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El uso del input sin selección previa para mejorar la comprensión auditiva en clase de inglés

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Trabajo de Fin de Máster

**El uso del input sin selección previa para mejorar la
comprensión auditiva en clase de inglés**

**The Use of Non-Targeted Comprehensible Input to
Improve Listening Comprehension Skills in the
ESL Class**

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Abstract

Listening comprehension skills are paramount to be able to communicate in real-life situations, and the role that comprehensible input plays in that endeavour is well-established. Those skills are usually practised with audio input alone, which often targets some specific linguistic forms and is seldom engaging to students.

Technology has made comprehensible and compelling input easily available to students and teachers alike, however most students only receive a couple of minutes of comprehensible input in the ESL class. This master's degree dissertation aims to develop listening comprehension skills by providing first year of baccalaureate students with compelling, comprehensible, and non-targeted input. It will be achieved by using the technique of MovieTalk whereby an authentic series will be watched with English subtitles as a scaffolding technique.

Keywords: Comprehension skills, comprehensible input, non-targeted input, MovieTalk, subtitles

Resumen

Se reconoce la importancia del input comprensible para adquirir destrezas de comprensión auditiva que son fundamentales para poder comunicar en situaciones reales. Esas destrezas se suelen practicar con un audio el que se han seleccionado algunas formas gramaticales. Gracias a la tecnología disponemos de un abanico de contenidos que pueden ser comprensibles e interesantes para los alumnos, sin embargo, la mayoría de los alumnos rara vez reciben más de unos minutos de input comprensible en la clase de inglés como lengua extranjera. Este trabajo de fin de máster pretende desarrollar las destrezas de comprensión auditiva proporcionando a alumnos de primero de bachillerato input comprensible sin selección previa de formas gramaticales. Se empleará la técnica de MovieTalk y se utilizarán subtítulos en inglés como técnica de andamiaje.

Palabras clave: comprensión auditiva, input comprensible, MovieTalk, subtítulos, input sin selección previa

1. Introduction and Justification

During my penultimate year of high school education, I was fortunate enough to take a trip to Sweden, a country where I knew that English was widely spoken. I remember that I relished this opportunity to use English outside the classroom, as my marks were high, I was quite confident. Nevertheless, whenever I found myself in a real-life situation, I struggled to find the right words, and although I mostly understood when I was spoken to, I was very unsure about what to answer. When I came back home, I decided to start consuming content in English. However, I found myself incapable of reading subtitles in my L1 while also focusing on what was being said. I thus decided to try a new approach i.e. putting subtitles in English on the few DVDS that offered this option. Reading in, and listening to, English at the same time allowed me to distinguish words while acquiring vocabulary from real-life situations. This technique proved to be extremely efficient, the subtitles served as a scaffolding technique, and it was not long before I was able dispense with them altogether. Needless to say that none of this would have been possible with four hours of English lessons per week. Furthermore, reading and listening comprehension skills were seldom practised at the same time. The importance of receiving comprehensible input has been well established, nevertheless one must emphasise once more that the very limited teaching time that teachers have at their disposal, as well as the need to prepare and assess students make providing extensive comprehensible input impossible. It is thus my contention that classroom instruction on its own is not sufficient to induce learning and that it is paramount that students receive comprehensible input outside the ESL classroom. Consequently, it is paramount that English cease to be a mere subject to be taught and learnt so that it can become part of the life of learners. According to the English Proficiency Index, which investigates the overall English proficiency of people living in countries where English is not an official language, English proficiency is the highest in countries where Anglo-Saxon productions are seldom dubbed into the local language. Thus, countries such as the Netherlands, Norway, and Denmark are the countries where the level of English proficiency is the highest (multilingual countries where English is

sometimes used as the lingua franca are purposefully omitted here). Conversely, countries such as Spain, and France, where everything is dubbed into the local language and where learners of English as a second language are far less exposed to English rank relatively low in the English Proficiency Index. Although it cannot be asserted that being extensively exposed to English through series and movies would suffice to make students more proficient in English, one must admit that learners are not exposed to English as much as they should be.

The boom of streaming platforms introduced high school students to a great variety of series and movies. For most of those, English is the original language, and many students are avid spectators although they seldom watch anything in the original language. Streaming platforms yield a tremendous learning potential that may be overlooked as mere entertainment, nevertheless my contention is that there is a thin line between entertainment and learning. Nowadays, not only can anything be watched in the original language, but there is also the option to add subtitles in English thus making everything much easier to understand without having to resort to unnatural and tedious listening tasks. We now possess the tools to provide our students with comprehensible, authentic, and compelling input, something that according to Krashen (2013) is often difficult to achieve. Furthermore, the use of authentic material allows students to face the difficulties they will undoubtedly come across the moment they start practising English outside the classroom. Even though the subtitles provide the scaffolding that ensures a greater level of intelligibility one must be realistic regarding the efficiency of such a technique with beginners, therefore this master's degree dissertation will focus on the possible implementation of this technique with first year of baccalaureate students. In Spain, English is taught as a mandatory subject from kindergarten all the way to high school. First year of baccalaureate students have thus been learning English for over a decade, they have completed compulsory education and some students have even been evaluated at a B1 level. However, for the sake of homogeneity and to make this didactic proposal approachable for low achievers, we shall consider that those students are working towards a B1 level.

This master's degree dissertation endeavours to expose the aforementioned issue to bring a tentative solution. As for the structure, this work will be divided into several parts:

- The introduction
- The institutional context
- The theoretical framework
- The didactic proposal

In this first part, a brief description of the Spanish school system will give a general overview of the context, which will be very important to fully understand the relevance of the present work. The theoretical framework will further justify the relevance of this work, it will also introduce some fundamental terms that will be referred to in the didactic proposal. Finally, the success as well as the applicability of this didactic proposal will be addressed.

2. The Institutional Context

2.1. The Spanish School System

This part aims to summarise how the Spanish school system is organised by providing a short overview including the age at which pupils typically start every school year. It is a mere generalisation, and some pupils might be older at the beginning of a given school year. In Spain formal instruction is mandatory from the first year of primary education, nevertheless, pupils as young as 3 can attend kindergarten. Primary education takes six years to complete, it is organised as follows:

- First year of primary education (6 years old)
- Second year of primary education (7 years old)
- Third year of primary education (8 years old)
- Fourth year of primary education (9 years old)
- Fifth year of primary education (10 years old)
- Sixth year of primary education (11 years old)

Spanish pupils thus start secondary education a year later than some of their European neighbours. Secondary education is divided into two stages, the first one being mandatory. It is organised as follows:

- First year of secondary education (12 years old)
- Second year of secondary education (13 years old)
- Third year of secondary education (14 years old)
- Fourth year of secondary education (15 years old)

As far as the subject of English as a foreign language is concerned, it is important to point out that during the third year of secondary education some students who match the selection criteria are offered the opportunity to further perfect their English skills by attending the Official School of Languages courses. Although this option is available, it is not mandatory. The fourth year of secondary education marks the end of mandatory education, upon completing their fourth year of secondary education pupils can opt for vocational training,

although this option is also available as early as at the end of the second year of secondary education. Those who decide to pursue post-obligatory education can also decide to spend two additional years studying toward their baccalaureate. Those two years are structured as follows:

- First year of baccalaureate (16 years old)
- Second year of baccalaureate (17 years old)

After successfully completing those two years, pupils will obtain a diploma and they will be able to decide whether they wish to go to university, in which case they will need to pass an additional exam. Those who opted for vocational training can also decide to go to university, providing that some conditions are met. Likewise, being a high school graduate does not prevent students from opting for vocational training. We can thus see that the institutional context allows for some flexibility.

2.2. Foreign Language Teaching Legislation in Spain

According to the descriptors of the B1 level from the CEFR, learners “can understand a large part of many TV programmes on topics of personal interest such as interviews, short lectures and news reports when the delivery is relatively slow and clear. Can follow many films in which visuals and action carry much of the storyline, and which are delivered clearly in straightforward language. Can catch the main points in TV programmes on familiar topics when the delivery is relatively slow and clear.” (Council of Europe, 2020, p. 53). First year of baccalaureate students are thus the appropriate school level to apply the technique described in this master’s degree dissertation. Furthermore, it is also one of the school levels that falls within the scope of the newest version of the Spanish education law whereby the desired outcome of reception skills in the subject English as a foreign language is described as follows:

“Competencia específica 1 1.1. Extraer y analizar las ideas principales, la información relevante y las implicaciones generales de textos de cierta longitud, bien organizados y de cierta complejidad, orales, escritos y multimodales, sobre

temas de relevancia personal o de interés público, tanto concretos como abstractos, expresados de forma clara y en la lengua estándar a través de diversos soportes.

1.2. Interpretar y valorar de manera crítica el contenido, la intención y los rasgos discursivos de textos de cierta longitud y complejidad, con especial énfasis en los textos académicos y de los medios de comunicación, así como de textos de ficción, sobre temas generales o más específicos, de relevancia personal o de interés público.

1.3. Seleccionar, organizar y aplicar las estrategias y conocimientos adecuados para comprender la información global y específica, y distinguir la intención y las opiniones, tanto implícitas como explícitas (siempre que estén claramente señalizadas) de los textos; para inferir significados e interpretar elementos no verbales; y para buscar, seleccionar y contrastar información.” (Decreto 43/2022, de 21 de julio, 2022, p. 12599).

3. Theoretical Framework

3.1 Comprehensible Input in the ESL Class

Foreign language teaching is a field fraught with a myriad of theories and hypotheses, which at times tend to contradict each other. Nevertheless, there is a consensus regarding the importance of comprehensible input. Mason and Krashen (2019) went so far as to compare the efficiency of comprehensible input to the efficiency of immersion in an English-speaking country and they found that comprehensible input could be even more efficient in inducing learning. As a result of studies such as this one, comprehensible input has become a staple of foreign language teaching, and it is the core of several of Krashen's (1985) hypotheses that are relevant for the upcoming didactic proposal. Krashen (1985) distinguishes between two terms that are commonly used as synonyms, learning and acquiring a language, the former being the result of formal instruction and the latter being achieved through meaningful interactions and exposure to comprehensible messages in the target language. According to this theory the more input is provided, the more output will be produced (Patrick, 2019). Conforming to Krashen's monitor hypothesis acquisition is the source of language production and the rules that are learnt through formal instruction merely act as a monitor consequently, they do not play a pivotal role in language production, unlike the exposure to comprehensible input. Decades of foreign language teaching also bear witness to the importance of comprehensible input (Ash, 2018). In accord with this author, the essence of Krashen's theories can be summed up by three tenets as far as foreign language teaching is concerned, teachers should thus strive to offer comprehensible, compelling, and caring instruction. Regarding its comprehensible nature, several authors such as VanPatten and Uludag (2011) and the aforementioned Krashen (2013) have repeatedly argued that exposure to comprehensible input was paramount to acquire vocabulary as well as the linguistic system of a foreign language, but those authors also suggest that more things must be considered for language teaching to induce learning. Krashen (2013) argues that the feelings of learners play an important role in

language acquisition. Thus, stress and anxiety, can affect language learning. In keeping with this hypothesis those variables create what Krashen (2013) calls an affective filter, which could thwart language learning, despite the repeated use of comprehensible and compelling input. This filter must be lowered for language learning to be successful; this can be achieved by creating a caring, low-anxiety classroom atmosphere, which along with the use of comprehensible and compelling input is conducive to learning (Ash, 2018). For obvious reasons, no one would dispute that it is fundamental that learners pay attention to the input for language learning to occur, Krashen (1992) claims that it is more liable to happen when learners find the input interesting and even more so when they find it so interesting that they end up forgetting that they are in fact reading in or listening to a foreign language hence the importance of providing students with compelling input. However, Krashen (2013) highlights that finding input that matches those criteria can be a painstaking endeavour, by the same token he makes the case that the comprehensible input that is often used in the English as a Second Language Class is seldom compelling.

3.2 The Use of Series and Movies in the ESL Class

Movies and series are the first things that come to mind when one solely considers the compelling criterion. Although such learning material will be the core of this didactic proposal, it would be extremely presumptuous to imply that resorting to using series and movies to provide compelling input is a novelty. Indeed, it is by no means a new idea, nor has the learning potential of such material been denied, in 1987 the University of Wisconsin-Milwaukee underwent some major changes whereby comprehensible input and authentic materials were to become a staple of English teaching. Several decades later Hastings (2014) and Murphy and Hastings (2006) referred to movies as a new form of literature. They recognised that movies made for great sources of comprehensible input since they usually feature recurring environments, a set of characters and a coherent plot, but there are more reasons why movies and series make for some great language learning material. The audio-visual input they provide can prove especially helpful in teaching listening comprehension

skills, Namaziandost and Nasri (2019) compared teaching listening comprehension skills with audio input only to teaching listening comprehension skills by using audio-visual input and found that the latter yielded better results. In 2023, English as a Second Language teachers are very lucky as the internet has made such content much more easily available (Ash, 2018). As a result of its increased availability, it has also become more popular to potential learners of all ages. One must also acknowledge that the cultural hegemony of Hollywood productions offers a variety of contents in English second to none. There is thus a myriad variety of compelling input to choose from. Compelling though films and series may be, one cannot forget that movies are not designed for language learning purposes and that the input they offer may only be comprehensible for advance learners (Murphy and Hastings 2006). Hastings (2014) strove to make this content more comprehensible in order not to leave out the vast majority of learners, but without relying on written materials. A technique was developed to mediate the input provided by movies and turn it into more comprehensible input for every learner. The narrative/paraphrase technique that would later come to be known as MovieTalk (Murphy and Hastings 2006) was thus initially developed as part of the focal skills approach, an approach whereby university students were to practise one aspect of language at a time i.e. listening, speaking, and writing (Murphy and Hastings 2006). There were two important parts during a MovieTalk lesson, after playing a scene for the first time the teacher was supposed to start the narrative part thus pausing the video to describe the scene and comment on some of its features of interests as well as on the actions taking place. The goal of this first step was for the learners to associate what they had heard with what they had seen to make the spoken input even more comprehensible. Such technique is consistent with the recognised importance of using pictures in the ESL class to illustrate the meaning of new words (Hastings 2014). It is one more reason why movies make for the perfect language learning material as they contain hundreds, if not thousands, of pictures illustrating new words.

During the second part, the teacher was to throw light on the dialogues by mediating the content through the rephrasing of difficult utterances at a slower rate, with clearer pronunciation, and by using simpler structures as well as more common vocabulary that learners are liable to be familiar with even to a basic extent (Murphy and Hastings 2006). This technique might seem counterintuitive if the goal is to achieve the communicative competence; however, this phase needs not usher learners into a passive role, Herman (2014) states that there can be some level of interaction during this phase. The frequency of those interactions boils down to the teacher's goals. If one wishes to emphasise some linguistic structures, then it is wise to ask more questions. MovieTalk is thus a versatile technique that allows for the introduction of output-driven activities to create targeted input. Herman (2014) also provides some guidelines for teachers wishing to use MovieTalk to practise receptive skills, according to him there should be some higher order thinking questions, which is to say questions that require students to understand, focus and put their reasoning skills to good use. Regarding the effectiveness of this technique Murphy and Hastings (2006) concluded that their students had acquired listening comprehension skills much faster than students in other programs. This technique gained in popularity although it does not fall within the scope of this dissertation it is worth mentioning that such a technique has even been taken up by classical language teachers to teach Greek and Latin (Ash, 2018). One may thus argue that the fact that this technique came to be applied to classical language teaching, a subject that does not aim to build the communicative competence, testifies to the efficiency of this technique to improve not only fluency, but also accuracy in learners. Although the use of comprehensible input through narration of interesting movies is the nucleus of the MovieTalk technique, Hastings (2014) highlights three essential components. First and foremost, the movie selected should be interesting, but one must also exercise caution when examining the plot. Indeed, a plot that strongly relies on dialogues will be much more difficult to follow and understand, which would undermine its compelling nature. Teachers wishing to use MovieTalk in their teaching endeavours should also keep in mind that such a method entails a fair amount of preparation. The content should thus be divided into several segments in a logical and coherent way. Each of these segments

should be relatively short and teachers should prepare in order to deal with the most difficult parts, by the same token narration, should not be improvised and Hastings (2014) recommends that teachers rehearse, and practise narration. Ash (2018) even suggests writing a script. However, as it has been previously mentioned, this author made a case for the implementation of MovieTalk with classical language learning students. With regards to teaching English as a second language in secondary education in Spain, it is safe to assume that the language skills of ESL teachers are quite sufficient to dispense with writing a script, which is not to say that preparation is not paramount. Indeed, Hastings (2014) emphasises that the selected movies should be watched multiple times to ensure that the difficult parts are clearly identified. This author provides some further guidelines on the presentation phase, a segment should first be played without pauses before pausing for narration. Regarding pauses, Herman (2014) argues that they should not be too frequent as pausing the segment too often may be annoying for learners, furthermore, not pausing too often to ask questions allows for embedded mind breaks, that are much needed by students who spend upwards of six hours a day studying. Should the need arise to comment on the film during a scene Hastings (2014) recommends that the sound be muted. Hastings' MovieTalk was mostly used with adult learners, which obviously relieved teachers of the task to find age-appropriate movies, however it is a criterion that must be considered when teaching teenagers. Likewise, teachers willing to use this technique in public schools, whether it be primary or secondary school should account for the time constraints (Hastings, 2014). As Herman (2014) so reminds us, MovieTalk is a technique that was created for university students. Those intensive English classes lasted longer than the classes taught in secondary education and it is safe to assume that students were much more motivated. Indeed, in Spain, classes only last fifty minutes, which is often reduced to a meagre forty-five minutes if one accounts for logistic constraints, possible equipment malfunction, homework assignment and misbehaviour. MovieTalk makes for engaging lessons, Herman (2014) argues that compelling videos mostly take care of classroom management, nevertheless one must keep in mind that teenagers are not always cooperative, and that first year of baccalaureate students are no exception. Therefore, it is safe to assume that we may even have to make do with forty minutes of active

learning time from the initial fifty minutes, which makes the use of movies unpractical as they usually far exceed that time. Hastings (2014) suggests selecting cartoons and television shows, those recommendations will be followed in the upcoming didactic proposal, however it will be slightly different in some regards, as not every single element of MovieTalk needs be followed for foreign language teaching to be successful so long as the input remains compelling and comprehensible.

Cho (2006) also highlights that anything that contributes to making the input more comprehensible will foster learning. This author also recognises that movies can be extremely challenging, even for advanced learners. This author offers an alternative: reading an abridged and simplified version of the novel the movie was based on. After implementing this method with university students, Cho (2006) reported some dramatic improvement in the listening comprehension skills of these students, however, this method does not lend itself to the context of teaching English in Secondary Education. Indeed, the amount of work students and teachers would be expected to do hardly seems realistic as reading an abridged version of a novel might be too much for first year of baccalaureate students, likewise, preparing such material would be extremely time-consuming. Herman (2014) indicates that accompanying the video with a reading of the text allows for the introduction of reading skills and provides the learner with more optimised input. Furthermore, it provides training in visualisation, which he argues is an important reading skill. Mental imagery not only enhances comprehension and makes it easier for learners to commit new words to memory, but it can also improve reading skills (Herman, 2014).

3.3 Targeted or Non-Targeted Input?

As for the nature of the comprehensible input, it can be either targeted, or non-targeted. The former entails a careful selection of some linguistic elements. It allows for the repeated exposition, which according to research is conducive to the acquisition of a given word or linguistic form. Indeed, Herman (2014) indicates that learners need to be exposed to a given word a dozen times in a meaningful context to successfully memorise it. According to this author, a

single exposure to a word only results in the acquisition of 5 % of its meaning. A word would thus need to be heard 25 times for its meaning to be fully acquired by learners. By the same token, he emphasises that the integration and use of this word in fluent speech requires much more exposure in different contexts. This suggests that the use of non-targeted input, albeit comprehensible, could lead to a delay in memorisation and output production (Herman 2014).

However, before dismissing non-targeted comprehensible input it is important to understand what it is and what it is not. Slocum Bailey (2016) explains that non-targeted comprehensible input is by no means random. First and foremost, non-targeted comprehensible input accounts for the interests of students, secondly, the linguistic forms are determined by the present situation, which means that one can achieve the repetition that is conducive to learning by selecting the present situation. Furthermore, as the core of this dissertation is the implementation of this method in Spanish public schools one must also consider the legal framework. Although vocabulary and grammar are an obvious part of the core knowledge (*saberes básicos*) that learners need to acquire one must keep in mind that the Royal Decree establishes that students are to be assessed on their competences. As far as methodology is concerned, it is important to point out that Task-Based Language Teaching as well as soft CLIL are especially conducive to incorporating grammar without making it the core of the lesson via the use of non-targeted comprehensible input and Focus on Form for instance. Indeed, one can still teach grammar by focusing the learners' attention on some linguistic forms as they appear in a lesson where the main focus is on meaning. Having carefully considered those elements, it has been decided that the comprehensible input that will be used in this didactic proposal will be non-targeted, and there are more reasons behind that choice.

Notwithstanding the arguments Herman (2014) offers in favour of the use of targeted input, he also recognises that it is not the only option and he even states that grammar should not be limited. According to him, the input does not need to be targeted to remain comprehensible. In addition to that, the repetition that is so vital for words to be acquired can very well be achieved without resorting to using targeted input. Indeed, non-targeted comprehensible input will still feature words and linguistic forms that frequently occur in normal communication (Slocum Bailey, 2016). Furthermore, the repeated use of this

method throughout the year would allow for the repetition and subsequent memorisation of both words and linguistic forms the same way targeted input would (Herman, 2014). Krashen (2013) argues that non-targeted comprehensible input provides natural review. As one of the goals of the upcoming didactic proposal is precisely to increase the amount of comprehensible input by enticing learners to receive more input outside the classroom repetition will be achieved if this goal is reached. Thus, the decision not to use targeted input does not stem from a refusal to achieve repetition or even to undermine the importance of formal grammar instruction, which remains an important part of foreign language teaching. In the upcoming didactic proposal this natural review will be used in concurrence with Focus on Form, formal grammar exercises and activities created to offer some topic continuity. Regarding difficulty, one may argue that non-targeted comprehensible input is far more difficult as it features too many elements that learners will not be able to understand. While it may be true, there are ways to remedy it. Slocum Bailey (2016) states that non-targeted input can be selected and sheltered in such a way that unknown vocabulary is avoided. This vocabulary will not be avoided in the following didactic proposal; however, some utterances will be rephrased using more common vocabulary as well as linguistic forms that have already been studied by learners, which does not mean that no attention will be paid to new vocabulary as according to Mason et al. (2009) movies can foster vocabulary acquisition. The lower level of difficulty of targeted input fails to match some important criteria as stated by Krashen (2013). According to him it can be slightly too easy whereas it should slightly above the current capacities of learners to induce learning. Non-targeted comprehensible input will thus match this criterion and it may be more conducive to learning (Krashen, 2013). When interaction occurs, a net of structures (Krashen, 2013) is cast around learners' current level of competence, among those structures there will be many structures that learners are ready to acquire. Conversely, there will also be some structures that learners will not be able to acquire, Krashen (2013) refers to these structures as "noise". Nevertheless, he argues that a small amount of it is not detrimental to learning and that it is even desirable. In keeping with the natural order hypothesis, the grammar of a language is acquired in an order that cannot be broken, and learners need to be ready to

acquire a given item (Krashen, 2013). Nevertheless, Krashen (2013) explains that teaching along this natural order is impossible owing to the fact that there is a lack of necessary data to create a syllabus based on that order. Non-targeted comprehensible input would thus allow teachers to overcome that constraint. This author highlights that children are perfectly capable of choosing the aspects of input that match their stages of development while learning their L1. The repeated use of non-targeted input with learners of English as a foreign language may thus allow us to verify whether this is also true for L2 acquisition, although such research proposal goes beyond the scope of a master's degree dissertation. One must also take into account that there are discrepancies in proficiency within a single group. In Spanish public schools there are over twenty pupils per class, there are therefore individual variations and although it will be considered that first year of baccalaureate students are working toward a B1 level it stands to reason to imagine that some students will be much further away from achieving this level. Therefore, not every student will be ready to acquire the same structures. With non-targeted comprehensible input every learner will obtain what they need, irrespective of the difference in $i+1$ (Krashen, 2013). The Royal Decree emphasises the need for individual attention so that every student can learn, grow, and acquire the competences it establishes, thus to conclude this theoretical framework the use of non-targeted comprehensible input can also be understood as a way to cater for diversity.

4. Didactic Proposal

4.1. Desired Outcome

This didactic proposal has been designed for first year of baccalaureate students, the age of those students ranges from 16 to 17 years old, they are thus entering the last stage of adolescence and their brains are much more developed. With regards to their level of English, as it has already been mentioned in the introduction, those students have been actively learning English for over a decade, nevertheless, it is safe to assume that few of them are exposed to English outside the classroom, whether it be in written or spoken form. One of the goals of this didactic proposal is to reverse this trend and to entice learners to watch series and movies in the original language, in this case English. As it has been explained in the previous part, the key to improving comprehension skills is receiving a substantial amount of comprehensible input, such process cannot be achieved by formal instruction alone. In order to entice learners to consume more English content some episodes from a series will be watched. Although watching films was initially considered time constraints would have made it impossible given that films almost always last longer than the classes, which makes them unpractical, on the other hand episodes from most series seldom last more than forty-five minutes. Series also offer continuity as well as recurring themes and characters, which allows for the repetition of some words and linguistic forms that is important for learners to turn input into intake, as it has been explained in the previous part. Only a few episodes will be watched during the sessions in which this didactic proposal will be developed, those episodes will be enough for students to get to know the characters, which will hopefully entice them to continue watching this series. It is also hoped that watching this series, whether it be a few episodes or the series in its entirety, will open up a whole new world to those students and that they will start willingly watching series and movies in English. Nevertheless, the achievement of this rather ambitious goal could not possibly be assessed. Consequently, we will focus on improving listening skills through comprehensible non-targeted input. Listening comprehension is one of the skills defined by the Common European

Framework of Reference for Languages, it is therefore one of the skills that are assessed and graded whether it be during the school term, or during the final evaluation (EBAU) that second year of baccalaureate students take. It is also one of the skills that learners must master in order to obtain an English level certificate that may be required to take part in some exchange programmes. Improving listening comprehension will thus serve more than one purpose. First year of baccalaureate students have already come across a great deal of linguistic forms and vocabulary, unfortunately the context of formal education is such that the linguistic forms and vocabulary items that are studied in a unit are seldom reviewed throughout the year, irrespective of the commitment of teachers for providing continuous assessment one must admit that it is impossible to review everything. Non-targeted comprehensible input will thus allow for a very thorough review of a myriad variety of linguistic terms as well as vocabulary items. Although the focus will be on meaning, those items will be reviewed through Focus on Form and some episodes will serve as an excuse to introduce new words. The high-quality edited material that is often used in the ESL class is designed for language learning purposes and it often preserves student from some of the things that might impede intelligibility in real-life situations. To give a concrete example, one might mention the background noise, often reduced to a minimum in an attempt to ensure full intelligibility, but very much present in real-life situations. It is not to say that the input that is often used does not prove to be challenging for learners, but it does not fully prepare them for the difficulties that they will undoubtedly come across when engaging in a conversation with native speakers. Indeed, native speakers do not always make efforts to speak slower, and some may even use linguistic forms that are not grammatically correct as well as colloquialisms. This is especially true of teenagers and young adults, which might lead to misunderstandings galore for the students aiming to take part in an exchange programme. It is thus important that they come across those difficulties in a secure and scaffolded environment. Unlike edited materials, authentic materials such as series are not created for language learning purposes, they are thus liable to feature some of the aforementioned difficulties. As for the motivating factor one cannot forget that English is not an elective, consequently students do not get to decide whether they will study it or not and some or even most

students might not be motivated. Watching series is a cherished leisure-time activity, it is therefore hoped that doing so in the ESL class will be motivational for even the most reluctant students and that it will increase participation in the ESL class. In addition to that, the first and second year of baccalaureate are notoriously difficult years from an academic point of view, watching series thus provides a well-deserved brain break while remaining educational. Finally, on a cultural as well as educational note, choosing an American series featuring American English as well as American background brings down Anglocentrism in the ESL class and introduces students to a variety of English they may not be so familiar with.

4.2.. Targeted Group

This didactic proposal is designed to be implemented with first year of baccalaureate students, as it has already been mentioned, from the third year of secondary education forward some students are given the opportunity to attend English classes of a more advanced level. In those groups students often have a greater command of the English language, consequently one may consider that this didactic proposal would be more appropriate for those students, nevertheless there is no reason it could not also be implemented with a traditional class. With that in mind, a good enough command of English is fundamental for this didactic proposal to be successfully carried out.

4.3. Organisation

Several elements had to be considered in order to decide when this didactic proposal would be implemented. Although the content of this didactic proposal aims to be compelling, it will undoubtedly prove to be challenging consequently, it would not be appropriate during the first term. As it has already been mentioned, the transition from secondary education to baccalaureate is often difficult for students, and adjusting to it may take some time. By the same token,

going back to high school and having to get used to taking classes for six hours a day may be difficult after the summer break. Needless to say that holidays also prove to be detrimental to the students' English proficiency as very few of them will get the chance to practise over the summer. It is thus wise to give first year of baccalaureate students a few months to adjust to school life and to refresh their English skills. Implementing this didactic proposal during the second term was also considered, however there was a way to make it even more beneficial for students. In Spain many highschoolers wish to obtain an English level certificate, the exam leading to the obtention of those certificates whether it be Cambridge examinations, or the examinations offered by the Official School of Languages, include a listening comprehension task. Students usually decide to take them at the end of the year, as a result it has been considered that this didactic proposal would be most beneficial if implemented during the third term. Ten sessions will be devoted to the implementation of this didactic proposal over a five-week period in order to leave some room for more formal language instruction. In order to know whether any progress has been made a diagnostic test will be carried out during the first session of this didactic proposal. During the last session, a similar test will be carried out. The questions that will be asked to assess the listening comprehension skills of learners during the first and last session will be very similar to the questions that are asked in exams such as those offered by Cambridge Assessment English i.e. multiple choice. The first comprehension test will be done individually. This diagnostic test will provide us with some valuable information for the organisation of the next sessions. It is expected that there will be some discrepancies in the results, teams will thus be formed based on the result of the diagnosis test. Some elements of the model of Students Teams Achievement Division provided by Kagan and Kagan (2009) will be used to form groups in the best possible way. The groups will thus be organised in such a way that they represent "a cross-section of the class in academic performance, sex, and race or ethnicity." (Kagan & Kagan, 2009, p.460). There will be four to five students per group, depending on how many students are in the class. Those groups will be maintained during the next sessions. They will be formed in such a way that no learner finds the upcoming activities undoable, ideally there will be a high achiever, a low achiever, and two to three average

achievers. However, if there are not enough high achievers more average achievers will make up the teams. In any case, there will not be more than one student with special needs per group. Likewise, no more than one student who has repeated a course will be in the same group. During the last session, another listening comprehension exercise will be carried out individually. The results from both the first diagnostic test and those obtained at the end of this didactic proposal will be compared to assess its success.

4.4. Choice of the Series

The choice of the series can be most problematic, first and foremost one must acknowledge that it is impossible to choose a series that will be enjoyed by all students. Resorting to a vote could be an option, nevertheless it will be highly time consuming, and it might not even lead to a consensus. It is not fundamental for students to already be familiar with the series, although one may argue it could make the upcoming activities easier. Regardless the interests of students have to be considered, such consideration is paramount to the success of this didactic proposal moreover the Royal Decree also indicates that learning situations (situaciones de aprendizaje) must be created in such a way that it they account for the interest of students.

“Es imprescindible la implementación de propuestas pedagógicas que, partiendo de los centros de interés de los alumnos y alumnas y aumentándolos, les permitan construir el conocimiento con autonomía, iniciativa y creatividad desde sus propios aprendizajes y experiencias.” (Real Decreto 243/2022, de 5 de abril, 2022, p. 324)

The age of first year of baccalaureate students ranges from 16 to 17 years old, therefore one may think that parental guidance is hardly a concern, however it is important to point out that appropriateness has to be considered given the context of formal instruction. Consequently, series featuring sexual innuendos, coarse language, heavy swearing, drug consumption and/or violence must be left out. Series that take place in a high school and feature high school students are the first thing that came to my mind considering the high level of

verisimilitude, but as those series almost always contain instances of what would be deemed inappropriate in the context of formal instruction it does not make for usable input. Unfortunately, the most popular series among 16-year-olds often contain at least one instance of these features, if not all of them. Such considerations drastically narrow down the choice of series from hundreds to only a handful. Time constraints also have to be accounted for; it is fundamental that some time be left for language learning activities. Even though series are much shorter than movies, an episode lasting 40 minutes would leave very little time for anything else, if any. There are therefore two alternatives, one could seek a series with very short episodes or simply split episodes in two. As series are authentic materials and are not created for language learning purposes, there is no need to worry about it being too easy to understand, quite the opposite, the series has to feature simple everyday language along with colloquial language. Finally, the plot should not rely on dialogues as students should be able to infer what is happening without needing to understand every single word. Any series that match those criteria could be used for the implementation of this didactic proposal. The series that has been chosen is an immensely popular one: Matt Groening's *The Simpson*. This American sitcom follows the life of an American city through the life of an American family. There were several reasons behind that choice, first and foremost episodes are extremely short (between 20 and 24 minutes), which will leave enough time for comprehension activities. It is also worth noting that episodes are available on a myriad of legal streaming platforms. The content is appropriate and could even be watched by a much younger audience, although the language can be coarse it remains very mild, in consonance with the parental guidance ratings, some episodes are rated PG 12 whereas some episodes are rated PG 14. *The Simpsons* is a well-known series, and it is safe to assume that every student will be familiar with it, at least to some extent. This series is good for laugh, nevertheless it also deals with much more serious issues i.e. LGBT representation, environment, the daily grind and struggles of a low-income family, government corruption, feminist struggles etc. Those are important matters that need to be brought into the ESL class, while some topics may be too complicated for younger students to grasp, such content is perfectly appropriate for 16-year-old students. Indeed, according to Piaget (2000)

teenagers have reached the formal operational stage of their development and can thus understand abstract concepts, ethics and moral reasoning. Addressing those issues is also consistent with the 2030 Agenda for Sustainable Development published by the United Nations in 2015. The aim of this agenda was to improve the social, economic and environmental situation of the planet via 17 goals to be achieved by 2030. As far as Spain is concerned, the rankings for the overall performance of all 193 UN Member States indicate that as of the 12th of February 2023, the time at which this part was written and seven years until the deadline, only 79,90 % of sustainable development goals have been achieved. Tackling the issues stated above in the ESL class is thus very relevant and appropriate.

During those sessions students will have the opportunity to reflect on the satirical nature of this series. Regarding intelligibility, it is worth mentioning that it is an animated series in which voices of actors and actresses are recorded in a studio, which makes for clearer and more comprehensible input in spite of the background noise. The subtitles that will be used to scaffold the comprehension of learners will create some comprehensible and compelling input. Lastly the myriad variety of episodes will allow for the selection of themes that are relevant to this unit, which will be called “An American Family”. As there are over 700 episodes, going through them all was impossible. The artificial intelligence software Chat GPT was used to select five episodes that best match the theme of this unit (see appendix II).

4.5. Language Learning Approach, Method, and Techniques

This didactic proposal is based on the communicative approach whereby the emphasis will be on communication and meaning. The Royal Decree emphasises that our evaluation and assessment need to be based on several competences. As for the method, some elements of Task-Based Language Teaching will be used, and it may also be considered that TBLT will overlap with a soft version of Content and Language Integrated Learning. According to Hismanoglu and Hismanoglu (2011) Task-Based Language Teaching allows

students to learn how to use their communicative abilities in the target language, it also provides a natural context for learners. The importance of contextualisation is well-established by the Royal Decree. Task-Based Language Teaching is also conducive to fostering cooperation via teamwork, in consonance with Hismanoglu and Hismanoglu (2011), the interaction that will stem from it will foster language acquisition. Ellis (2009) also advocates that Task-Based Language Teaching allows for attention to both pragmatic and semantic meaning, which consequently allows for an adequate coverage of grammar whether it be through Focus on Form during the task or via focus on forms during the post-task phase. Finally, Task-Based Language Teaching allows students to use their creative skills, which is important in language learning endeavours. Indeed, Fernández Fontecha's (2021) study conducted in two secondary schools in La Rioja discovered that there were correlations between creativity and semantic fluency, what is more this author recommends that teachers promote students' creativity by using methods such as Task-based Language Teaching. During this didactic proposal a short activity will be done in every session, it will eventually lead to a longer, and more complex final task, in which in keeping with the terminology provided by Prabhu (1987) there will be an opinion gap. This final task will be graded. It is fundamental that this didactic proposal be both educational, enjoyable, and contextualised. Therefore, the communicative processes-based model described by Criado Sánchez (2009) will be used. The input that will be provided would be far too challenging for learners on its own, it will therefore be made more accessible through what Krashen and Mason (2020) call Comprehension Aiding Supplementation. Students will thus benefit from the visual output and context. In addition to that several aspects of the MovieTalk technique described in the theoretical framework will be used, complicated utterances will be rephrased using simpler vocabulary, additionally code switching may be used and a translation may be provided if necessary. Manel et al. (2019) found that code switching was positively perceived by learners who deemed it useful to translate difficult words. Likewise, Chen (2020) highlights the positive role of the mother tongue in grammar teaching. As Lado (1957) reminds us learners are liable to transfer some of the structures of their L1 to the target language, thus target language structures that are closer to L1 will be easier to learn whereas different

structures will be more challenging. In keeping with this theory students' mother tongue appears as a powerful tool to facilitate the acquisition of some linguistic forms and to point out pitfalls. All of this will be considered when tackling grammar.

During this didactic proposal accuracy and fluency will be evaluated as both elements are key towards achieving the communicative competence. The sessions of this didactic proposal can be divided in two categories. In order to combine fluency and accuracy in the most efficient way possible sessions with an emphasis on fluency will be followed by a session with an emphasis on accuracy thus leaving some room for explicit instruction, which according to Tahir et al. (2020) can be used efficiently alongside implicit instruction. Ellis (2005) also argues that learners can transform explicit knowledge into implicit knowledge, which further justifies the need for L2 direct instruction.

4.6. Activities

The sessions devoted to listening comprehension skills will favour fluency. During those sessions correction will occur through Focus on Form, the interactions between students and teachers will yield a list of the linguistic forms that should be reviewed and addressed through focus on forms and metalinguistic explanations in the following sessions. The content of both sessions will help students towards their graded assignments.

- The first assignment will evaluate speaking skills with an emphasis on fluency, it will involve recording an episode synopsis in group via the application Flipgrid.
- The second assignment will evaluate accuracy and it will involve writing a series review, it will be done individually.
- Finally, there will be a graded listening comprehension exercise with ten multiple-choice questions to assess listening comprehension skills.

Students will watch the episodes with subtitles in English, as it has been mentioned in the previous part, the primary goal is to make this input more comprehensible, several studies demonstrated that subtitles were an efficient

tool to scaffold comprehension (Mestres & Pellicer-Sánchez, 2019). Further studies also showed that combining verbal and nonverbal input i.e. images facilitate information processing (Mestres & Pellicer-Sánchez, 2019). As subtitles may not suffice to make the input comprehensible the teacher will reformulate complicated utterances by using vocabulary that learners are more accustomed to hearing and by drawing their attention on some linguistic forms. During this phase, questions will be orally asked to students, those questions will allow them to express their opinion on the series. Other questions based on listening comprehension skills will have to be answered. Open questions will be used in most sessions so as to obtain some output from students, such phase is particularly important as it will yield some invaluable information about the linguistic forms that need to be reviewed. Those open questions will also prepare students for the writing task. Thus, the linguistic forms as well as the vocabulary that will be used throughout those sessions will serve as preparation for the final task, in which there will be an opinion gap. For this task, students will be asked to write a series review, to either entice or discourage viewers from viewing that series.

4.7. Material

An interactive board, or a computer connected to a movie projector will be used to stream the episodes. The traditional blackboard will also be used by the teacher to highlight some linguistic forms. The application Flipgrid will be used for the oral production part, which will be recorded outside of school grounds. The series review will be written during the class on a regular paper sheet. There are two reasons behind those choices, as the final written task will be graded, we cannot run the risk of having students cheating. Indeed, some translation applications provide an impeccable translation and artificial intelligence such as the aforementioned Chat GPT makes instances of cheating quite difficult to detect, conversely it will be extremely easy to notice which students will resort to cheating while recording their video on Flipgrid.

4.8. Legal Framework

As this didactic proposal will be implemented in a public school, everything has to be designed according to the Royal Decree.

Goals (*objetivos*)

The goals have to be distinguished from the desired outcome, by goals we should understand *objetivos* as established by the Royal Decree.

For this didactic proposal the goals are:

“f) Expresarse con fluidez y corrección en una o más lenguas extranjeras.

h) Conocer y valorar críticamente las realidades del mundo contemporáneo, sus antecedentes históricos y los principales factores de su evolución.

Participar de forma solidaria en el desarrollo y mejora de su entorno social.”

(Real Decreto 243/2022, de 5 de abril, 2022, p.8)

Regarding key competences (*competencias clave*), subject-specific competences (*competencias específicas*) and assessment criteria (*criterios de evaluación*) we shall refer to the Regional Decree to ensure that this didactic proposal can be implemented in the context of la Rioja.

Subject-Specific Competences (*competencias específicas*)

“1. Comprender e interpretar las ideas principales y las líneas argumentales básicas de textos expresados en la lengua estándar, buscando fuentes fiables y haciendo uso de estrategias de inferencia y comprobación de significados, para responder a las necesidades comunicativas planteadas.

2. Producir textos originales, de creciente extensión, claros, bien organizados y detallados, usando estrategias tales como la planificación, la síntesis, la compensación o la autorreparación, para expresar ideas y argumentos de forma creativa, adecuada, correcta y coherente, de acuerdo con propósitos comunicativos concretos.” (Decreto 43/2022, de 21 de julio, 2022, p. 12597)

Key competences (*competencias clave*)

Descriptors indicate which subject-specific competences can be linked to key competences. Not every key competence has a linguistic component to it, however every key competence has to be integrated in every subject over the year. For the upcoming present didactic proposal key competences will be:

“Competencia en comunicación lingüística

CCL1 Se expresa de forma oral, escrita, signada o multimodal con fluidez, coherencia, corrección y adecuación a los diferentes contextos sociales y académicos, y participa en interacciones comunicativas con actitud cooperativa y respetuosa tanto para intercambiar información, crear conocimiento y argumentar sus opiniones como para establecer y cuidar sus relaciones interpersonales.

CCL2 Comprende, interpreta y valora con actitud crítica textos orales, escritos, signados o multimodales de los distintos ámbitos, con especial énfasis en los textos académicos y de los medios de comunicación, para participar en diferentes contextos de manera activa e informada y para construir conocimiento.

CCL3 Localiza, selecciona y contrasta de manera autónoma información procedente de diferentes fuentes evaluando su fiabilidad y pertinencia en función de los objetivos de lectura y evitando los riesgos de manipulación y desinformación, y la integra y transforma en conocimiento para comunicarla de manera clara y rigurosa adoptando un punto de vista creativo y crítico a la par que respetuoso con la propiedad intelectual.

CCL5 Pone sus prácticas comunicativas al servicio de la convivencia democrática, la resolución dialogada de los conflictos y la igualdad de derechos de todas las personas, evitando y rechazando los usos discriminatorios, así como los abusos de poder, para favorecer la utilización no solo eficaz sino también ética de los diferentes sistemas de comunicación.” (Decreto 43/2022, de 21 de julio, 2022, p. 12550).

“Competencia plurilingüe

CP1 Utiliza con fluidez, adecuación y aceptable corrección una o más lenguas, además de la lengua familiar o de las lenguas familiares, para responder a sus necesidades comunicativas con espontaneidad y autonomía en diferentes situaciones y contextos de los ámbitos personal, social, educativo y profesional.

CP2 A partir de sus experiencias, desarrolla estrategias que le permitan ampliar y enriquecer de forma sistemática su repertorio lingüístico individual con el fin de comunicarse de manera eficaz.

Competencia matemática y competencia en ciencia, tecnología e ingeniería (STEM)

STEM1 Selecciona y utiliza métodos inductivos y deductivos propios del razonamiento matemático en situaciones propias de la modalidad elegida y emplea estrategias variadas para la resolución de problemas analizando críticamente las soluciones y reformulando el procedimiento, si fuera necesario.” (Decreto 43/2022, de 21 de julio, 2022, p. 12551).

“Competencia personal, social y de aprender a aprender

CPSAA5 Planifica a largo plazo evaluando los propósitos y los procesos de la construcción del conocimiento, relacionando los diferentes campos del mismo para desarrollar procesos autorregulados de aprendizaje que le permitan transmitir ese conocimiento, proponer ideas creativas y resolver problemas con autonomía.” (Decreto 43/2022, de 21 de julio, 2022, p.12554).

“Competencia en conciencia y expresión culturales

CCEC3.2 Descubre la autoexpresión, a través de la interacción corporal y la experimentación con diferentes herramientas y lenguajes artísticos, enfrentándose a situaciones creativas con una actitud empática y colaborativa, y con autoestima, iniciativa e imaginación.” (Decreto 43/2022, de 21 de julio, 2022, p. 12556).

Assessment criteria

Although students will be permanently assessed they will only be evaluated via three different exams. This didactic proposal will thus yield three different grades that will be used towards the overall average. There will be a standard listening comprehension exercise, an oral production part as well as one writing task. Note that the sessions dedicated to listening comprehension will serve as preparation for the final listening comprehension test. Likewise, the oral production and the feedback that students will receive from it will help them to better adjust and prepare for the writing test, evaluation will thus be both formative and summative.

As per the Regional Decree, the listening comprehension test will be assessed upon the following criteria:

“1.1. Extraer y analizar las ideas principales, la información relevante y las implicaciones generales de textos de cierta longitud, bien organizados y de cierta complejidad, orales, escritos y multimodales, sobre temas de relevancia personal o de interés público, tanto concretos como abstractos, expresados de forma clara y en la lengua estándar a través de diversos soportes.

1.2. Interpretar y valorar de manera crítica el contenido, la intención y los rasgos discursivos de textos de cierta longitud y complejidad, con especial énfasis en los textos académicos y de los medios de comunicación, así como de textos de ficción, sobre temas generales o más específicos, de relevancia personal o de interés público.

1.3. Seleccionar, organizar y aplicar las estrategias y conocimientos adecuados para comprender la información global y específica, y distinguir la intención y las opiniones, tanto implícitas como explícitas (siempre que estén claramente señalizadas) de los textos; para inferir significados e interpretar elementos no verbales; y para buscar, seleccionar y contrastar información.”

The writing task will be assessed upon the following criteria:

“2.2. Redactar y difundir textos detallados de cierta extensión y complejidad y de estructura clara, adecuados a la situación comunicativa, a la tipología textual

y a las herramientas analógicas y digitales utilizadas, evitando errores que dificulten o impidan la comprensión, reformulando y organizando de manera coherente información e ideas de diversas fuentes y justificando las propias opiniones, sobre asuntos de relevancia personal o de interés público conocidos por el alumnado, haciendo un uso ético del lenguaje, respetando la propiedad intelectual y evitando el plagio.

2.3. Seleccionar, organizar y aplicar conocimientos y estrategias de planificación, producción, revisión y cooperación, para componer textos de estructura clara, correctos y adecuados a las intenciones comunicativas, las características contextuales, los aspectos socioculturales y la tipología textual, usando los recursos físicos o digitales más adecuados en función de la tarea y de las y los interlocutores reales o potenciales.” (Decreto 43/2022, de 21 de julio, 2022, p. 12599).

Finally, the oral production part will be assessed on the following criteria.

“Expresar oralmente con suficiente fluidez y corrección textos claros, coherentes, bien organizados, adecuados a la situación comunicativa y en diferentes registros sobre asuntos de relevancia personal o de interés público conocidos por el alumnado, con el fin de valorar, describir, narrar, argumentar e informar, en diferentes soportes, utilizando recursos verbales y no verbales, así como estrategias de planificación, control, compensación y cooperación.” (Decreto 43/2022, de 21 de julio, 2022, p.12599).

Core knowledge (saberes básicos)

First year of baccalaureate students have already studied a myriad of linguistic forms and vocabulary, which they will be able to put in practice during those sessions. Some linguistic forms will be reviewed via Focus on Form, it is therefore impossible to plan and make an exhaustive list of everything that will be reviewed, nevertheless there will be a special emphasis on the following elements.

Common and specialised lexicon within field of interests in the personal, public, academic and occupational domain:

House, home and surroundings, everyday life activities, family and friends, describing characteristics of people and objects.

Decreto 43/2022, de 21 de julio, 2022, p. 12604)

With regard to the production part, the Regional Decree states that reviews and synopsis are one of the genres that first year of baccalaureate students are expected to produce.

As far as comprehension skills are concerned first year of baccalaureate students should be able to infer the meaning of a word that they do not know from the context and by using deducing and analysing skills. The Regional Decree of La Rioja also indicates that those students should be able to understand theatrical performances in standard language, finally series and movies are part of the multimodal genres to be used.

Developing strategies to foster teamwork is also part of the core knowledge for first year of baccalaureate students, hence one more reason why students will work in groups.

4.9. Session 1

- Presentation of the unit “An American family” 5 to 10 minutes.

Students will be asked whether they watch any series in English, as a way to introduce the topic. The teacher will then provide the students with the name of the unit and explain how the next sessions will be organised. The outcome and the assessment criteria will be disclosed as well as some more practical matters without revealing the name of the series that will be used. It will be emphasised that the upcoming test will be conducted for diagnostic purposes only and will therefore not incur a bad grade irrespective of the results. Students will be encouraged to ask questions and guess which series they are about to watch, It will also allow the teacher to assess how well-versed they are in Anglo-Saxon entertainment. Storyfication will then be introduced.

Communicative processes-based model described by Criado Sánchez (2009):

Level 1 communicative nucleus: An American family

Level 2 Communicative situations How is the life of an American family different from the life of a Spanish family?

Level 3 Storyfication: Juan is a successful influencer and content producer with over 400 000 followers on TikTok and Instagram. He achieved fame during the pandemic with his reaction videos, however it has been three years and his popularity is fading. He feels like he has tried everything to make a comeback, to no avail. He needs to be able to generate at least 500 000 views a month to be able to make a living out of it. Initially, he did not want to resort to clickbait articles, nor did he feel comfortable using English, however the end justifies the means. He decides to create something new, and in English based on something that is already incredibly popular, that way he is certain that he will be able to generate more views although he might not gain more followers. To save his livelihood, he will start doing series reviews, The Simpsons is the first series he will tackle. To better understand his American target audience, he has chosen five episodes that best describe the life of an American family. He has decided that he should watch some episodes in English to refresh his

knowledge of the language and probably practise speaking English in front of the camera. After that he will go live on Instagram using the new Simpson filter to tell his followers which character he would be if he were a member of the Simpson family. After this trial, he will start writing a spoiler-free series review.

- Watching Season 6 episode 13 twice: 40 minutes

As the goal is to assess listening skills, the technique of MovieTalk will not be used, complicated utterances will thus not be rephrased, for the sake of diagnostic accuracy there will be no interaction between teacher and students during this phase. The students will answer multiple-choice questions on an individual basis. As during the listening part of exams students are allowed to listen to the tracks twice, the episode will also be watched twice, the same process will be used during the penultimate session. It may be a lot for some students who are not used to listening to English for such a long time, nevertheless it is a fundamental part of the initial diagnosis. According to Biggs (1993) there are three variables in teaching, presage, process, and product, thus by conducting a diagnosis test all three variables are accounted for.

Diagnostic test

1 Why is Homer happy?

- A. Because he will never work again.
- B. Because his life is about to change.
- C. Because he will finally have the time to play bowling

2 What is Homer expected to bring?

- D. Some spare clothes
- E. A frying pan
- F. A bag

3 Why is Marge worried about Homer's new job?

- A. She doesn't think it's a good idea.
- B. She is scared he might lose his new job.
- C. She is worried about the money he will make.

4 When they are on the beach why do they decide to go home?

- A. Because it is late.
- B. It is uncomfortable because of the sand.
- C. They got wet because of the sea water.

5 Was Homer excited about Marge's pregnancy?

- A. At the beginning he didn't know.
- B. He was thrilled.
- C. He thought Marge could not get pregnant.

6 For Homer his new job

- A. Was all he had ever wanted to do.
- B. Was a learning opportunity.
- C. All of the above.

7 According to Marge, her pregnancy was

- A. Unexpected.
- B. Unwanted.
- C. All of the above.

8 Marge's sisters...

- A. Like gossiping.
- B. Can keep a secret.
- C. Want to hurt Homer

9 What is a baby shower?

- A. A party to shower people with presents.
- B. Something to celebrate a woman's pregnancy.
- C. It is like a birthday party.

10 How does Homer usually react when learning that Marge is pregnant?

- A. He loses his hair because of the stress.
- B. He is thrilled.
- C. He doesn't take it well.

Note that listening comprehension questions will stop after about ten minutes into the episode as the attention span of students is liable to decrease at this point. Such process will not be repeated in the upcoming sessions as there will be open questions with frequent interactions and rephrasing of complicated utterances.

4.10. Session 2

- Correction of the last test, debriefing and group forming: 5 to 10 minutes.

The teacher will ask students what they thought about the episode, it will give the teacher the opportunity to correct pronunciation mistakes and thus bring phonology into the ESL class without devoting a whole session to it. During this session the class will be divided into groups, students will thus be assigned partners with whom they will work until the end of this didactic proposal. As it has already been mentioned groups will be arranged in such a way that students with a foreign heritage will not find themselves isolated. The goal is to foster cooperation between learners; therefore no one can be left out. It is expected that there will be some discrepancies, but if the initial test does not yield significant differences the teacher will pair students as they see fit, but still following the recommendations mentioned in the previous part.

- Accuracy-based activities: 15 minutes

This session will be devoted to accuracy-based activities tailored to the needs of students. Activities and exercises will thus be created depending on the outcome of the previous session.

- Preparation for the next session: 20 to 30 minutes

An edited version of the summary of the episode that will be watched in the next session will be read. It will contain some of the words that are related to the topic of the next episode. Words that have not been understood will be highlighted and written down. After reading the summary students will be asked to guess what themes are likely to appear in the episode. This summary can be found in the appendices.

4.11. Session 3

- Watching season 5 episode 16 with English subtitles and MovieTalk: 40 minutes

The technique of MovieTalk will be further developed, the teacher will rephrase complicated utterances by using words that learners are more likely to know. There will be more interaction during this phase and the teacher will ask questions. Those questions will not be based on listening comprehension skills, but rather on the critical analysis of students. As it is a satirical sitcom, some characters' traits are greatly expanded to the point of laughter, we will thus give students the opportunity to reflect on how accurate the representation was at the time the episode aired and to this day. As this series is notorious for predicting events decades earlier, students will also be asked if some of the things that are portrayed in the episode might eventually turn out to be true. As some students might not be used to paying attention to something in English for such an extended period of time those questions will also provide a very necessary brain break. Those questions can also be asked in such a way that it will help students answer listening comprehension questions in the future i.e. by working on reflection and analysing skills. In order to favour output production, and subsequent cooperation, students will answer questions in pairs, it will allow them to associate input and output in productive ways. According to Swain (2000) the mental effort associated with output production allows for the processing of process language more efficiently. By the same token, it will allow students to realise what they do not know and consequently notice the gap between what they can and cannot do (Swain, 2000). Open questions are thus more conducive to this endeavour; hence the reason why no multiple-choice questions will not be used during this phase.

- Correction and debriefing: 10 minutes

The teacher will ask students what they thought about the episode and write down the linguistic forms that will need to be revised during the next session.

4.12. Session 4

- Accuracy-based activities tailored to the needs of students: 15 to 30 minutes.

Students will be encouraged to list and express what they like and do not like about the series. A summary containing some of the words related to topics that will be dealt with in the next episode will be read, however this summary will have been altered to make it untrue. It can be found in the appendices.

4.13. Session 5

- Watching season 6 episode 6 with English subtitles: 30 minutes

The technique of MovieTalk will be put to good use, complicated utterances will be rephrased using simpler vocabulary. The interaction and reflection questions will be less frequent during this session as the upcoming activity will be more time consuming.

- Rewriting of the summary of this episode and correction: 20 minutes

During this phase the teacher will write down which linguistic forms were especially challenging to learners in order to address them during the next session.

4.14. Session 6

- Correction of common mistakes observed during the previous session: 20 minutes

This session will be devoted to learning to write a series review by comparing reviews to the summary they had to rewrite. In order to get students' attention, they will be reminded that this part can prove to be very useful for the final task. Students will be asked to remind their classmates what the last

episode was about. It will serve as a warmup activity. During the first part, the teacher will address the most common mistakes observed during the previous session.

- Analysis of the summary and reviews: 20 minutes

During the second part, the summary which students rewrote as well as three movie reviews will be analysed to extract some key structures and connectors. Those documents can be found in the appendices. The teacher will also provide students with additional connectors. Students will then have the opportunity to reflect on what information such text contains. Likewise, the teacher will draw the attention of students on the information the review they are expected to produce should not contain i.e. spoilers. Out of the three texts that it will be read one will contain information about important plot twists. It is expected that students will understand why revealing such information hardly entices future viewers. Those activities will also allow students to understand what will be expected of them during the next session.

- Preparation for the text session: 5 minutes

The teacher will tell students which themes the next episode will deal with. This part will be postponed if needs be.

4.15. Session 7

- Summarising previous sessions/information about upcoming task: 10 minutes

The content of the previous session will be reminded to students. The teacher will briefly explain what is expected from students' upcoming recording task. Students will have to record a video via Flipgrid to explain which character from the series they most resemble.

- Watching season 7 episode 3 with English subtitles: 40 minutes

Complicated utterances will be rephrased using simpler vocabulary. There will not be any listening comprehension questions, however students will be

encouraged to take notes. As this episode deals with a much more mature and serious topic the teacher will ask some questions to encourage students to react and express their opinions on this topic.

4.16. Session 8

- Summarising previous sessions: 5 minutes

Students will first be reminded of the content of the previous episode. The teacher will also clearly explain what is expected of learners by showing them the grading rubric that will be used to evaluate and assess their production. This grading rubric can also be shared via a sharing platform such as team, the most important thing is that students be aware of what is expected of them.

- Vocabulary building activity: 15 minutes

Students will do a vocabulary-building activity. As they will be even more familiar with the characters, they will be asked to associate some adjectives of personality with the right character. This activity will be done by groups and subsequently corrected. The words that will be used are excerpted from English Vocabulary in Use Pre-Intermediate and Intermediate (Redman, 2005) they are thus appropriate for this educational level. They are also consistent with the core knowledge mentioned in the previous part.

1. **What** are they like? Associate some of the following adjectives with a character of your choosing.

2. **What** are you like?

3. If you were a member of the Simpson family, who would you be? Why?

overweight, bald, athletic, tallish, curly-haired, short-haired, good-looking, strong, hard-working, reliable, unreliable, lazy, serious, confident, shy, patient, impatient, honest, dishonest, calm, nervous, talented, sensible.



Those words will prove useful for the oral production, and students will be strongly encouraged to include some of those words in their oral production. Note that “what” is highlighted, thus using perceptual salience in order to avoid confusion and mistakes resulting in the following utterances:

*How are they like?

*What are they?

- Preparation for the oral production activity: 30 minutes

Students will work with their usual partners, which will give them the opportunity to rehearse and to receive corrective feedback whether it be from their peers or from the teacher. The third question is formulated in such a way that it will elicit an answer calling for the use of the second conditional, which has already been studied during the second term. This activity is coherent within the storification presented at the beginning of this didactic proposal.

The oral production will be evaluated with the following rubric, which was created in keeping with the assessment criteria mentioned in the legal framework.

Morphosyntax <i>/2</i>	High level of grammatical accuracy there are few to no mistakes. 2 points	Good level of grammatical accuracy, there are a few mistakes, but they do not result in misunderstandings. 1,5 points	Lack of grammatical accuracy, there are many mistakes, but it remains intelligible. 1 point	Lack of grammatical accuracy, there are many mistakes, which makes the production unintelligible. 0 point
Lexicon <i>/2</i>	The vocabulary is very rich, varied, and appropriate. There is a conscious effort to incorporate new words in the student's production. 2 points	The vocabulary is appropriate. There is an effort to incorporate new words in the student's production. 1,5 points	The vocabulary is appropriate to the situation, but the student resorts to using very basic words. 1 point	The vocabulary is not appropriate to the situation. 0 point
Cohesion <i>/2</i>	The production is well-structured and well-organised, the students uses connectors. 2 points	The production is well-organised, but the student uses the same connector. 1.5 point	The production is well-organised, but the students does not use any connectors. 1 point	The production is not well-organised. 0 point
Pronunciation <i>/1</i>	There are very few pronunciation mistakes and there is a conscious effort to pronounce complicated words properly. 1 point	There are some pronunciation mistakes, but the speech remains perfectly intelligible. There is a conscious effort to pronounce words properly. 0.75 `point	There are a few mistakes, which makes some words unintelligible, there is no real effort to pronounce words properly. The overall speech of the student remains intelligible. 0.5 point	The speech of the student is completely unintelligible. 0 point
Fluency <i>/3</i>	The student does not interrupt his production. 3 points	The student rarely interrupts their production to search for the right word and/or correct themselves. 2 points	The student frequently interrupts their production to search for the right words. 1 point	The student is reading a pre-written text, 0 point

4.17. Session 9

- Watching season 8 episode 22 twice: 30 minutes

This penultimate session will be very similar to the first session of this didactic proposal, students will no longer work in groups, the technique of MovieTalk will not be used and there will be no interaction between learners and students nevertheless, English subtitles will not be removed. This episode was chosen for the final test as it is a spinoff episode divided into three different stories that are much shorter than an average episode and therefore easier to understand, which makes for a fair evaluation, an important consideration given that the outcome of this test will yield a grade that will be kept and taken into account as part of the overall average of that school term. There will only be questions on the first two stories, therefore only the first 14 minutes will be watched it will also ensure that we have enough time to conduct this evaluation in the best possible way. Every student will answer multiple choice questions individually, there will be 10 questions, each of which will be worth 1 point, it will thus yield a grade on 10.

Multiple-choice questions final test

First story

- 1. Why is the life of the policeman difficult?**
 - a. He has got a stressful job.
 - b. He is a single dad.
 - c. He has just moved to New Orleans.

- 2. What does the criminal want the policeman to do?**
 - a. He wants him to leave town.
 - b. He wants him to go partying.
 - c. He wants him to call him back.

- 3. What brings the Simpsons to New Orleans?**
 - a. Work
 - b. Holiday
 - c. They came to meet up with a friend.

- 4. The little boy**
 - a. Missed his dad
 - b. He looks up to his dad.

- 5. What advice does the man give to the little boy?**
 - a. He suggests that he should start training.
 - b. He tells him that he should eat more food.
 - c. He advises him to learn how to swim.

Second story

6. What happened to the old man?

- a. He died while he was shopping.
- b. He got lost.
- c. He had an accident.

7. What is so special about the machine?

- a. It is haunted.
- b. It talks.
- c. It doesn't give good advice.

8. Where does the bartender invite the woman?

- a. To a cheap restaurant
- b. To an expensive restaurant
- c. To an Italian restaurant.

9. Why do young people beat up the love machine?

- a. They got offended by one of its answers.
- b. They wanted to use the toilet.
- c. They thought there was some money inside it.

10. What does the bartender decide to do in the end?

- a. He decides to clean himself.
- b. He wants to get rid of the machine.
- c. He decides to tell the woman the truth.

4.18. Session 10

- Debriefing: 5 to 15 minutes

This last session will be devoted to writing the series review, the result of the test conducted during the previous session will not be given should the grades be unsatisfactory in order not to induce stress. However, if grades are satisfactory, they will be given to strengthen the students' self-esteem. The teacher will then have an informal discussion in English whereby some questions will be asked about the last episode, and even more generally about the series. It will allow the teacher to address pronunciation and grammar mistakes before the final test, it will also serve as a warm-up activity and provide students with some ideas that may or may not be included in the final task.

- Writing task: 30 minutes

Allowing students to work on this task at home would have allowed for a better use of instruction time, however the advent of artificial intelligence such as the aforementioned Chat GPT urges us to rethink home assignments. Students will work individually. They will be given 30 minutes to hand in their assignment, they will be expected to produce a text of roughly 100 words. Students taking B1 level examinations usually have 45 minutes to finish two writing exercises of similar extension, thus giving them 30 minutes is quite generous and should yield better quality reviews. Students with special needs will be allowed an extra ten minutes. This writing task will be graded using the following rubric.

Morphosyntax /3	High level of grammatical accuracy there are few to no mistakes. 3 points	Good level of grammatical accuracy, there are a few mistakes, but they do not result in misunderstandings. 2 points	Lack of grammatical accuracy, there are many mistakes, but it remains intelligible. 1.5 point	Lack of grammatical accuracy, there are many mistakes, which makes the production unintelligible. 0 point
Arguments /2	The student brings forward several reasons to justify his opinion, all of which are coherent. 2 points	The student only brings forward several reasons to justify his opinion, some of which are not coherent. 1.5 points	The student brings forward one reason to justify his choice, but it remains coherent. 1 point	The student does not bring forward a coherent reason to justify his choice. 0 point
Cohesion /2	The production is well-structured and well-organised, the student uses several connectors. 2 points	The production is well-organised, but the student uses the same connector several times. 1.5 point	The production is well-organised, but the students does not use any connectors. 1 point	The production is not well-organised. 0 point
Extension and complexity /3	The text is complete, it contains enough details, the student makes an effort to use more complex linguistic forms. 3 points	The text is complete, it contains enough details, but the student only uses simple structures. 2 `points	The text is incomplete and a little too short, it lacks details, and the student only uses simple structures. 1.5 points	The text is far too short for it to give any details. 0 point

Conclusion and discussion

This didactic proposal has been elaborated in keeping with the current legal framework. It also takes into account the needs of students in their first year of baccalaureate. As such it aims to be both realistic and applicable, and it could quite easily be transformed to create a whole didactic unit. By the same token, it could be further modified and put in practice with slightly younger, or even much younger learners, although the selection and gradation of the appropriate material would prove much more challenging given the maturity as well as the limited English knowledge of younger learners. As for older students, nothing would impede the implementation of this didactic proposal with second year of baccalaureate students, who possess a stronger command of the English language, nevertheless, the time constraints and the heavy workload associated with the need to prepare students for the Spanish A-levels hardly provide an ideal context for innovation activities whose efficiency remains to be demonstrated. A first implementation of this didactic proposal with an analysis of its success could be used as a justification for the relevance of this didactic proposal with those students, provided that it yields the desired results. With that in mind, it is important to remember that every group of students is different and that teachers must be adaptable to respond to their needs. It is a very important aspect, so much so that it is one of the pillars of the Royal Decree. As a result, it is very likely that in practice some parts of this didactic proposal would need to be modified to that end. As for the success of this didactic proposal, it relies on several variables, which have been mentioned in the introduction and justification parts. Alas, a teacher has no or little control over most of these variables. First and foremost, the English proficiency of students, if it were too low then this didactic proposal could not be implemented, and it is something that must be accounted for. Although most students in their first year of baccalaureate should possess a good enough knowledge of the English language, I cannot help but remember my internship during which I witnessed some tremendous discrepancies in proficiency within a same group. At this stage students have studied a lot of different linguistic forms and vocabulary, therefore if most of it has not been acquired it would be very difficult, not to say

impossible, for a teacher to offer a comprehensive review so that those low achievers do not feel overwhelmed by this didactic proposal. As it has been addressed numerous times throughout this work, the feelings of students are an important variable and it is entirely possible that some, or even most students will not enjoy the series that was chosen. Some might even deem it to be a waste of time. What is more, it is unlikely that a single series will be enjoyed by the whole class, therefore even though this didactic proposal aims to be enjoyable one must account for the fact that it will not be enjoyed by every student, which might affect the outcome as students might feel less inclined to watching something in English in their own time. Once again, one must also admit that this desired outcome is extremely ambitious and quite difficult to assess. One could also argue that such goal might be even more difficult to achieve for students whose mother tongue is not Spanish. Irrespective of the outcome, one must admit that ten sessions conducted over a five-week period is not a lot, and that it may not be enough to properly address the issue that prompted the writing of this dissertation. Consequently, it is likely that this method would yield better results if it were implemented over a much longer period of time, which in practice could turn out to be quite complicated as teachers must face numerous constraints. Those constraints may even make this didactic proposal impossible to put in practice. An alternative solution would be to ask students to watch the selected content at home. With that in mind, I believe this method would make for an interesting action research project and I endeavour to conduct action research using this didactic proposal as the basis for this project.

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Appendices

Appendix I EF English Proficiency Index

	EF EPI 2021 Edition	EF EPI 2022 Edition	Score Change
Netherlands	663	661	-2
Singapore	635	642	7
Austria	641	628	-13
Norway	632	627	-5
Denmark	636	625	-11
Belgium	629	620	-9
Sweden	623	618	-5
Finland	618	615	-3
Portugal	625	614	-11
Germany	616	613	-3
Croatia	617	612	-5
South Africa	606	609	3
Poland	597	600	3
Greece	591	598	7
Slovakia	590	597	7
Luxembourg	604	596	-7
Romania	598	595	-3
Hungary	593	590	-3
Lithuania	579	589	10
Kenya	587	582	-5
Bulgaria	580	581	1
Philippines	592	578	-14
Czech Republic	563	575	12
Malaysia	562	574	12
Latvia	569	571	2
Estonia	581	570	-11
Serbia	599	567	-32
Nigeria	560	564	4
Switzerland	575	563	-12
Argentina	556	562	6
Hong Kong (China)	545	561	16
Italy	535	548	13
Spain	540	545	5
France	551	541	-10

Appendix II

Prompt Used for the Selection of the Most Relevant Episodes with Chat GPT.



Select five episodes from the Simpsons that best represent the life of an American family.



Here are five episodes that best represent the life of an American family in "The Simpsons":



1. "And Maggie Makes Three" (Season 6, Episode 13) - The episode showcases the struggles and joys of parenthood and balancing work and family life.
2. "Bart Gets Famous" (Season 5, Episode 16) - The episode highlights the pressures of fitting in and the difficulties of finding one's place in society.
3. "Treehouse of Horror V" (Season 6, Episode 6) - This episode showcases the importance of family traditions and creating lasting memories.
4. "Home Sweet Homediddly-Dum-Doodily" (Season 7, Episode 3) - This episode explores the theme of adoption and the idea of creating a family through unconventional means.
5. "The Simpsons Spin-Off Showcase" (Season 8, Episode 22) - This episode explores the theme of family relationships and how they evolve over time. It also touches on the idea of family members going their separate ways and pursuing their own passions.

Appendix III

Altered Summary

Homer wins the lottery and decides to take his family on a trip in the countryside. As they arrive to their accommodation, they meet a strange man who gives them the key to the cottage house. In their first night, they are very happy and nothing strange happens, however on the second day they start to smell something strange, and this is not going to be the first unexpected thing they will encounter...

Appendix IV

Summary

Homer Simpson befriends his neighbour, who he used to find annoying. As a result, Homer starts spending time with Ned, enjoying his company and trying to impress him. However, Ned's positivity begins to annoy Homer, who is rather negative. It leads to a conflict between them as they are extremely different characters. Eventually, they resolve their differences and learn to appreciate each other's unique qualities, Flanders's positivity and Homer's down-to-earth and impulsive nature. The episode highlights the importance of acceptance and friendship, especially with people who are different from us.

Appendix V

Movie Reviews

The film opens as a ship full of sailors attempts to throw harpoons at what they believe is a mermaid. Prince Eric (Jonah Hauer-King) comes down to stop them, as it is just a dolphin that they are trying to harm. The sailors insist that mermaids and other sea creatures are dangerous. Eric's butler Grimsby (Art Malik) looks over the boy on the request of his mother, Queen Selina (Noma Dumezweni), despite Eric's adventurous spirit. The sailors also end up knocking one of their telescopes overboard. Ariel and Eric are later married and prepare to sail off and see the world. They are met by Flounder, Sebastian, and Scuttle, before Triton and Ariel's sisters arrive to see them off alongside the humans, now joining their two worlds in harmony.

1. Read the film review. Does the writer answer all these questions? Check and tick (✓)

- | | |
|-----------------------------------|--|
| 1. What is the title of the film? | 7. Who stars in the film? |
| 2. What genre is it? | 8. Who plays the main role(s)? |
| 3. What is it about? | 9. Who is your favourite character in the film? (Why?) |
| 4. Is it based on a book? | 10. What kind of person would like this film? |
| 5. Where is the film set? | |
| 6. When is the film set? | |

Film review

The Theory of Everything
Biographical drama, 2014

The Theory of Everything is **about** the scientist Stephen Hawking. The film is **based on** a book, 'Travelling to Infinity: My Life with Stephen' by his wife, Jane Wilde Hawking. The film is **set in** England and starts in the early 1960s. It **tells the story of** Hawking's relationship with Jane, the diagnosis of his motor neuron disease and his success as a physicist.

I love the acting in this film. Eddie Redmayne **stars as** Hawking and Felicity Jones **plays the role of** Jane. My favourite character is Stephen Hawking because he is very clever and brave.

I think this is an ideal film for people who like true stories. It is a bit sad at times but the story is very interesting and there is a lot of action. I give The Theory of Everything
★★★★. Go and watch it soon!

- ★★★★★Fantastic!
- ★★★★Really good!
- ★★★ OK
- ★★ Bad
- ★ Terrible!

Skyfall is one of the best **action films** in recent years. Released in 2012, it **stars** Daniel Craig as secret agent James Bond and Spanish actor Javier Bardem in the role of Raoul Silva, the **villain** in this film.

The plot involves a genius computer hacker who is an ex-spy. He wants to take revenge on the organisation he used to work for and James Bond has to prevent this from happening. There are a lot of exciting action scenes as Bond pursues him around the world. **Can he stop him before it is too late?**

The film is set in a variety of **locations** including Istanbul, Shanghai, Macau, London and Scotland, which gives it a very international atmosphere. The **soundtrack** is impressive and includes the theme song 'Skyfall', performed by English singer Adele. The **acting** is also **of a very high standard** and Bardem brings his character to life with a **dazzling and memorable** performance.

I would highly recommend Skyfall, especially if you are keen on action films. It will have you on the edge of your seat until the very end and I am sure you will not regret watching it.

Rating: ★★★★★ A must-see!

Top Tips for writing

1. **Use vocabulary specifically related to films.**
2. **Say what happens in the film, but ...**
3. **... don't give away the ending!**
4. **Talk about different aspects of the film.**
5. **Use a variety of adjectives and descriptive phrases.**
6. **Finish by saying whether you would recommend the film or not, and why.**