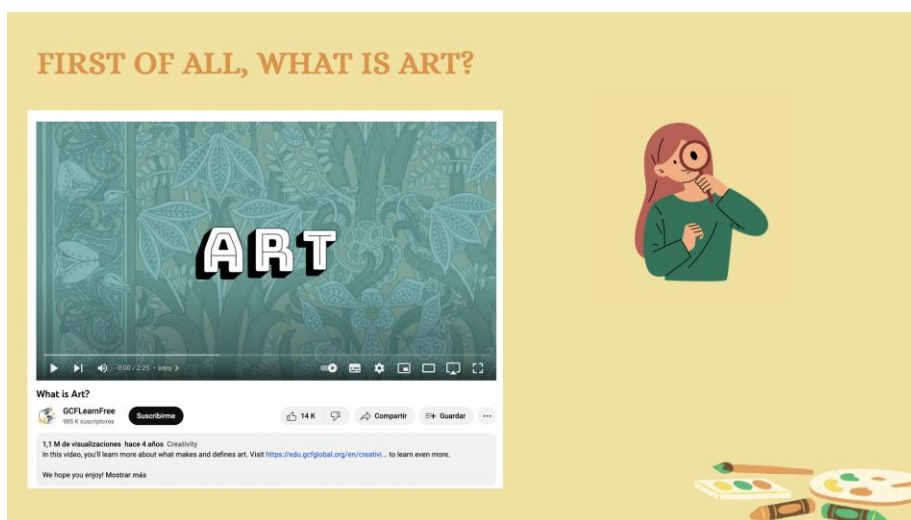
7. Appendix

Images, flashcards and assessment tools have been created through Canva (<https://www.canva.com>).

Appendix 1



Appendix 2



Retrieved from <https://www.youtube.com/watch?v=QZQyV9BB50E>

Appendix 3

Name: _____

Vocabulary

Match the words with the pictures

- Portrait
- Canvas
- Landscape
- Still-life
- Abstract /realistic

- Foreground
- Background
- Self-portrait
- Oil paint
- Watercolour
- Frame

- Bright colours/Dark colours
- Tempera/pastel

Appendix 4

VOCABULARY

Name: _____

Match the words with the definitions and write the ones that are missing

Words	Definitions
	A painting, photograph or drawing of a person, especially depicting only face or head and shoulders
Canvas	
Landscape	
	The art of painting or drawing arrangements of objects such as flowers, fruits, etc.
Abstract	
	Art which represents things as they are in real life
	Part of the painting nearest to the observer
Background	
Self-portrait	
	A type of paint that contains oil

VOCABULARY

Name: _____

Match the words with the definitions and write the ones that are missing

Words	Definitions
Watercolours	
Frame	
	Strong colours, easy to see
Dark colours	
	A kind of paint in which the colour is mixed with egg and water
	Soft-coloured pigment (powder that is mixed with liquid to make paint) used for drawing pictures

Appendix 5



Appendix 6 and 7

Students receive these sentences on different pieces of paper so they have to find the sentences that relate to their painting, put them together and order them. The passive structures they have to find afterwards are signalled in red.

Campbell's Soup Can – Andy Warhol

1. This work of art **was painted** in 1962 and **can be found** in the MOMA (NY).
2. It consists of 32 canvases which **were considered** as a set. Each canvas consists of one of the canned soup varieties that **were offered** by the company Campbell at the time.
3. As no indication **was given** by the American author of how to order them, they **were displayed** by chronological order in which they **had been introduced** in the market, beginning with the tomato soup in the right upper left.
4. By 2011, the varieties **were reordered**, tomato soup **was moved** to the bottom of the four rows and Clam Chowder to the upper left.
5. The author **was thought** to have focused on soup cans because his daily lunches in his studio consisted of Campbell's soup and Coca-Cola.

Self-portrait with Thorn Necklace and Hummingbird - Frida Kahlo

1. This oil-on-canvas self-portrait **was painted** in 1940 by this Mexican artist. It was purchased by photographer Nickolas **Murray** and later **was acquired** by the Ransom **Center**, where it **can be seen** today.
2. This painting **has been exhibited** worldwide. Despite its small size, it draws lots of interest.
3. A lot of symbolic creatures **are found** in this painting (the cat, the hummingbird, the monkey). They **were used** to express her feelings: freedom **is often symbolized** by a bird but in this case, it is lifeless which could indicate loss of hope, the monkey **is believed** to represent evil and the black cat is a symbol of bad luck.
4. Large green leaves and a yellow leaf can be seen in the background, which could indicate growth and life.
5. A necklace **is held** by a black monkey.

The Sunflowers – Vincent Van Gogh

1. This oil on canvas **was painted** in 1888 in Arles and **can be found** in Van Gogh Museum, Amsterdam.
2. A total of five large canvases with sunflowers in a vase **were painted** by this Dutch author. According to him, sunflowers **were used** to **communicate** gratitude.

3. Two of these paintings **were hung** in the room of his friend – the painter Paul Gauguin– who went to live with him for a while and **was impressed** by the sunflowers.
4. Only yellow **was used** to create this flower still life painting, reason why the paintings **were considered** innovative.
5. The series is perhaps the author's best known and most widely reproduced painting.

IFUNANYA – Rewa

1. This portrait **was painted** in 2018 by a Nigerian artist. She **was encouraged** to improve her creativity from an early age by her father.
2. Acrylics and watercolours on cartridge **are usually used** in her works.
3. This painting **is deeply bound** to the Igbo culture, the title of this painting **is translated** as "to see through the eyes". Her paintings **are also connected** to the people of Nigeria, especially women **are represented** and **glorified** in all her works.
4. Bright, vivid colours **are usually used** in her paintings.
5. The author of this painting **was recognized** on International Women's Day in 2022 one of the EKO 100 women.

The Scream – Edvard Munch

1. This work of art **was painted** in 1893 by a Norwegian artist and **can be seen** in the National Gallery of Norway.
2. A pencil inscription which **can only be seen** on close examination of the painting says: "This could only **have been painted** by a madman", sentence which **was written** by the author himself.
3. This painting **was stolen** in 1994 as it **had been moved** down to a second-story gallery as part of the Winter Olympic Games and a note **was left** by the burglar which said "Thanks for the poor security".
4. Another version of this painting in pastel **was stolen** again in 2004 and the robbers **were photographed** by a bystander as they escaped.
5. It **was rumored** that the painting could **have been burned** but it **was recovered** in 2006 in better conditions than expected. However, some months later it **was said** that the damage was irreparable.

Composition VIII – Wassily Kandinsky

1. This oil on canvas **was painted** in 1923 and **can be found** in the Guggenheim Museum in New York.
2. The correspondence between colours and form and their psychological and spiritual effects **was deeply investigated** by this author.
3. Each line in the painting has a psychological meaning—tension **is represented** by triangle shaped lines, calm by horizontal lines, and movement by circular lines.
4. The Russian artist thought that some colours **are strengthened** by some shapes and **weakened** by others.
5. The circles which we find in this painting **will be found** in many of his subsequent works.

The Great Wave off Kanagawa – Hokusai

1. This woodblock print **was created** in late 1831 by a Japanese artist.
2. The composition **is dominated** by the sea and in the background the Mount Fuji **can also be seen**.
3. It is a landscape which **is composed** of three elements: a stormy sea, three boats and a mountain. The wave **is generally described** as that produced by a tsunami, but also as a monstrous wave threatening the fishermen with its “claws” of foam.
4. The artist's signature **can be seen** in the upper left-hand corner.
5. About 1000 copies of the work **were initially printed**.

Ned Kelly – Sidney Nolan

1. This work **was painted** in 1946. It can be seen in the National Gallery of Australia and it is the first of a series of 27 works.
2. The paintings on the theme of the 19th century bushranger –Ned Kelly– **are considered** one of the greatest series of Australian paintings of the 20th century.
3. The Australian author **was influenced** by Australian history, Australian landscapes and European modern art.
4. These paintings **were produced** quickly, often in a single session, and **have continually been praised** by art lovers and critics.
5. Ned **is placed** in the middle of the painting and in the background the Australian countryside **can be seen**.

Information for the elaboration of the texts has been taken from:

https://en.wikipedia.org/wiki/Campbell%27s_Soup_Cans

[https://en.wikipedia.org/wiki/Sunflowers_\(Van_Gogh_series\)](https://en.wikipedia.org/wiki/Sunflowers_(Van_Gogh_series))

<https://www.vangoghmuseum.nl/en/collection/s0031V1962>,

<https://www.youtube.com/watch?v=DppVD1i78qU>

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[3](#)

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<https://nga.gov.au/exhibitions/ned-kelly/>

Appendix 8

PASSIVE VOICE

PASSIVE VOICE-ALL TENSES

TENSE	ACTIVE	PASSIVE
PRESENT SIMPLE	You write the sentences	The sentences are written
PRESENT CONTINUOUS	I am painting a self-portrait	A self-portrait is being painted
PRESENT PERFECT	We have made a dessert	A dessert has been made
PAST SIMPLE	He gave no indication	No indication was given
PAST CONTINUOUS	They were making noise	Noise was being made
PAST PERFECT	He had painted the canvas in 1888	The canvas had been painted in 1888
FUTURE (WILL)	We will find circles in other works	Circles will be found in other works
FUTURE (BE GOING TO)	They are going to buy the painting	The painting is going to be bought
FUTURE PERFECT	They will have finish the painting by tomorrow	The painting will have been finished by tomorrow
MODAL	I must do my homework	My homework must be done
MODAL PERFECT	I should have buy the ticket	The ticket should have been bought

Appendix 9

WHAT DO YOU KNOW ABOUT POST-IMPRESSIONISM?

Which ones of the following paintings do you think are post-impressionists?

Appendix 10

Post-impresionismo en 7 minutos: cómo transformó las reglas del arte

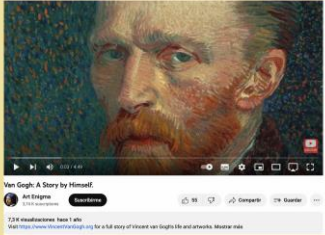
64 K visualizaciones · hace 1 año · #postimpresionismo #art #carlosblanco

You have surely seen some of these paintings. And you've surely heard some of the names associated with them: Vincent Van Gogh, Paul Gauguin, Paul Cézanne, Matisse...

Retrieved from <https://www.youtube.com/watch?v=TknSnUJSetE>


Appendix 11



THE FIGURE OF VAN GOGH



CHECK YOUR UNDERSTANDING:

1. What did Van Gogh love doing?
2. What were his first jobs?
3. Who gave him the idea of becoming a painter?
4. What are some of his paintings' topics?
5. What did Van Gogh and his friends discuss about?
6. Which part of his body was cut off?
7. Where were Van Gogh's last paintings made?
8. What are you good at?



Retrieved from <https://www.youtube.com/watch?v=LLdtK9JvXJg&t=40s>

Appendix 12

TIME FOR AN INTERVIEW!

STUDENT A:
Interviewer



STUDENT B:
Van Gogh





Appendix 13

Interview

Peer-assessment correction key

- Have they followed the topic of the activity?
- Do they know how to use question structures correctly?
- Have they used complex grammar structures?
- Have they used vocabulary or expressions related to the topic of art?
- Have they shown an active and participative attitude?
- Have they included any creative and original questions or answers?
- Have they followed a chronological order?
- Is their pronunciation correct?
- Are there any problems with their pronunciation that made it difficult for you to understand them?
- Does their interview resemble a real one?

Do you have any other remarks?

Appendix 14

Answers to which they have to guess the questions the teacher has thought.

-15th April (*When is World Art Day celebrated?*)

-Paint sunflowers (*What did Van Gogh like to do?*)

-London (*What is the capital of England?*)

-Two days a week (*How often do you go shopping?*)

-Pizza (*What do people usually eat in Italy?*)

-Yes, but never before lunch (*Do you have a cup of coffee every morning?*)

Appendix 15

ESSAY WRITING RUBRIC				
	Needs improvement	Satisfactory	Good	Excellent
Content	The content is irrelevant or it does not correspond to the proposed topic.	There are some good paragraphs but little interesting details.	The ideas are well-expressed and there are some details and significant facts.	The content is engaging and interesting. It is well-adapted to the proposed topic.
Organization and coherence	No sense of organization which makes it unclear and incoherent.	There is some organization but there is little connection between the ideas.	Good overall organization. Correct connection of ideas but it lacks development.	Well-organised and well-planned. It follows a chronological order and makes a correct use of connectors.
Vocabulary	Lack of the vocabulary of the unit, there is no use of it.	Poor knowledge about the vocabulary of the unit. Uses few or very limited expressions.	Shows an appropriate level of vocabulary, but more work is needed. There are some repetitions and some words are overused.	Good command of the unit's vocabulary is shown. The vocabulary is in line with the required level.
Grammar	There is no use of the passive or causative throughout the biography.	The students writes some sentences using the passive but there are several mistakes.	The student uses the passive voice in an accurate way although there are minor mistakes.	The student makes an appropriate use of the passive voice throughout the entire essay, with correct and accurate punctuation.

Appendix 16

DO YOU KNOW ANY OF THESE TITLES?

The Potato Eaters

Self-portrait

At Eternity's Gate

Sunflowers

Almond Blossoms

The Potato Eaters

Self-portrait

At Eternity's Gate

Sunflowers

Almond Blossoms

Appendix 17

Top Vincent van Gogh Paintings and What Makes Them Masterpieces

Vincent van Gogh, one of the most well-known post-impressionist artists, for whom colour was the chief symbol of expression, was born in Holland on March 30, 1853. Vincent was highly emotional, lacked self-confidence and struggled with his identity. His finest works **were produced** in less than three years in a technique that grew more and more impassioned in symbolic and intense colour. The fusion of form and content **was used** to represent dramatic, imaginative, and emotional atmospheres in which the artist was trying to explain either his struggle against madness or his comprehension of the spiritual essence of man and nature.

Between November of 1881 and July of 1890, almost 900 works **had been painted** by Vincent van Gogh. Van Gogh firmly believed that to be a great painter you had to first master drawing before adding colour.

THE STARRY NIGHT

Widely hailed as Van Gogh's magnum opus, the painting depicts the view outside his sanatorium room window at night, although it **was painted** from memory during the day.



The Starry Night describes a moderately abstract landscape with blue swirls, a glowing yellow crescent moon and stars. One has the impression that the artist has expelled his inner conflict onto a canvas. Everything here **is brewed** in a huge cosmic fusion. The sole exception is the village in the foreground with its architectural elements.

Blue dominates the painting, blending hills into the sky. In order to paint the little village at the base of the painting browns and blues **were used**. Even though each building **is clearly outlined** in black, the yellow and white of the stars and the moon stand out against the sky, drawing the eyes to the sky. On the left, the painting also contains two or three cypress trees often described as flame-like. More intensely, perhaps, than ever before, van Gogh was interested in the material actuality of his motifs as much as in their symbolic dimensions.

BEDROOM IN ARLES

Throughout Van Gogh's career, he painted everything around him: landscapes, people in his town, or even the shoes he wore. In *Bedroom in Arles*, he shows a room in his house. This house, his Studio of the South, **was supposed** to be the height of his artistic vision. The painting of his



bedroom **was done** with excitement and hope for the future preparing to welcome his friend and fellow artist. Upon entering the room, there is a bed to the right. Along the wall to the right is a chair, a table with water on it, and a window overlooking the street. The wall on the left has another chair and the door to the second bedroom.

Van Gogh's knowledge of colour theory **is shown** by the use of oranges against blues, and reds and greens. The bright colours **were meant** to express absolute "repose or "sleep". The rules of perspective seem not to **have been accurately applied** throughout the painting, but this was a deliberate choice. Vincent told Theo in a letter that he had deliberately "flattened" the interior and left out the shadows so that his picture would resemble a Japanese print.

CAFE TERRACE AT NIGHT

This painting depicts the terrace of a café in Arles, France. The café still exists today and it **is visited** by many Van Gogh fans. Contrasting colours and tones **have been used** to achieve a luminous surface in opposition to the dark sky. The Café **is illuminated** with sulfur pale yellow and citron green while the night **is painted** with no black in the sky but blue. He also contrasted the brightly lit Café with the darkness of the rue du Palais.

On the right, Van Gogh painted the light from the shop windows as well and some green branches of the trees surrounding the place.



Unlike the Impressionists, the scene **was not being recorded** as his eye observed it, but he charged the image with a spiritual and psychological tone that echoed his individual and personal reaction.

Text from <https://www.tallengestore.com/blogs/artists/top-7-vincent-van-gogh-paintings-and-what-makes-them-masterpieces>, <https://www.britannica.com/topic/The-Starry-Night>, <https://joyofmuseums.com/museums/europe/netherlands-museums/kroller-muller-museum/cafeterrace-at-night-by-vincent-van-gogh/>, <https://www.vangoghmuseum.nl/en/collection/s0047V1962#details>

Appendix 18

DESCRIPTION OF A PAINTING

DESCRIBE THE HISTORY

If you can, find more information about the painting and the artist: the date, place of birth, artistic movement, etc.

(If you do this, you should skip the last step because it won't be easy to create your version when you know exactly what the picture is about)

DESCRIBE YOUR IMPRESSIONS

Express your feelings about the painting. Do you like it or not? Why?

-**Positive emotions:**
inspired, joyful, satisfied, interested, happy, fascinated, impressed

-**Negative emotions:**
disappointed, sad, scared, nervous, depressed, angry

DESCRIBE THE COMPOSITION

-in the foreground, background, in the middle, on the right/left

- asymmetrical, symmetrical, centered
- urban landscape, rural landscape
- a historic site, domestic setting, intact nature

DESCRIBE THE COLOURS

Not only you can say the colours, but also the feelings they transmit, the shadows, etc.

- Bright, vibrant, vivid
- Hot, cold, warm, cool
- Dark, light, monochromatic
- Natural, artificial, rich, intense

Ask yourself if the colours fit together, the primary colour palette, the created atmosphere, etc.



DESCRIBE THE SCENE

When discussing the scene, you create your own story based on the painting. You can imagine the story behind the picture and add it to your description.

(In case you have not done the first step)



Information retrieved from <https://promova.com/blog/how-to-describe-a-painting>

Appendix 19



Appendix 20

PEER ASSESSMENT SHEET

Description of the painting:

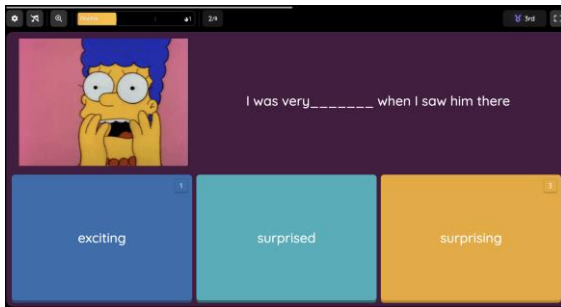
	1.	2.	3.	★
Have they followed a logical order?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Have they followed all the steps?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Were the paintings' title and artist mentioned?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Have they used an appropriate vocabulary?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Is the description original or creative?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Personal remarks:

What do you like the most about the description?

What do you think they can improve for the next time?

Appendix 21



https://quizizz.com/admin/quiz/6474dafe5a47a2001ef224c0?source=quiz_share

Appendix 22

-ED / -ING ADJECTIVES

-ing adjectives are used to describe a place, an object, or another noun. They refer to a particular characteristic of the noun.
*The film is **interesting***

-ed adjectives are used when describing a feeling or emotion. You are saying how you feel or how somebody else feels
*I am **interested** in that film*
*She is **tired** because she has been working all day*

*If you want to describe an aspect about a person you can use -ing adjectives
*He is really **interesting** (He is perceived as being an interesting person)*

*When describing situations you can use either -ed or -ing adjectives depending on the context and the meaning, but following the same rules
*The last Coldplay concert was **amazing***
*The fans were **excited** at the concert*

Theory retrieved from <https://www.eurocentres.com/blog/using-adjectives-ending-in-ed-and-ing>

Appendix 23

Online questionnaire about group-work

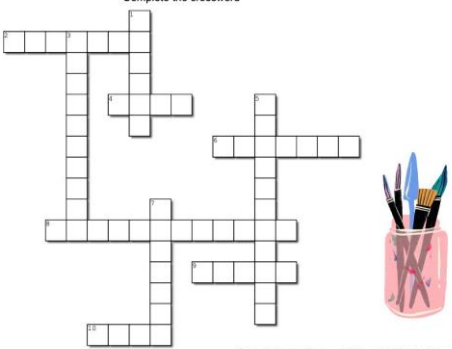
Criteria			
I have contributed to the performance of the task			
I have helped my partners to complete the task			
I have shared my opinions with my partners			
I have been willing to participate			
Everyone has contributed to the task			
My partners have shown a participative attitude			
The things-to-do have been evenly distributed			
There are people who have not worked			

Appendix 24

Name: _____

Guess the Artistic Movement

Complete the crossword



Created using the Crossword Maker on TheTeachersCorner.net

Across

2. Country in which McDonald's was originated
4. Of a colour which is vivid, strong
6. A piece of art which is made by combining different types of materials
8. A word which refers to a sound
9. Magazine or book that contains stories with pictures and with a small amount of writing
10. (When painting) Synonym of points and spots

Down

1. Surname of the artist who is famous for drawing tomato soup cans
3. The action of doing the same thing over and over
5. Famous people, especially in sport or entertainment
7. Long, narrow bands of colour

Made with <https://worksheets.theteacherscorner.net/make-your-own/crossword/lang-es/>

Appendix 25



Created with <https://edpuzzle.com/media/6473479448310843185cdd26>

Appendix 26


FIND SOMEONE WHO...

- There are 12 paintings, find your painting twin!
- Make questions using expressions like (in passive):
 - Is your painting (made/painted/elaborated)....?
 - Has your painting been (exhibited/made)....?
 - Is abeing (represented/painted)?





Appendix 27



PASSIVE AND ACTIVE VOICE

Write a passive and active question for each answer

At the supermarket

Yellow

Harry Potter


In the 19th century

Lasagna

English

At the Louvre

A letter



Appendix 28

THE FIGURE OF ROY LICHTENSTEIN

Is it true that...?

- Lichtenstein's first Pop Art painting was *Look Mickey* in 1961
- Lichtenstein did not make any collage during his career
- Themes of conflict and war dominated many of his paintings
- The most expensive Lichtenstein painting at auction sold for \$60 million
- He has a painting under the title of *Oh, Jeff...I Love You, Too...But...*
- Critics were harsh on Lichtenstein's work
- Today, the world counts approximately, 4,500 Roy Lichtenstein artworks in circulation



Is it true that...?

- Lichtenstein's first Pop Art painting was *Look Mickey* in 1961 ✓
- Lichtenstein did not make any collage during his career ✗
- Themes of conflict and war dominated many of his paintings ✓
- The most expensive Lichtenstein painting at auction sold for \$60 million ✗
- He has a painting under the title of *Oh, Jeff...I Love You, Too...But...* ✓
- Critics were harsh on Lichtenstein's work ✓
- Today, the world counts approximately, 4,500 Roy Lichtenstein artworks in circulation ✓




Appendix 29

Is Lichtenstein a great modern artist or a copy cat?

By Alastair Sooke 21st October 2014

Roy Lichtenstein's critics said he was a plagiarist, not an artist. But Alastair Sooke argues that he should be reassessed as a modern master.

When pop art blazed onto the scene in the early '60s, many people dismissed the work of Andy Warhol, Roy Lichtenstein and their contemporaries. Lichtenstein was phlegmatic. "New things always seem much more startling than they seem 20 years later or when they have sunk into the history of art," he said. But more than half a century after his breakthrough, his capacity to generate controversy has not disappeared altogether. Earlier this month, the most extensive Lichtenstein retrospective in two decades opened at the Centre Pompidou in Paris, on the final leg of a global tour that has already visited Chicago, Washington and London. And there are still people who believe that Lichtenstein – the so-called architect of pop art celebrated for his distinctive cartoon style – was a copycat, not an artist.

One of them is the outspoken British comic-book artist Dave Gibbons, best known for the graphic novel *Watchmen*. "I'm not convinced that it is art," he told me earlier this year, standing in front of *Whaam!*, a well-known diptych from 1963 that Lichtenstein adapted from an *All American Men of War* comic strip published the previous year. In Lichtenstein's enormous painting, which imitates the reproductive techniques of cheap commercial printing (a palette of primary colours, a flat background, heavy black outlines, fields of tiny dots to simulate tone and shadow), a faceless fighter pilot unleashes a rocket that screams through the sky from left to right before detonating an enemy jet in a spectacular fireball of red and yellow. Now in the collection of the Tate, *Whaam!* is one of the star exhibits of the touring retrospective.

"We have a term in the business called swiping," Gibbons continues. "When you are stuck for an idea, you riffle through your comics, and you trace what somebody else has done". In the case of *Whaam!*, that original artist was the American comic-book illustrator Irv Novick. Comparing the source for *Whaam!* with the finished painting banishes the hoary idea that Lichtenstein profited on the back of the creativity of others. Lichtenstein transformed Novick's artwork in a number of subtle but crucial ways. In general, he

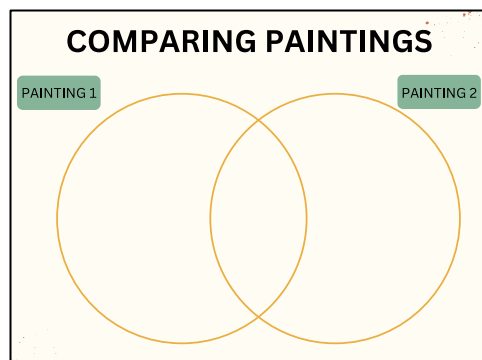
wanted to simplify and unify the image, to give it more clarity as a coherent work of art. For this reason, he removed two extra fighter jets to the right of the original panel. He also got rid of the lump of dark shadow representing a mountainside that was an ugly compositional mistake to the left of Novick's picture. The result is that the two panels of *Whaam!* feel much more evenly balanced, producing a satisfying and well-structured visual effect.

While Novick's explosion is a measly, scratchy little thing slipping out of frame, Lichtenstein's self-possessed fireball unfurls like a blooming flower. Lichtenstein changed the colour of the letters spelling out "WHAAM!" from red to yellow, so that yellow would become another means of yoking everything together. As a result, the eye is cleverly led from the yellow of the speech bubble above the jet through the onomatopoeic sound effect to the explosion itself and back round to the horizontal vapour trail left behind by the missile.

Then, of course, there is the question of scale. Lichtenstein took something tiny and ephemeral – a throwaway comic-strip panel that most people would overlook – and blew it up so that it was a substantial oil (and acrylic) painting more than 2m (6.5 ft) wide and 1.7m (5.5 ft) high. Here, he was saying, was a contemporary equivalent of a grand 'history painting', once considered the highest and most challenging branch of art. In the years after it was executed, people began to understand *Whaam!* as a prophetic critique of America's involvement in the Vietnam War.

Retrieved from <https://www.bbc.com/culture/article/20130717-pop-artist-or-copy-cat>

Appendix 30



Appendix 31



Appendix 32

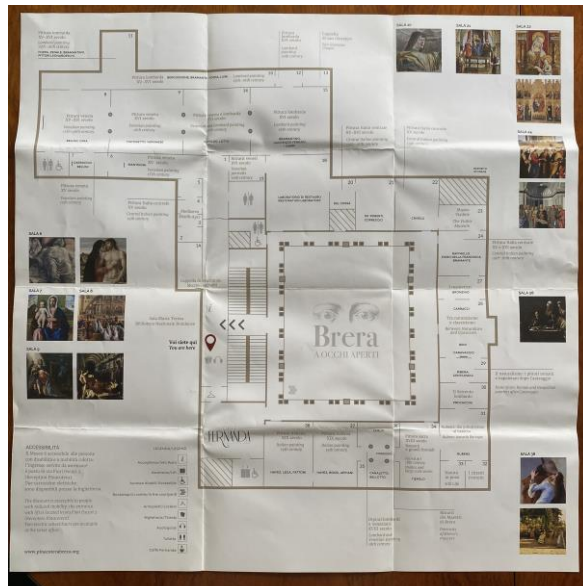
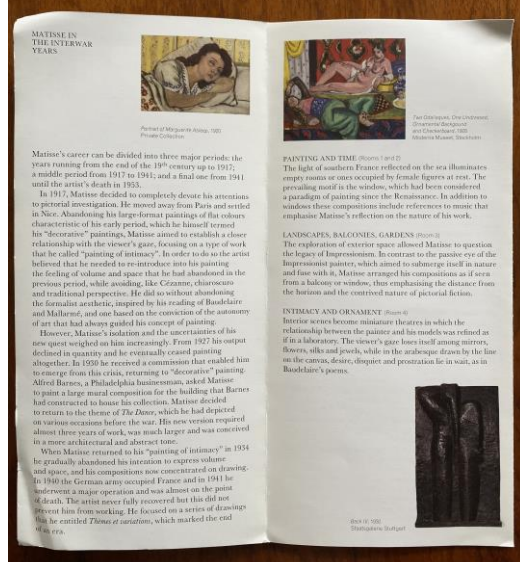
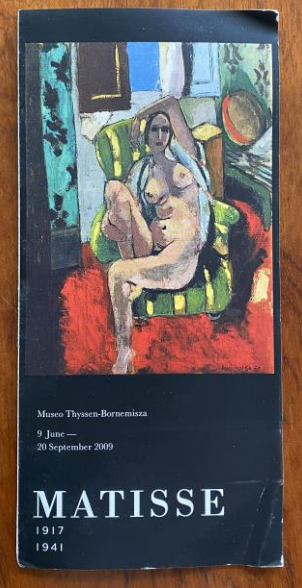
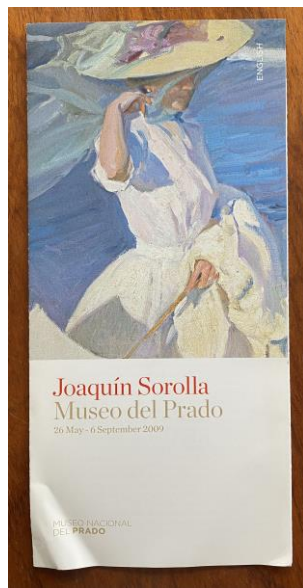
CATEGORY	1	2	3	4
Vocabulary	There is almost no use of vocabulary related to the topic.	Use of some words related to the vocabulary of the unit but very simple.	Use of vocabulary related to the topic and include some more complex expressions.	Wide range use of the vocabulary of the topic and include complex expressions adequate to the context.
Body Language and Eye Contact	They barely make eye contact with the audience and they do not use their bodies to support their ideas.	They sometimes establish eye contact with the audience and there is some intention to express themselves with their body language.	They establish eye contact with everyone during the presentation and make some adequate gestures to support their ideas.	They look confident and establish eye contact throughout the whole presentation. They make perfect use of body language to accompany their message.
Pitch	Pitch was not used to convey emotion or give emphasis to the speech.	Pitch was rarely used during the presentation to convey emotions.	Pitch was often used during the presentation but sometimes the emotion it conveyed did not fit the content.	Pitch was used during the presentation to convey emotions appropriately and support their ideas.
Pronunciation	There are constant mispronunciations which difficult the comprehension.	There are some mistakes regarding pronunciation but they do not hinder understanding.	Some minor and isolated mistakes in pronunciation.	Accurate pronunciation throughout the whole presentation.
Creativity	Very simple ideas, lack of originality and creativity.	There are some original ideas but students need to develop them further.	They make use of some creative ideas and they are well-developed.	The overall presentation is original and it shows the proper use of creative skills.

Created with <http://rubistar.4teachers.org/index.php>

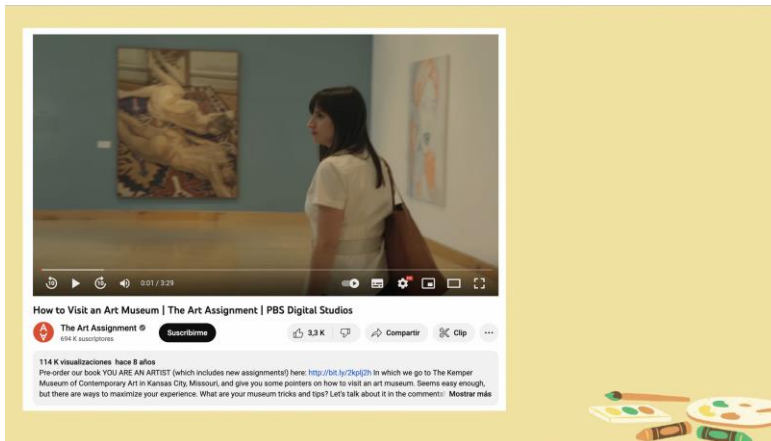
Appendix 33



Appendix 34



Appendix 35



Retrieved from <https://www.youtube.com/watch?v=drrBd1bCiW0>

Appendix 36

TRANSCRIPTION

So today we are going to talk about how to visit an art museum, which may seem like an easy enough thing to do. Step one, go to a museum. Step two, look at art. Step three, hopefully get something out of the experience. But the other week when we were filming in Kansas City, Missouri, I paid a visit to the Kemper Museum of Contemporary Art, and started thinking, it's really not so simple. If you want to have a really rewarding trip to a museum, there are some tricks. First, wear sensible shoes, because you do not want to stand before this gorgeous Helen Frankenthaler painting only thinking about how much your feet hurt. Also, before you even go, you should check the museum's website to make sure they're open and most importantly, to figure out if there's any way you can get in for free. If you can get in for free, do. Luckily, the Kemper is always free. When you check in at the front desk and hopefully find a way not to pay admission, make sure to get a map. This is also your chance to ask the attendant what you shouldn't miss. Which brings me to something important—ask people questions. It's OK, they actually want you to ask them questions, because otherwise work is boring. OK, so some general pointers on how to behave in the galleries. Assume that you cannot touch anything unless there are instructions stating otherwise. Thus, not because people who run museums are autocrats trying to harsh on your buzz. It is because even the oil on your skin can damage the art. If you're not sure whether you can touch something, ask the guard. They want you to ask. They will be thrilled that you have asked. Speaking of which, also feel free to ask about the museum's photo policy. Many museums allow photography, so your surreptitious "I'm just checking my e-mail- no, I'm actually taking a secret pic of this Warhol" may not actually be necessary. When I take photos in galleries, I like to also take a pic of the label. It's a good way of remembering later what you saw. There are two rules here. You decide what you look at and for how long, and whether to read the wall labels offering context, or whether to use the audio guides. You also decide whether to look at all the galleries or only a few. And all of these decisions should be guided by what's working, what makes you feel emotionally and intellectually engaged. Is it helpful to know that someone once tried to lick this Wayne Thiebaud painting? Or do you just like the visual pleasure of taking it in? Like a lot of things in life, what you take from a museum experience is dependent upon what you put into it. I think it's great to go to museums and experience that which you might be skeptical of. But mostly, I think you should go to museums. They're not cold dead places where people smarter than you look at ancient art in hushed galleries. Museums are for you. They are cultural centers where your relationship with the universe can get better and more interesting. And lastly, perhaps most importantly, don't forget to leave the museum. Staying overnight is frowned upon.

(The underlined words are the ones I will omit)

Appendix 37

RUNNING AN ART EXHIBITION

Activities:
 collect paintings/frame paintings/store paintings/write name tags/match name tags to the art works/move paintings in and out the art room/clean the class/hang the paintings/email invitations...
 [Think about more activities]



This is really hard work, you will have to ask for help and find someone to: have the paintings collected
 ...
 Go on with the rest of activities!

Appendix 38

My ships	Present simple	Present continuous	Past continuous	Present perfect	Past perfect	Future (will)	Future (going to)	
The hairdresser cuts my hair								
The painter paints his living room								
The mechanic fixes their car								
The dentist checks my teeth every month								
The architect designs our house								
The vet examines our cat's eyes								
My grandmother sews my dress								
The waiter serves our dinner								

My partner's ships	Present simple	Present continuous	Past continuous	Present perfect	Past perfect	Future (will)	Future (going to)	
The hairdresser cuts my hair								
The painter paints his living room								
The mechanic fixes their car								
The dentist checks my teeth every month								
The architect designs our house								
The vet examines our cat's eyes								
My grandmother sews my dress								
The waiter serves our dinner								

Appendix 39

HAVE SOMETHING DONE

DO SOMETHING (You do it yourself)
I cut my hair (I do it myself)
I am fixing my car (I am doing it myself)

HAVE SOMETHING DONE (Someone does it for you)
I have my hair cut (The hairdresser cuts my hair)
I am having my car fixed (The mechanic is doing it for me)
 (You can also use **GET SOMETHING DONE**, it is more informal)

SUBJECT + **HAVE** (in the appropriate verb tense) + **OBJECT** + **PAST PARTICIPLE**

*Remember that *Have* is not an auxiliary verb, you have to use *do/did* if there is no auxiliary verb

~~They hadn't their car fixed~~
 ✓ They didn't have their car fixed
~~Had you your teeth checked?~~
 ✓ Did you have your teeth checked?

Theory retrieved from <https://test-english.com/explanation/b1-2/have-something-done/>

Appendix 40

INFOGRAPHIC		
CORRECTION KEY		
CRITERIA	YES	NO
Students have gathered all the relevant information		
Students apply correctly the causative		
Students have presented the information in an organized way		
Students show a realistic way of carrying out an art exhibition		
Students present the information in an accurate way without major mistakes in writing		

Appendix 41

Self-assessment

Unit 6



Which is the thing that I liked the most?

What have I learnt?

Have I faced any difficulties? Which ones?

Has the unit aroused my interest for art?

Will I apply what I have learnt in real life? In which situations?



Appendix 42

<h1 style="margin: 0;">PODCAST</h1>		
CORRECTION KEY		
CRITERIA	YES	NO
Students have selected a topic related with the unit		
The student includes vocabulary and expressions that have been worked on throughout the unit		
The student uses correctly the passive voice and/or the causative		
The student shows fluency when it comes to communicate his/her ideas		
The student shows an accurate pronunciation		
Students have included an original topic showing their development of creative skills		