INTRODUCING LITERATURE IN THE ENGLISH AS A FOREIGN LANGUAGE (EFL) CLASSROOM: AN APPROACH TO CULTURE, LANGUAGE AND PERSONAL GROWTH THROUGH THE DYSTOPIAN NOVEL *BRAVE NEW WORLD* (1932)

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ABSTRACT

In recent years, many studies have led the spotlight to the use of literature as a resource in the EFL classroom. Research has shown that literature provides a rich basis for students to learn not only linguistic aspects, but also personal values -so necessary- and the cultural sphere. Hence, it has been empirically proved that literature offers a myriad of possibilities to be considered a valuable resource in second language learning. This paper aims at reviewing some considerations about literature in language teaching throughout history and in the present practice, and also at showing a didactic proposal which illustrates an example of the use of literature in the EFL classroom. The proposal will work on personal, linguistic and cultural aspects through the classic dystopian novel Brave New World *(1932). Since this paper intends to pose an educational improvement, the implementation of the didactic unit and suggestions for improvement based on the implementation will be also detailed. Finally, to show more accurately the results of the proposal and their effect on the students, a questionnaire for the pupils has been designed. The students' answers will help to shed light on the idea of literature as a valuable resource for the EFL classroom.*

Keywords*: English as a Foreign Language (EFL), dystopia, literature, teaching, reading, students*

1.Introduction

It is said that these days, society lives in a shortage of words. As if it was an Orwellian *1984* prelude, words apparently fade away from our lives, thus simplifying our ways to communicate and express ideas. Now, many means of communication have emerged as a result of the technological progress, and ideas tend to be expressed with visual and iconic representations rather than with the elaborated way of communication which words in black and white offer. Bauman & Donskis (2013, p.4) mention that "we are taking part in the new human narrative, which in earlier times took on the forms of epic, saga, or novels, and now displays itself in TV screens and PC monitors". It is not that visual and iconic means of expression cannot be elaborated, of course; but there is little doubt about the fact that the current use of technologies and subsequently new media and on-line resources (see Twitter and its 280 characters) spread the idea of eroding the complexity of ideas for the sake of the speed of the message's conveyance.

As Bettelheim (1986 *apud* Ghosn, 2002) states, literature can promote one's gradual understanding of the self and the world, since literature provides a natural medium through which students can foster their critical thinking and can also learn universal values needed to do so. That is to say that literature proves to offer a rich basis to make individuals understand the context they live in, as well as reflect upon their actions in it. In this line, Collie & Slater (2004, p. 3), say that "literature offers a bountiful and extremely varied body of written material which is "important" in the sense that it says something about fundamental human issues, and which is enduring rather than ephemeral". Hence, literature embodies a wide variety of expressions of human concerns, which, expressed through words, can be a useful means for students to learn in a context where highly technological environment affects communication.

Perhaps, as it has been mentioned, the sign of the times in which we live spurs the idea of cutting down on the complexity of the written messages. Technology, despite being a useful tool, currently helps to reinforce the idea that the less and the quicker, the better. As Bauman & Donskis (2013, p.4) state, "technology will not allow you to remain aloof. *I can* transmutes into *I must"*. That is, one may feel forced to accept the rules of the game

at some point: "the world of technology will not forgive you this treachery" (idem). Literature, then, might work as a means to offset the stated tendency: as Collie & Slater (2004, p.4) state, "language enrichment is one benefit often sought through literature". Taking that into account, why not using literature to enrich students' conception of language? Literature not only provides a wide corpus of written language where one can learn about values through the expression of human concerns, necessary in the postmodern *zeitgheist* which Bauman & Donskis (2013, p. 7) have discussed:

> Evil is not confined to war and totalitarian ideologies. Today it more frequently reveals itself in failing to react to someone's else's suffering, in refusing to understand others, in sensitivity and in eyes turned away from a silent ethical gaze.

Literature also embodies a wide range of written texts which could be used to give the students a chance to experience the richness of language in today's context. Hence, learning values and language richness are ideals made possible through literary texts.

Collie & Slater (2004) talk about the possibilities of using literature in the classroom through the topics of cultural enrichment, language enrichment and personal involvement. These are the three main poles through which literature can be exploited when targeting English as a Second Language (henceforth ESL) learners. The value of exploiting literature through these three main categories (culture, personal involvement and language enrichment) will be discussed along this dissertation. It will focus on theoretical considerations about why literature can be a powerful didactic tool, on how literature can be implemented in the classroom, on what kind of genre would be interesting to implement and finally, on the description of the didactic unit presented, its implementation in a real EFL classroom context and a proposal for improvement based on the experience.

2. Literature and Language Teaching

According to the *Oxford Dictionary*, literature is those "written works, especially those considered of superior or lasting artistic merit". Two concepts can be taken from this definition: a literary text must have "artistic merit" and, besides, it must be a "written work". Artistry is then already stressed in the definition provided by the *Oxford Dictionary* but, what does it really mean? What are the implications of the "artistic merit" which is pointed out in the definition? Gillian Lazar (1993) asked about the meaning of literature to a group of teachers all over the world, and some of the definitions were outlined: they had in common the ideas of evocation, the expression of feelings and thoughts put into words and the possibility of knowing other views, ideas, thoughts, minds and knowing ourselves better. As it will be seen in the following paragraphs, these ideas set a firm foundation to start understanding the value of literature in language teaching, with the overarching concepts of the possibility of evocation, self-expression and knowledge of the world and the self.

If there is another chief reason why literature can do good to ESL students in secondary school, it unavoidably lies in how formal education is generally regarded: as it is said in Bassnett (2005), Felicity Rosslyn stated in an essay from 2004 that there is currently a change towards a more dependent student in secondary school, a more "obviously ex-schoolchild", who sees in university an opportunity to get qualification for a job rather than considering it a path to adulthood. There is also a reluctance to buy books, relying on the web for information, thus having more difficulties in concentrated reading. The learning habits which are acquired in the early years of life are hard to change in the adulthood and, as Bassnett (2005) states, the role of the school is vital, even more than the role of the families. Therefore, it is observed in the twenty-first century secondary school an evident lack of support to instill these learning habits throughout reading, which finally affects students negatively.

History also tells us that there have been different considerations for literature in language learning. In the early twentieth century, one of the cornerstones of second language learning was studying the canonical literature of the second language, but this trend

disappeared in the 40s and 60s due to a more functional approach. Later in the 1970s and 1980s, literature started to emerge again in language learning with the rise of communicative approaches, which claimed that more representational and imaginative uses of language could be embedded in literary text, along with more referentially utilitarian output (Kramsch & Kramsch, 2000 *apud* Carter, 2007). Then, the predominant view in many contexts of language teaching over the past twenty years has been that of considering literary texts as socially, historically and culturally variable discourses which share characteristics with other discourses. In this sense, research in literary theory has given a prominent role to stylistics, which, according to Carter (2007, p. 8), "has led to an enhanced understanding of responses to literature and language in the classroom". As Carter (idem) states:

> During this time stylistics has shifted away from the Saussurian structuralism with which it was once commonly associated, and which saw the text as predominantly monological, stable and self-referential, towards a more Bakhtinian notion of dialogism and recognition that artistic form and meaning emerge from the interactive exchange of ideas between people.

Then, stylistics has led the focus of language teaching to the consideration of how language works within a text. This linguistic approach is key to understand the importance given to the social, cultural and ideological spheres which work in literary texts, since, as it will be noted later, there is a basis which lies on culture, humanistic values and linguistic features when working with literature in the EFL classroom. Concerning the ideological and social sphere of the discourse, there has been an embedding of stylistic analysis within a framework of Critical Discourse Analysis. Although there has been criticism on account of the extent to which all the texts may generate ideological considerations on the individual analysis, CDA embodies the first attempt to establish a methodology seeking to articulate the relationship between the text and the context which considers wider social and cultural issues (Carter, 2007).

It has also been claimed that there is a sense of division between language teaching and learning and literature, which has been called by Kramsch & Nolden (1994, p. 28 *apud* Paran, 2008), "the institutionalized dichotomy between literary studies and language

training". However, as Paran (2008, p. 466) notes, "there is some tentative agreement that these divisions are beginning to be bridged": since 1986 and the emerging trend of dialogism in stylistics, literature "has begun to assume a higher profile in contexts of second language acquisition, a dimension absent from the research radar in 1986" (Carter, 2007, p. 10). Therefore, there has been a movement in literature from an elitist part of language learning in the beginning of the twentieth century to a view of literature as an authentic source of language at the end of the century. Belcher & Hirvela (2000, p. 29 *apud* Paran, 2008) state that reading and writing only informative texts may prevent students from developing "the array of rhetorical and linguistic resources" needed. Literature, then, is a powerful tool to foster the said resources in the EFL classroom, once the bridge between language teaching and the use of literature has been set.

Regarding the use of literature, it is necessary to make a distinction between the study of literature and the use of literature. As Lazar (1993) points out, the purpose for which literature is used will determine to which extent the students need to develop "literary competence". Lazar (1993, p. 14) asserts that "the study of literature makes literature itself the content or subject of language course, while the use of literature as a resource draws on literature as one source among many different kinds of texts for promoting interesting language activities". Then, literary competence must be developed in those students involved in the study of literature, while in those exposed to literary texts as a resource it will not be necessary to explicitly develop literary competence. It might be developed, however, throughout the exposure to literary texts (Lazar, 1993).

According to Robb & Susser (1989, p. 239), "reading has traditionally been the skill most emphasized in FL and EFL situations". But, even though reading has been the most commonly fostered skill of language learning and it is even today, with more communicative approaches in vogue, which has been the most common means to focus the reading skill? As Robb & Susser (1989, p. 248) assert, the text book has not been an optimal skills procedure, since, in an experiment carried out by them, it "merely led the students through the exercises, assuming the prior existence of the skill/strategies rather than teaching them and developing a metacognitive awareness of their use". Then, when

using literature, which are the strategies given to tackle the reading skill? There is a distinction between extensive reading and intensive reading: according to Davis (1995, p. 329 *apud* Renandya & Jacobs, 2002):

> An extensive reading programme is supplementary class library scheme, attached to an English course, in which pupils are given the time, encouragement, and materials to read pleasurably, at their own level, as many books as they can, without the pressures of testings or marks. Thus, pupils are competing only against themselves, and it is up to the teacher to provide the motivation and monitoring to ensure that the maximum number of books is being read in the time available. The watchwords are quantity and variety, rather than quality, so that books are selected for their attractiveness and relevance to the pupil's lives, rather than for literary merit.

According to Renandya & Jacobs (2002), extensive reading is a strategy devoted to read as much as possible without the pressure of tests or marks, keeping pleasure on the foreground. Intensive reading is, in turn, a strategy in which students focus on short texts with close guidance to learn grammar, vocabulary or reading strategies. Extensive reading, as Renandya & Jacobs (2002) point out, is said to have a positive impact on vocabulary, grammar and text structure, and it is also useful to enhance reading and writing skills and to motivate, since students read for pleasure on a free choice basis.

Another point related to the use of literature in the EFL classroom refers to the nature of the source which should be used. A distinction must be made in this point between graded and non-graded readers. Hill (1997, p. 57) argues that graded readers are "extended texts, mostly fiction, written in language reduced in terms of structures and vocabulary". According to Hill (1997), there were initially only simplified versions of classics, modern novels and fairy tales (the so-called simplifications), but since 1960, there has been an increase of original series (simple originals). Besides, there are different levels (from beginner to advanced), with an increase in the number of words and the difficulty of lexis and grammar (Hill, 2008). Supporters of graded readers like Hill argue that they are a major teaching resource, whose criticism carried out by native speakers and linguists is merely based on the grounds that graded readers are non-authentic. According to them, this fact only harms students' interests because they largely benefit from the model of English language that graded readers provide. This model, in Hill's (1997, p. 58) opinion,

"enables learners to practice their English and develop fluency in reading. Because the texts use a reduced code, they are accessible to learners". In his point of view, graded readers provide a basis from which learners can climb to more difficult texts.

The use of graded readers is widely backed by the experience of many teachers, who want to exploit their versatile resources (Hill, 1997). According to Hill (2012), graded readers include a huge variety of resources such as glossaries, language and reading comprehension exercises and CD's to practice listening and pronunciation. Hence, with the great variety of exercises already provided by graded readers, how can teachers and parents not be interested in them? Nevertheless, there are other views which regard graded readers and its resources with a critical eye due to their effect on motivation and attractiveness in students. That is the case of Crystal (1987), who claims that graded readers offer no spontaneity, with characters and situations limited to generally dull and unreal situations to which students cannot relate. Conversely, literature offers, as Collie & Slater (2004) assert, a wide range of possibilities for personal involvement in readers. As these authors state (2004, p. 5), "engaging imaginatively with literature enables the learners to shift the focus of their attention beyond the more mechanical aspects of the foreign language system". Besides, as Collie & Slater (2004) point out, there are also great possibilities for language and cultural enrichment in authentic literature, far greater than the ones offered by the constrained graded readers.

As aforementioned, there are a wide range of exercises and resources available in graded readers. This large amount of resources might seem more comfortable for both teachers and parents, since the resources needed are already there, but what about students? Hill (2012) claims that the exercises and the resources presented in graded readers are often a cause of distraction from the main point of reading. Ivey & Broaddus (2001, p. 368) mention, in turn, that there is "evidence for what is motivating is mounting in favor of certain materials (magazines, comics), genres (mysteries, scary stories) and issues (popular culture, social concerns)". Hence, the already prepared exercises of graded readers do not let teachers address, with more student-centred proposals, pupils' choices and concerns. As Collie & Slater (2004, p. 6) point out, choice is important because "the

criteria of suitability clearly depend ultimately on each particular group of students, their needs, interests, cultural background and language level". That is, the literary work chosen must stimulate personal involvement by "arousing the learner's interests and provoking strong, positive reactions from them" (idem). Besides, Lazar (1993, p. 15) points out, that literature "exposes students to complex themes and fresh, unexpected uses of language". Therefore, authentic literature embodies a great choice to devise more student-centred activities and to foster students' engagement.

Now, what will be the approach taken to devise these activities? They will be based in the three models proposed, as stated in Clandfield & Duncan (2004), by Carter & Long: that is, the cultural, linguistic and personal growth model. These models are devised on a basis of working with intensive reading such questions as language acquisition, culture enrichment and personal growth, since it is addressed to teenager EFL students which are developing their views and their linguistic competence. They are also planned to engage students and arise their curiosity about the book so that they may come to read it of their own's accord. Next, there will be an explanation of how these models work as seen in Clandfield & Duncan (2004).

The cultural model refers to the text as a product from which it is extracted information about the target culture. The cultural module examines the social, political and historical background of a text, as well as literary movements and genres. It is a model where there is no specific language work done. In the linguistic module, the students pay attention to the language used in the text. In this model, the teacher can choose to focus on general grammar and vocabulary contents or use a stylistic analysis, which is the close study of the linguistic features of the text so that the students can make meaningful interpretations. The exposure to the linguistic features of the literary texts, as Goshn (2002) states, provides an access to a rich variety of linguistic forms and a context for their communication efforts. The personal growth model encourages the students to draw their own opinions, feelings and concerns from the text. It is an interaction between the text and the learner which, in Clandfield & Duncan (2004, p. 2) words, helps to "make the language more memorable", thus encouraging learners to "make the text their own" by

using the immense power of literature.

Considering all the aspects mentioned above, the didactic unit proposed in the present dissertation is an attempt to foster the linguistic, the cultural and the personal growth sphere throughout dynamic activities. Throughout discussions, activities which include movement, presentations, group activities and creative writing, this didactic proposal intends to exploit, following the three-model approach, the characteristics which the fragments chosen from *Brave New World* offer. The students are also encouraged to use ICT's in one of the activities proposed, since it is one of the characteristics of current innovation. Finally, there is also a questionnaire which will show the students' engagement and enjoyment during the implementation of the didactic proposal.

3. Didactic Poposal

3.1. Contextualisation

The present didactic proposal has been implemented in a secondary school centre of Castelló de La Plana called IES Vicent Sos Baynat. It is located in the Rafalafena district from Castelló, which is in the north-east area of the city. It is a district that has undergone a process of renovation and growth in the last decades, although it still preserves some traits from its past. The area is widely known in Castelló for being one of the outer districts of the city, whose inhabitants have traditionally been from the working class. Now, in contrast, it is considered to be an area which mixes the flavour of the past and a growing population which seeks its privileged location within the city, now close to the centre and open to the light of the Grau de Castelló and the seaside. It is also attractive because of its good communications (tram and bus) and its thriving facilities (gym, several primary schools, library, parks, playgrounds, etc.). The area, as the city of Castelló, also has a prominent number of immigrants, who mainly come from Romania, Morocco and other parts of the Valencian Community. The IES Vicent Sos Baynat, then, is regarded as one of the most renowned secondary schools of the city: it was the first secondary school which admitted both men and women, and it has also witnessed the changes in the population and the facilities of the Rafalafena district.

The IES Vicent Sos Baynat covers a daytime schedule for the four years of secondary school (ESO) and baccalaureate (Bachillerato). The group where the didactic proposal has been implemented is a fourth of ESO class, which is formed by 30 students, 18 boys and 12 girls. There are also 8 immigrants, mainly from Romania (six) and the other two from Morocco and Latin America. The English level of the class is considered to range, in most of the students, from an A2 to a B1 level taking into account the Common European Framework of Reference for Languages. Some of the students, between 5 and 10, present difficulties in English, while the rest have an A2 level. Another reduced group of students, about 5 of them, are considered to have around a B1 level. There is a Romanian girl who needed extra lessons of Spanish and Catalan some time ago to catch up with the level of the class. Currently she does not need them any more.

3.2. Criteria Used to Select the Materials

As has been stated in the theoretical framework, literature provides a rich basis for creating student-centred activities and motivating them. Yet, which is the best genre to use for it? Collie & Slater (2004) argue that choice is key to succeed in using literature as a resource in the EFL classroom. The appropriate choice of both linguistic difficulty and literary source (in terms of genre and topics addressed) is paramount to address the students' concerns so that they feel engaged in the tasks proposed. Therefore, the literary source chosen must enable the evocation of feelings and ideas in the students to trigger the proper functioning of the tasks. In the didactic proposal of this dissertation, student-centred activities using the dystopian novel *Brave New World* are going to be shown. Then, why dystopia? As Ryan (2014, p. 1) points out, "Young adult (YA) dystopian literature has become the forefront of teen reading, especially with the recently adapted film versions of the widely renowned trilogy *The Hunger Games"*. Hence, dystopia is, because of the close references which students have in the cinema from YA dystopia, an interesting workhorse to engage students and their interests in an attractive way. Besides, there is a primary need to rise political and social awareness about the facts which are taking place in the world, and dystopia, as a genre which addresses many scenarios closely related to the political and social sphere, embodies a perfect basis to do so. In this line, Ames (2013, p.1) asserts that "the popularity of young adult dystopia, which is ripe with these political themes, suggests that this group (teenagers) is actually quite interested in these topics".

Brave New World is one of the three mainstream works, along with Orwell's *1984* and Bradbury's *Fahrenheit 451,* which is considered to have marked the dystopian genre. However, these three mainstream works were written for adults (Ryan, 2014). Then why using *Brave New World* for teenagers in the classroom? Its variety of topics, such as fear of aging, control of people through pleasure, drugs taking, the family and freedom embody a very interesting basis to match the student's interests and concerns. Besides, its rich cultural references and its language, which is in most cases adequate for 4th of ESO students despite the little help provided, are good banners to consider the book a good choice for the EFL classroom. Even so, the suitability of *Brave New World* will be proved

in a questionnaire done by the students as a result of the didactic unit implementation. Taking into account all the aspects mentioned above, the dystopian genre and *Brave New World* prove to settle a rich baseline to devise student-centred activities which can engage pupils.

3.3. Didactic Unit

Task: Using literature in the EFL classroom: teaching English with an approach to culture, language and personal growth through the dystopian novel *Brave New World*

LEVEL: 4th OF ESO	SUBJECT: ENGLISH	TIMING: 5 SESSIONS

DESCRIPTION OF THE TASK. **The task consists in working with fragments of the dystopian novel *Brave New World*, focusing on the three models suggested by Carter & Long: the cultural, the personal growth and the linguistic model.**
The present task is formed by a series of activities proposed to **exploit the characteristics** of three fragments chosen from *Brave New World.* Therefore, cultural, linguistic and personal growth aspects will be tackled through them. The dystopian genre has always been closely related to **personal values, culture and political issues**, so it is a perfect basis to engage students in the activities presented in the task. Besides, *Brave New World* offers a wide variety **of linguistic resources** which will be useful to develop the linguistic competence of the students.
The task intends to foster the **linguistic competence** of the students, more specifically the past simple and past perfect tense, the modals *may* and *might*, and the gerund for verb as a noun. The **cultural knowledge** of the English-speaking world will focus on Shakespeare and its language, and the **personal values** on how human relationships are shown in *Brave New World* and their similarities with relationships nowadays. Thus, the students will have the chance to experience the wide range of possibilities that literature provides, exploring other possibilities than the ones they usually experience in class. The task is designed to exploit the resources offered by *Brave New World* as much as possible, so that the students can feel engaged with the activities and have the chance to **appreciate the value of the book**. Hence, the students may end up captivated by the book and then, they may read it of their own accord.
All in all, the task is devised to make the students experience the value of literature and, more specifically, of *Brave New World*, thus **fostering their sensitivity and knowledge of the English language and its culture**.

STRUCTURE OF THE TASK		MANAGEMENT OF THE LEARNING PROCEDURES IN THE CLASSROOM				
ACTIVITIES	EXERCISES	CLASSROOM ACTIONS		SESSION (55 min)	TEACHING MATERIALS AND DIGITAL RESOURCES	GATHERING / SCENERY
		STUDENT	TEACHER			
Session 1. Working on personal growth: love and human relationships in *Brave New World*						
The teacher introduces the topic by writing on the blackboard the words '*Brave New World-dystopia'*. Then, there is a discussion for the whole class led by the teacher about what they know about the book and the genre. Afterwards, some pictures of famous dystopias (*Hunger Games, Maze Runner, Divergent, 1984*) are shown to the students to see if they recognise the films as dystopias (see appendix 1). Once the pictures are shown, the students write in pairs a dystopian scenario created by them in two or three sentences (see appendix 3). They write in a post-it that the teacher gives them. They can write whatever they want, and some examples in class are shown (ex. a life without the internet and social interaction). After this, the teacher asks the students what would happen if a dystopia showed an apparent perfect society. Then, a video is shown to the students (https://www.youtube.com /watch?v=HVwTlNTDu-4), so that they know what *Brave New World* is about. After this, they are given	1.1. Discussing about the dystopian genre	Observes, expresses, asks, discusses	Writes, asks, spurs to participate, expresses		Blackboard	The classroom Individual action in the frame of a whole-class discussion
	1.2. Showing the students some examples of dystopias (see appendix 1)	Observes, expresses, asks	Observes, asks, spurs to participate, expresses		Digital board, power point	The classroom Individual action
	1.3. Writing a dystopian scenario (see appendix 3)	Writes, asks, interacts in pairs	Observes and helps		Post-it	The classroom Students gathered in pairs
	1.4. Looking at a video to introduce *Brave New World*	Looks at the video, expresses, asks	Plays the video, observes, expresses, spurs to participate	1 session	Digital board, media reproducer	The classroom Individual action in the frame of a display for the whole class
	1.5. Reading the fragment (see appendix 2)	Reads	Observes and monitorises		Paper	The classroom Individual action
	1.6. Discussing the relationship between what happens in the fragment and the statement *ending is better than mending*	Discusses, asks, expresses	Writes, asks, expresses, spurs to participate		Blackboard, paper	The classroom Individual action in a whole-class discussion

the fragment of the book they have to read (see appendix 2). There is one for every pair of students. The fragment deals with the moment in which two girls (Lennina and Fanny) are discussing about Lennina's relationship with her date. There is also some vocabulary provided to them. After reading the fragment, the teacher writes on the blackboard the statement from the book *ending is better than mending*. Then, there is a discussion for the whole class led by the teacher about the relationship of the mentioned statement and the book's fragment they have just read.						
Session 2. Working on personal growth: love and human relationships in *Brave New World* (second part)						
The teacher writes again the statement *ending is better than mending*, which was used for the discussion about the fragment in the previous session. Now, the teacher tells the students that the statement is called *hypnopaedia.* in the book. The teacher explains to the students what *hypnopaedia* is: some statements used in the book to condition people by playing them when they are sleeping since they are born. Then, the teacher asks the class to describe the characteristics of the statement so that it works as sleep teaching: following the students' suggestions and asking them if it is necessary, the teacher writes on the blackboard the characteristics of 'ending	2.1. Describing the characteristics of the *hypnopaedia* by the statement *ending is better than mending*.	Observes, guesses, asks, defines	Observes, asks, spurs to participate, writes		Blackboard	The classrooom Individual action
	2.2. Writing a positive *hypnopaedic* statement for the scenario that has been written in the first session (see appendix 3).	Writes and creates	Observes and monitorises	1 session	Post-it	The classroom Students gathered in pairs
	2.3. Sticking the scenario and the *hypnopaedia* on the blackboard so that everyone can see it (see appendix 3).	Shares and comments	Observes, helps, enjoys and comments		Blackboard or wall, post-it	The classroom All the class

is better than mending'. The teacher writes that it is axiomatic (if the word needs explanation he explains it to the class), that it is short, that it has gerunds for verb as a noun and that it can have comparisons. Then, once the characteristics of the *hypnopaedia* are stated, the students are asked to write in pairs its own *hypnopaedia*. They are asked to take the dystopian scienario that they wrote in pairs in the beginning of the first session, and then they are asked to write an *hypnopaedic* message related to this scenario. The statement that they write must have similar characteristics to the ones stated on the blackboard, and it must be a positive and powerful message for their dystopian scenario. The teacher gives a post-it to every pair to write their *hypnopaedia* so that they can do the following activity. Once they have finished it, the students stick their scenarios and *hypnopaedias* on the wall so that they can see it (see appendix 3).						
Session 3. A taste of culture: Shakespeare and *Brave New World* (first part)						
The teacher asks the class if they know who Shakespeare was and if they know any of his plays. After discussing it, the teacher tells the students that they will read a fragment of *Brave New World* in which there is a reference to Shakespeare. The teacher gives each pair of students the fragment (see appendix 4) that they have to read.	3.1 Talking about Shakespeare. 3.2. Reading the fragment (see appendix 4).	Expresses, discusses Reads	Asks, expresses Observes and monitorises	1 session	Paper, blackboard Paper	The classroom Individual action in a class discussion The classroom Individual action

After reading the fragment, the teacher asks the students what it is about. The class talks about it, and then the teacher introduces the characters of the fragment and their role in the book: the Savage and the World Controller. After talking about the content of the fragment and their characters, the teacher asks the students if they want to test their knowledge about Shakespeare. Then, the teacher gives every student a sheet of paper with three columns to match: there is one column for a Shakespeare play, another for a representative picture of it and another one for its plot (see appendix 5). After the students finish to match the columns individually, the teacher corrects it for the class with the student's participation.	3.3. Discussing about what happens in the fragment and about the characters. 3.4. Matching the three columns of the chart about Shakespeare and his plays (see appendix 5).	Discusses, expresses, asks Reads, matches, observes	Asks, expresses, explains Observes, monitorises, corrects		Paper, blackboard Paper	The classroom Individual action in a class discussion The classroom Individual action
Session 4. A taste of culture: Shakespeare and *Brave New World* (second part)						
The teacher asks the students if they want to know a bit more about Shakespeare. The teacher says that many words and expressions used nowadays come from Shakespeare's plays, and that the class is going to participate in a contest to know how many of these expressions knows. Then,	4.1. Doing a *kahoot* about Shakespeare (see appendix 6).	Participates in the *kahoot*	Observes and monitorises		Digital board, internet connection	The classroom Individual action

the teacher tells the students that they are going to do a *kahoot* called *William Shakespeare in everyday life* (see appendix 6). The teacher starts the *kahoot* and lets the students some time to join it. The class does the *kahoot*. After finishing the *kahoot,* the teacher starts a discussion about why the World Controller thinks that *Othello* is not necessary in *Brave New World.* After discussing it, the teacher stresses the idea that it is because *Othello* is too old and tells them if they remember the statement 'ending is better than mending'. Then, the teacher asks the class if they want to be in the World Controller's shoes. They have to gather in groups of five (since they are 30, 6 groups of five) and then decide which play they would choose from the ones they matched last session (see session 3, exercise 3.4). They have to imagine that they are the World Controllers, and they have the chance to release a Shakespeare play for the public for the first time. After this, they have to appoint a spokesperson, and that spokesperson tells the decision to all the class and why they have decided it. The other groups have a chart (see appendix 7) to assess the other's presentations.	4.2. Discussing about the role of *Othello* in *Brave New World* according to the fragment (see appendix 4) and its characters	Discusses, expresses	Observes, asks, expresses	1 session	Blackboard, paper	The classroom Individual action in a class discussion
	4.3. In groups, choosing a Shakespeare's play from the sheet with the columns (see appendix 6) and appointing a spokesperson to present it to the class	Discusses, expresses	Observes, monitorises		Paper	The classroom Group and individual action
	4.4. Assessing the presentations (see appendix 7).	Assesses	Observes, monitorises		Paper	The classroom Group and individual action
Session 5. Revising the past perfect tense and modal verbs with *Brave New World*						

The teacher gives the students a fragment (see appendix 8) of *Brave New World* in which there is a clear use of perfect tense in question form. The students read it. After reading it, the teacher draws a timeline on the blackboard. The present is in one extreme, the actions that happened in the past in the middle and the actions that happened before that past in the other extreme. Then, the students are asked to say which are the tenses that they see in the fragment (past simple and past perfect), and they are asked to locate the actions with these tenses in the timeline. Thus, the actions with past simple will be in the middle, in actions that happened in the past, and the questions with past perfect will be in the end, in the actions that happened before that past. After placing the actions of the fragment in the timeline, the teacher starts a discussion about the topic of the fragment, which is fame. They ask the students 'what might happen if you became famous?' and encourages the students to use the modals *may* and *might*. Then, the teacher writes the two modals on the blackboard and tells the students the difference between *may* and *might*, which is about less or more likelihood. After that, the teacher asks the students to make an interview to their classmates as it happens in the *Feelytone News.* They have to make three questions with the					
	5.1. Reading the fragment (see appendix 8)	Reads	Observes and monitorises		Paper	The classroom Individual action
	5.2. Placing the fragment's actions in the timeline	Chooses and places	Observes, corrects and writes		Blackboard, paper	The classroom Individual action
	5.3. Discussing fame	Discusses, expresses	Observes, asks, expresses	1 session	Paper	The classroom Individual action in a class discussion
	5.4. Talking about the difference between the modal verbs 'may' and 'might	Observes and expresses	Observes, explains and writes		Blackboard, paper	The classroom Individual action
	5.4. Writing an interview with three questions using the past perfect tens and moving around the class to ask them to the rest.	Writes, asks, expresses, moves	Observes and monitorises		Paper	The classroom individual action in a class activity
	5.5. Filling in the questionnaire about the sessions with *Brave New World* (see appendix 9)	Writes	Observes and monitorises		Paper	The classroom Individual action

past perfect to ask them to their classmates. Then, they move around the class to ask them. Finally, the teacher gives the students a questionnaire (see appendix 9) about the sessions in which they have worked with the book.						

CURRICULAR SPECFICATION OF THE TASK					ASSESSMENT	
CONTENTS	ASSESSMENT CRITERIA	INDICATORS OF ACHIEVEMENT	CCLV	ACTIVITIES	TESTS/ INSTRUMENTS	QUALIFICA TION %
Formulación de hipótesis sobre contenido y contexto apoyándolas con información e ideas explicitas e implícitas del texto. Técnicas de escucha activa: hacer preguntas para conectar con las ideas de otros, mostrar empatía, no juzgar, parafrasear, emitir refuerzos, resumir para clarificar.	4ºLE.BL1.1 Identificar, aplicando estrategias de comprensión oral, la información esencial, las ideas principales y los detalles más relevantes en textos orales de longitud media y estructurados, en diferentes soportes, y articulados a velocidad media, sobre temas generales o menos habituales, en los ámbitos personal, público, educativo y ocupacional y en sus correspondientes registros, en condiciones acústicas que no distorsionen el mensaje.	1ºLE.BL1.1.1 Identifica la información esencial en textos orales muy breves y estructurados a velocidad lenta, en diferentes soportes, aplicando estrategias de escucha activa tales como escuchar sin interrumpir, mostrar atención, interés y empatía.	CCLI CAA	In all the task, during the **discussions** and the **presentations** carried out in the exercises 1.1, 1.6, 2.1, 3.1, 3.3, 4.2, 4.3, 5.4, 5.5 and in **the video shown** in 1.4	Systematic observation and, for the exercise 4.3, there is a peer-assessment (see appendix 7) done by every group with an estimation scale: **Test:** the groups choose a spokesperson to present their choice with regard to a Shakespeare's play **Procedure:** every group of students assesses the other group's presentations according to their clarity, interest and language. **Instrument:** estimation scale with three questions about the presentations and four degrees of rating (see appendix 7)	____
		2ºLE.BL1.1.1 Identifica estrategias de comprensión en textos orales breves y estructurados a velocidad lenta, aplicando técnicas de escucha activa tales como escuchar sin interrumpir, mostrar atención e interés, mostrar empatía o emitir refuerzos.	CCLI CAA			
		1ºLE.BL1.1.2 Identifica la información esencial, las ideas principales y los detalles más relevantes en textos sobre temas próximos a sus intereses en los ámbitos personal, público y educativo.	CCLI CAA			
Léxico, expresiones y modismos de uso frecuente (Recepción): lenguaje literario. Petición y ofrecimiento de información, indicaciones, opiniones, puntos	4ºLE.BL1.3 Distinguir las funciones comunicativas del nivel y las estructuras morfosintácticas asociadas, así como la organización textual y el léxico,	1ºLE.BL1.3.1 Distingue la función comunicativa en textos orales tales como la descripción de personas, objetos y lugares o la narración de acciones habituales en presente y pasado así como la expresión de planes y proyectos.	CCLI CSC	**Discussions** carried out during the task: exercises 1.1, 1.6, 2.1, 3.1, 3.3, 4.2, 4.3, 5.3, 5.4.	Systematic observation	____

de vista. Expresión de advertencias y avisos. Establecimiento y mantenimiento de la comunicación y organización del discurso: rectificar lo que se ha dicho o parafrasear para solucionar un problema de comunicación. Expresión de deseos, promesas, probabilidad o improbabilidad. Formulación de hipótesis.	expresiones y modismos de uso frecuente y más específico para la comprensión de textos orales de longitud media, claramente estructurados y en diferentes soportes.	2ºLE.BL1.3.1 Distingue la función comunicativa en textos orales tales como la expresión de sentimientos, la necesidad, la obligación, la posibilidad y la imposibilidad.	CCLI CSC			
		3ºLE.BL1.3.1 Distingue la función comunicativa en textos orales tales como la expresión y contraste de opiniones, comparación de situaciones o acciones, expresión de la decisión.	CCLI CSC			
Estrategias de producción e interacción oral. Planificación. Producción del mensaje con claridad, distinguiendo su idea o ideas principales y su estructura básica. Adecuación del texto monológico o dialógico al destinatario, contexto y canal, aplicando el registro y la estructura de discurso adecuados a cada caso. Planificación de la comunicación autogestionada y plurigestionada. Ejecución Expresión del mensaje con claridad, coherencia, estructurándolo adecuadamente y ajustándose, en su caso, a los modelos y	4ºLE.BL2.1 Producir, aplicando estrategias de expresión oral, textos monológicos o dialógicos de longitud media, comprensibles y estructurados, en diferentes soportes, sobre temas generales o más específicos, en los ámbitos personal, público y educativo y ocupacional, en un registro formal, informal o neutro, aunque a veces haya pausas, vacilaciones y rectificaciones.	2ºLE.BL2.1.1 Produce o coproduce, con ayuda de modelos, textos comprensibles breves y estructurados, monológicos o dialógicos, narrativos y descriptivos, sobre temas cercanos a sus intereses y generales, a viva voz o registrados en formato digital audio o vídeo, aunque a veces haya pausas, vacilaciones y rectificaciones, utilizando las estrategias de expresión oral en los ámbitos personal, público y educativo.	CCLI CAA SIEE	**Discussions** carried out during the task: 1.1, 1.6, 2.1, 3.1, 3.3, 4.2, 4.3, 5.3, 5.4.	Systematic observation **For exercise 4.3:** **Test:** the groups choose a spokesperson to present their choice with regard to a Shakespeare's play **Procedure:** every group of students assesses the other group's presentations according to their clarity, interest and language. **Instrument:** estimation scale with three questions about the presentations and four degrees of rating (see appendix 7)	
		3ºLE.BL2.1.1 Produce o coproduce, con ayuda o de forma autónoma textos comprensibles y estructurados, monológicos o dialógicos, narrativos, descriptivos y argumentativos, sobre temas generales, a viva voz o registrados en formato digital audio o vídeo, aunque a veces haya pausas, vacilaciones y rectificaciones, utilizando las estrategias de expresión oral en los	CCLI CAA SIEE			

fórmulas de cada tipo de texto. Confianza en sí mismo y asertividad en la presentación de ideas y opiniones en debates y discusiones. Lingüísticos: Modificación de palabras de significado parecido		ámbitos personal, publico, educativo y ocupacional.			
Definición o reformulación de un término o expresión. Paralingüísticos y paratextuales: Petición de ayuda. Técnicas de expresión oral (señalar objetos, usar deícticos o realizar acciones que aclaran el significado). Uso del lenguaje corporal culturalmente pertinente: gestos, expresiones faciales, posturas, contacto visual o corporal, proxémica.		1ºLE.BL2.1.2 Produce o coproduce, de manera guiada, textos muy breves monológicos o dialógicos utilizando un registro adecuado a la situación comunicativa con las estructuras morfosintácticas, léxico y patrones sonoros del nivel.	CCLI SIEE		___
Expresión de deseos, promesas, probabilidad o improbabilidad. Formulación de hipótesis. Uso del lenguaje como herramienta para aprender y reflexionar sobre su propio aprendizaje. Lenguaje literario	4ºLE.BL2.3 Producir o coproducir, textos orales de longitud media, en diferentes soportes, coherentes y adecuados al propósito comunicativo, utilizando los conocimientos sobre funciones, patrones	1ºLE.BL2.3.1 Produce o coproduce, con ayuda de modelos, textos orales, tales como descripciones de personas, objetos y lugares o narración de acciones habituales en presente y pasado; de planes y proyectos, utilizando los conocimientos sobre las funciones comunicativas con creatividad.	CCLI SIEE CD		

discursivos, organización textual, estructuras morfosintácticas y léxico, expresiones o modismos de uso frecuente o más específico, con sentido estético y creatividad.		2ºLE.BL2.3.1 Produce o coproduce, con ayuda de modelos, textos orales tales como narración de acontecimientos pasados, descripción de estados y situaciones presentes, y expresión de sucesos futuros, utilizando los conocimientos sobre las funciones comunicativas con sentido estético y creatividad.	CCLI SIEE CD			
		3ºLE.BL2.3.1 Produce o coproduce textos orales, autónomamente, tales como expresión y contraste de opiniones, acuerdos totales y parciales; consejos y comparación de situaciones o acciones, utilizando los conocimientos sobre las funciones comunicativas, con sentido estético y creatividad.	CCLI SIEE CD			
Movilización de información previa sobre tipo de tarea y tema. Conectar el propio conocimiento y experiencia sobre el tema. Distinción de tipos de comprensión. Sentido general, información esencial, puntos principales, detalles relevantes en una variedad de textos más complejos. Resumen y explicación de las ideas más importantes y de	4ºLE.BL3.1 Identificar, aplicando estrategias de comprensión escrita, la información esencial, las ideas principales y los detalles más relevantes en textos de longitud media, continuos y discontinuos, en diferentes soportes, en un registro formal, informal o neutro, sobre temas generales o más específicos en los ámbitos personal, público, educativo y ocupacional.	1ºLE.BL3.1.1 Identifica la información esencial en textos escritos muy breves y estructurados, en diferentes soportes, aplicando estrategias de comprensión escrita tales como el uso de diccionarios bilingües y glosarios.	CCLI CD CAA	Those activities in which the students must read and interpret the fragments: **1.5, 3.1 and 5.1**. Besides, in those **discussions** in which the students share and comment what they have understood in the fragments.	**Test:** reading the fragments of *Brave New World*. **Procedure:** discussions in which the students share their impressions and ideas about what happens in the fragments. **Instrument:** discussions.	
		2ºLE.BL3.1.1 Identifica la información esencial en textos escritos breves y estructurados, en diferentes soportes, aplicando estrategias de comprensión escrita tales como el uso de diccionarios monolingües y bilingües.	CCLI CD CAA			

			CCLI		
los detalles de interés.					— —
		1ºLE.BL3.1.2 Distingue la información esencial, las ideas principales y los detalles más relevantes en textos sobre temas próximos a sus intereses en los ámbitos personal, público y educativo.			——
Formulación de hipótesis sobre contenido y contexto y estructura del texto apoyándolas con información contenida en el texto.					
Inferencia y formulación de hipótesis sobre significados a partir de la comprensión de elementos significativos, lingüísticos y paralingüísticos. Inferir del contexto y del cotexto los significados de palabras y expresiones de uso menos frecuente o más específico. Desarrollo de interpretaciones utilizando ideas explícitas e implícitas para apoyar dichas interpretaciones.					
Reformulación de hipótesis a partir de la comprensión de nuevos elementos. Formulación de preguntas para clarificar hipótesis.					
Aspectos socioculturales y sociolingüísticos Manifestaciones culturales y artísticas tales como los medios de comunicación, acontecimientos históricos,	4ºLE.BL3.3 Detectar, con actitud crítica, en textos escritos, los aspectos socioculturales y sociolingüísticos relativos a la vida cotidiana,	1ºLE.BL3.3.1 Reconoce las fórmulas sociales características de relaciones cotidianas que expresan disculpas, agradecimientos, o despedidas y las normas de comportamiento en invitaciones y fiestas.	CCLI CSC	In sessions **3 and 4,** the students learn about Shakespeare and common expressions used in his plays. Exercise **3.4**.	**Test:** the students have to match the three columns of a sheet of paper with a play, the plot and an image of them (see appendix 5) **Procedure:** identifying a plot, with the Shakespeare's play and its image.

contrastes interculturales, etc.	las relaciones interpersonales e interculturales, a las costumbres, celebraciones y manifestaciones culturales y artísticas, considerando la diversidad y las diferencias en el aula desde una perspectiva inclusiva, como elemento enriquecedor.	2ºLE.BL3.3.1 Reconoce las fórmulas sociales características de relaciones cotidianas que expresan la petición de permiso o el interés por otras personas y las convenciones sociales relativas a la vestimenta y las tradiciones.	CCLI CSC		**Instrument:** chart with three columns: one for the plot, another one for the image and another one for the image.	____
		3ºLE.BL3.3.1 Reconoce las fórmulas sociales y de tratamiento características de relaciones cotidianas en situaciones formales o informales y las costumbres y normas de comportamiento social.	CCLI CSC			
Comprensión de la función estética y poética del lenguaje.	4ºLE.BL3.4 Distinguir las funciones comunicativas del nivel y las estructuras morfosintácticas asociadas así como la organización textual y el léxico, expresiones y modismos de uso frecuente y más específico, los conocimientos sobre patrones discursivos, las convenciones ortográficas, tipográficas y de puntuación para la comprensión de textos escritos de longitud media, estructurados y en diferentes soportes.	1ºLE.BL3.4.2 Reconoce un repertorio limitado de palabras y expresiones de uso muy frecuente, así como colocaciones básicas relacionadas con el tema.	CCLI	In all the task, due to the fact that the students have to deal with literary sources. More specifically in session **4** and in the *kahoot* of exercise **4.1**.	**Test:** some expressions from the Shakespeare's plays used nowadays will be shown in a *kahoot* (see appendix 6). **Procedure:** the students will do a *kahoot* with seven questions (see appendix) called *Shakespeare in everyday life*. There will be three winners among the class. **Instrument:** on-line game *kahoot*.	There will be some questions in the English final exam with some of these expressions and some facts about the *hypnopaedia* explained in class. They will have the chance to have op to an extra 0.5 % in their exam's mark by answering right.
		3ºLE.BL3.4.2 Reconoce un repertorio más amplio de palabras y expresiones de uso frecuente y más específico, así como colocaciones más complejas.	CCLI			
		1ºLE.BL3.4.3 Identifica las estructuras morfo-sintácticas y discursivas adecuadas al nivel.	CCLI			
Estrategias de producción e interacción escrita Planificación	4ºLE.BL4.1 Producir o coproducir textos escritos de longitud media, continuos o	1ºLE.BL4.1.1 Produce o coproduce, con ayuda de modelos sencillos, diccionarios y fuentes preseleccionadas textos muy breves continuos o	CCLI CMCT CAA	In **sessions 1 and 2,** exercises 1.2 and 2.2, the students must write their own dystopian scenario	Systematic observation	

Movilización y coordinación de las propias competencias generales y comunicativas con el fin de realizar eficazmente la tarea (generar ideas sobre un tema y seleccionar los recursos adecuados). Localización y uso adecuado de recursos lingüísticos o temáticos. Selección crítica de la información para apoyar las ideas de la producción escrita. Ejecución Expresión del mensaje con claridad ajustándose a los modelos y fórmulas de cada tipo de texto: cuestionarios, textos informativos, descriptivos y narrativos; argumentativos; correspondencia personal; correspondencia formal. Andamiaje en los conocimientos previos de otras lenguas. Utilización de oraciones de diferente longitud y estructura y de mayor complejidad para organizar el texto con la suficiente cohesión interna	discontinuos, coherentes y estructurados, en diferentes soportes, en un registro formal, informal o neutro, sobre temas generales o más específicos, en los ámbitos personal, público, educativo y ocupacional, aplicando estrategias de planificación, ejecución y revisión con creatividad y sentido estético.	discontinuos, coherentes y estructurados, en diferentes soportes, aunque cometa algunos errores gramaticales, utilizando las estrategias de producción escrita. 2ºLE.BL4.1.1 Produce o coproduce, con ayuda de modelos y diccionarios textos breves continuos o discontinuos, coherentes y estructurados, en diferentes soportes, aunque cometa algunos errores gramaticales, utilizando las estrategias de producción escrita. 3ºLE.BL4.1.1 Produce o coproduce, con ayuda o de forma autónoma textos continuos o discontinuos, coherentes y estructurados, en diferentes soportes, aunque cometa algunos errores gramaticales, utilizando las estrategias de producción escrita.	CCLI CMCT CAA CCLI CMCT CAA	and their own *hypnopaedia*. In **session 4,** exercise 5.4, the students must write and conduct an interview.	____

y coherencia. Revisión. Reajuste de la tarea o del mensaje. Coevaluación del texto escrito.					
Iniciativa e innovación. Autoconocimiento. Valoración de fortalezas y debilidades. Autorregulación de emociones, control de la ansiedad e incertidumbre y capacidad de automotivación. Resiliencia, superar obstáculos y fracasos. Perseverancia, flexibilidad. Pensamiento alternativo. Sentido crítico.	4ºLE.BL5.4 Realizar de forma eficaz tareas o proyectos, tener iniciativa para emprender y proponer acciones siendo consciente de sus fortalezas y debilidades, mostrar curiosidad e interés durante su desarrollo y actuar con flexibilidad buscando soluciones alternativas.	1ºLE.BL5.4.1 Realiza de forma eficaz tareas o proyectos del **nivel educativo** siendo consciente de sus fortalezas y debilidades.	SIEE	In the exercises of the sessions **1** and **2** (1.3 and 2.2) the students have to write their own dystopian scenario and their own *hypnopaedia* (see appendix). Also, in the **exercise 4.3** and in the discussions carried out during the task.	Concerning their curiosity, engagement in the task and enjoyment, the students will fill a **questionnaire** in the end of the session 5.
		1ºLE.BL5.4.2 Tiene iniciativa para emprender y proponer acciones cuando realiza tareas o proyectos del nivel educativo y actúa con flexibilidad buscando soluciones alternativas a las dificultades encontradas durante su desarrollo.	SIEE		**Test:** the students assess their engagement, curiosity and enjoyment throughout the sessions **Procedure:** in the end of session 5, the students fill a questionnaire (see appendix 9). **Instrument:** a questionnaire devised to prove their enjoyment, curiosity and engagement.
		1ºLE.BL5.4.3 Muestra curiosidad e interés durante la planificación y el desarrollo de tareas o proyectos del nivel educativo en los que participa.	SIEE		
Responsabilidad y eficacia en la resolución de tareas. Asunción de distintos roles en equipos de trabajo. Pensamiento de perspectiva Solidaridad, tolerancia,	4ºLE.BL5.7 Participar en equipos de trabajo para conseguir metas comunes asumiendo diversos roles con eficacia y responsabilidad, apoyar a compañeros y compañeras demostrando empatía y	1ºLE.BL5.7.1 Asume, siguiendo pautas y modelos, diversos roles con eficacia y responsabilidad cuando participa en equipos de trabajo para conseguir metas comunes	SIEE CAA	In all the **discussions** of the task (exercises 1.1, 1.6, 2.1, 3.1, 3.3, 4.2, 4.3, 5.3, 5.4) and in the group activity of **session 4**, exercise 4.3.	Systematic observation
		2ºLE.BL5.7.1 Asume, con supervisión, diversos roles con eficacia y responsabilidad cuando participa en equipos de	SIEE CAA		

respeto y amabilidad. Técnicas de escucha activa Diálogo igualitario. Conocimiento de estructuras y técnicas de aprendizajes cooperativo.	reconociendo sus aportaciones y utilizar el diálogo igualitario para resolver conflictos y discrepancias.	trabajo para conseguir metas comunes.				
		2ºLE.BL5.7.3 Resuelve,con supervisión, los conflictos y discrepancias habituales que aparecen en la interacción con sus compañeros y compañeras mientras participa en equipos de trabajo. utilizando el diálogo igualitario. en la interacción con sus compañeros y compañeras mientras participa en equipos de trabajo utilizando el diálogo igualitario.	SIEE CAA			
Uso del vocabulario específico de la asignatura Concepción del uso del lenguaje como herramienta para aprender y reflexionar sobre su propio aprendizaje. Lengua y comunicación. Metalenguaje. Lenguaje de aula. Glosario términos conceptuales del nivel educativo	4ºLE.BL5.8 Reconocer la terminología conceptual de la asignatura y del nivel educativo y utilizarla correctamente en actividades orales y escritas del ámbito personal, académico, social o profesional.	1ºLE.BL5.8.1 Reconoce la terminología conceptual de la asignatura de inglés adecuada al nivel educativo.	CCLI	Throughout all the task	Systematic observation	
		1ºLE.BL5.8.2 Expresa oralmente y por escrito sus conocimientos utilizando correctamente la terminología conceptual de la asignatura de inglés adecuada al nivel educativo.	CCLI			____

3.4. Description of the Implementation

Once the lesson plan was set, it was time to prove its functioning in a real-class situation. Many student-centred ambitious activities based on the Carter & Long's model were designed in order to test their viability in a real secondary school environment, and it was time to try its implementation. Trying the presented lesson plan in a real secondary school context was a wonderful chance to experience the students' reactions to the use of literature as a resource in the EFL classroom: it was an opportunity to see if the largely discussed benefits of literature in language learning could match the reality of a tangible situation in a real context. My practice period tutor offered me plenty of time to implement my proposal, so it would be a perfect situation to develop the lesson plan devised and see the students' reactions and feelings. To do so, there was a questionnaire purposely designed to let the students express their impressions about the implementation of the lesson plan. The students would fill it at the end of the implementation (see appendix 9). The results of this questionnaire will be discussed in the next section so that it can help to reach conclusions about an improvement proposal.
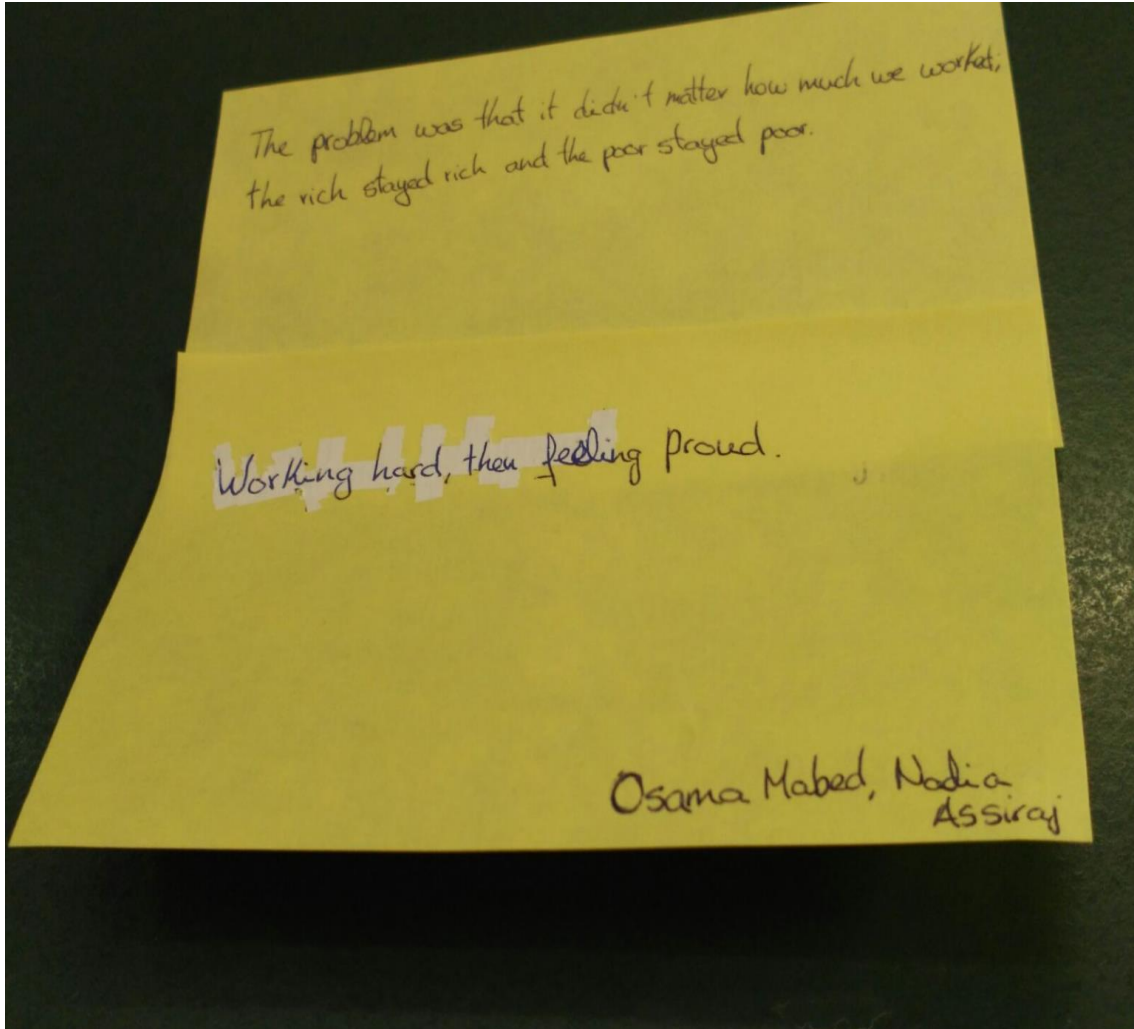
As it has been mentioned, my practice period tutor offered me plenty of sessions to implement my proposal, so it would not be any problem to implement the five sessions of the lesson plan. Hence, the five sessions programmed have been implemented in their allocated time, luckily without any delay. Some of my classmates did not have the opportunity to implement all the sessions that they had programmed, so I felt really lucky to do so. The five sessions programmed in the lesson plan, then, attempted to cover the three models: that is, the first part of the lesson plan (session one and two) attempted to cover the personal growth model, the second part (sessions three and four) attempted to cover the cultural model and the last part (session five) was devised to cover the linguistic model. Then, it was a lesson plan fully designed to make the students taste what working with the three-model approach with literature is like, and to make me aware of the possibilities that this kind of implementation has in a real EFL secondary school classroom.

Regarding the first model implementation (sessions one and two), the class welcomed excellently the presentation of the first session, which was intended to work as a hook.

They got first surprised, but suddenly thrilled to hear about dystopia and all its cinema and novel adaptations that were presented. That was a key point to make the students feel thrilled about what they were going to do, since they recognised almost all the novels presented in the first part of the first session. It worked wonderfully as a hook to make them feel eager to know what was coming next. Then, they paid attention to the video which showed *Brave New World*'s plot and they felt mostly curious to know about it. After that, it was time for them to write, in pairs, their own dystopian scenario. They felt first surprised about what they had to do, since they are not used to it. But little by little, they began to understand what it was about, and they were engaged in write creatively for the task. Some of the proposals were really creative, as it will be noted in the description of the session two. Afterwards, it was time to discuss the fragment read by them (see appendix 2). Firstly, it was a bit difficult to make them participate in the discussion, which was led by questions done by me about the fragment and its values. Few of the students were participating at that stage, of the class discussion but, as soon as the main point of the fragment was tackled, the class started to react. The fragment deals with the lack of enduring and strong binds of affection in the relationships, and, since the students could relate to it, they started participating more actively.

The second part of the personal growth model (session two) dealt with the *hypnopaedia,* its role in the story and its linguistic traits. The students had to describe the *hypnopaedic* statement *ending is better than mending*, used in session one for the discussion. After a brief introduction about what *hypnopaedia* is, they had to describe the linguistic traits of the statement. With some guidance from the teacher, they could recognise that it was short, axiomatic (that term was duly explained), it could use comparisons, and it could have gerunds for verb acting as a noun. Then, the students were urged to write, in pairs, their own *hypnopaedia* (it had to be a positive message but with the linguistic traits before described) linked with the dystopian scenario that they wrote in the beginning of session one. They first felt surprised by what they had to do, but then started to feel motivated by the task and they had great fun through it. There were very creative proposals and after writing the *hypnopaedia,* they had to stick it along with their dystopian scenario on the blackboard so that everyone could see it. They felt very amused by sticking it and seeing each other's work, and it was a wonderful moment in the class, where everyone felt

motivated and amused by looking at their work and the other's. Here are is an example of the scenario and the *hynopaedia* proposals, as well as one picture of the moment in which the proposals were stuck (there can be seen more pictures in appendix 3):

The problem was that it didn't matter how much we worked, the rich stayed rich and the poor stayed poor.

Working hard, then feeling proud.

Osama Mabed, Nadia Assiraj

Concerning the cultural model, there were two sessions devised (three and four) to tackle it. The main character which these sessions gave a prominent role is Shakespeare, since the fragment used from *Brave New World* (see appendix 4) directly deals with it in a reflection between the Savage and the World Controller. All the students (or at least the vast majority of them), knew who Shakespeare was, so it was easy for them to recognise the topic in the fragment. In the session three, after reading the fragment, there was a discussion about what happens in the fragment and why the World Controller (the alleged ruler of *Brave New World'*s society) despises the Savage proposal of presenting the Shakespeare's play *Othello*. The students could understand the text and what it is about due to the fact that they were familiar with the topic, and some of them made very good reflections upon why *Othello* is thought to be unsuitable for *Brave New World's* society. After that, they were told to match the three columns of a sheet of paper with some Shakespeare's plays, an image of them and its plot (see appendix 5). They mostly had great fun through it, since they had to guess what the plays were about by the images and they did not know some of the plays presented.

The third session had to do with presenting some Shakespeare's plays and discussing about the fragment chosen for the cultural model. Now, in the fourth session, the students had to show their knowledge of some Shakespearean expressions used nowadays though

a *kahoot* (see appendix 6). This on-line resource is always very motivating for them, since they compete against each other, so they had a great time doing it. They paid attention to these expressions, since they had the chance to lift their mark in the final exam by answering right to some extra questions related to them. Finally, they had to organise in groups of five (six groups in total), choose a Shakespeare's play of the ones presented in the sheet of paper they had done (see appendix 5) and present their choice to the rest of the class. They had to be in the World Controller's shoes, as they had to choose a play to be released for the first time in *Brave New World.* Every group had to appoint a spokesperson to present their choice to all the class, and every group was to assess it (see appendix 7). This activity was a bit chaotic at the beginning: it was hard to make them focus on forming the groups and on the real task, which was choosing a play and appointing a spokesperson. Finally, the task was successful, but the spokespeople had to present quicker than expected due to the lack of time, since there had been some time wasted to form the groups and keep them focused.

Regarding the linguistic model, it was implemented in the last session (five). The students had to read a *Brave New World*'s fragment (see appendix 8) which dealt with the past simple and the past perfect tense. They had to recognise them in the text, and then be able to locate the actions in the timeline. Finally, they recognised the actions that happened in the past (past simple) and the actions that had happened before that past (past perfect) in the fragment. After that, there was a discussion about the topic of the fragment: fame. They were encouraged to use the modals *may* and *might* to answer them by questions made by the teacher with these modal verbs. They were engaged in the discussion, and some of them talked about personal experiences involving fame. Finally, they were reminded about the uses of *may* and *might,* being the first more probable and the last less probable. Afterwards, they were asked to write an interview as if they were in the fragment: they had to write it in past perfect tense, and then they had to move around the class and ask these questions to their classmates. They had lots of fun with this last activity, and then some of the questions and the answers were commented for all the class. Finally, they filled the questionnaire (see appendix 9) about their preferences and enjoyment along the five sessions, which will be discussed in the next section.

3.5. Suggestions for improvement

It is necessary to let the students express their concerns and feelings to know more accurately what is going on in the classroom. That is what I considered before implementing the lesson plan and, therefore, I designed a questionnaire (see appendix 9) to know how the implementation of the activities proposed in the sessions had worked beyond my own feelings in the classroom. As it has been mentioned in the previous section, my feelings and the class' responses have mostly been rewarding and cheerful. I had the feeling, after the five sessions, that the implementation of the didactic proposal had mostly made a very good impression on the students, and so said to me some of the students in the class. They had mostly enjoyed the activities proposed and so had I. Now, despite the rewarding feedback given by the students, it was time for them to express their opinions regarding literature in general, the use of literature in the classroom and the development of the sessions with the *Brave New World* fragments. There were twenty-five students out of thirty in the class when the questionnaire was delivered. So that the results of the questionnaire are clearly stated, there is now a chart to illustrate them. Afterwards, these results will be commented.
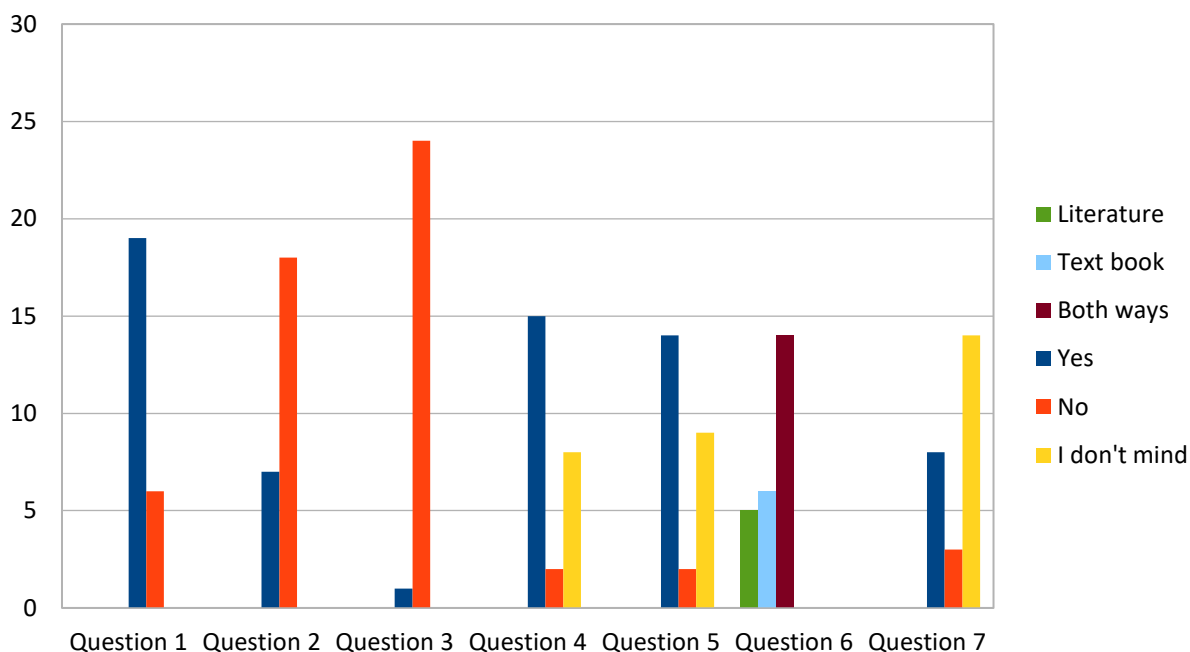
The first question (do you like reading?) refers to their reading habits. In that question, there were 6 pupils who answered "no" and 19 who answered "yes". From these answers, it can be assumed that most of the class has good reading habits and therefore appreciates reading. Most of the comments for "no" referred to the fact that literature was boring, while the people who said "yes" commented that they enjoy reading in their free time and that it depends on the genre. Then, it can be assumed that choice regarding their interests and concerns is important to implement literature in the EFL classroom, as Collie and Slater (2004) note. The second question (have you ever read a book in English outside class purposes?) refers to their reading habits in English. In that question, 7 students answered "yes" and 18 students "no". That is to say that they are used to reading the graded readers that they are ordered in class. The third question (have you enjoyed working with the text book these three sessions?) has to do with their knowledge of *Brave New World* before the implementation of the present lesson plan. Only one of the students knew about the novel before they saw it in class, while 24 of them did not know about it. Perhaps, that shows their lack of knowledge of classics in literature although they are familiar with more recent works. The fourth question (have you enjoyed working with the book these three sessions?) tells about their enjoyment of the *Brave New World* fragments. Fifteen of the students answered "yes", 2 of them "no", and 8 "I don't mind". From the fifteen people who said that they had liked it, the comments stressed the fact that the fragments had been very appealing. On the other hand, there is a student who claimed that it was not interesting. The fifth question (have you enjoyed working with the *Brave New World* fragments more than working with the text book?) tells about their enjoyment of the fragments in relation with their usual routine. Fourteen students answered "yes", 2 students answered "no" and 9 students answered "I don`t mind", which means that most of the students find more dynamic and thrilling working with the fragments. The sixth question (would you like to keep on learning English through literature? Through the text book? Would you combine both ways?) deals with the means they would like to be taught. Five students said that only through literature, 6 said that only through the text book and 14 said that they would combine both ways. It is clear then that the vast majority of them would combine both, the text book and literary sources in the classroom. Regarding the last question (would you like to read *Brave New World*?),

8 people said that they would read the book, 3 people that they would not and 14 people that they did not mind. That means that perhaps not all of them would read it of their own accord, although they have appreciated the activities done through its fragments.

In fact, there were interesting comments regarding the use of literature, the text book or the combination of both ways. In question five most comments refer to the fact that the fragments are more interesting, that they push them to think a bit more and that it is more dynamic to work with them. Some of the students that did not mind explained that they could work one day with fragments and the other with the text book, which reinforces the idea of combining both ways. Regarding question six, which deals with the means in which the students want to be taught, most of the comments stressed the fact that combining both ways one could improve quicker, that it would be more useful that way, that the mixture is interesting and that one complete the other. Supporters of only literature argued that the text book is boring and that one can learn more things through literature, while critics said that the text book was easier or that they do not like literature at all. All in all, with the answers and the comments exposed, one could have a more accurate portrait of what had happened and of what effect had a real implementation of literature as a resource had in the EFL classroom.

Taking into account all the comments and answers exposed, it was clear that the implementation had mostly liked the students. Even if some of them answered "I don't mind" when talking about the fragment and the book, some of them left comments noting that they thought that it had been interesting and that they would combine it with other resources. Very few students answered negatively to the implementation, and most of the ones who did so did not like literature from the very beginning. Therefore, the results of the questionnaire reinforced the idea that the implementation had caused a good impression amongst students and that they valued literature as a resource in the classroom. They valued the fact that they had been able to think and express themselves more than usual, and that stresses the fact that the three-model approach fosters linguistic, personal values and cultural aspects in the students. Even though some of them finally did not feel very passionate about reading the book of their own accord, they had undoubtedly enjoyed working with literature in the EFL classroom. It is remarkable that most of the students have chosen using both ways, the text book and literature, to work in the

classroom, which proves literature to be a valuable resource for the student's interests, learning and enjoyment.

Once having stated the positive feedback given by the students and their claim of combining the text book and authentic literary sources, it is time to propose some specific improvements. According to its implementation, almost all the activities worked very well with the students, who felt engaged and motivated. The writing activities, the discussions proposed, the *kahoot* and the Shakespeare's sheet of paper with the plays had a warm welcome amongst students who, after feeling surprised by them in the beginning, started to enjoy them and started to feel engaged. However, there are some activities which have not worked so well: it is the case of the presentation of a Shakespearean play done by a spokesperson of every group (see section 3.3, session 4, exercise 4.3). As I have mentioned in the previous section, there have been problems to organise the activity: problems of time and organisation. Regarding time, there was not enough time to implement the activity with ease. Concerning organisation, it was difficult for the students to pay attention to the instructions and be focused in the activity: perhaps, one of the reasons for it is that they felt a bit overexcited after the *kahoot*. Another reason lies in the fact that group activities can be tricky in secondary school students because they involve movement and a great deal of organisation. All in all, the mentioned group activity should have been planned with more time to organise it properly and easily. That is, there should have been an entire session solely devoted for that group activity so that it could have been better performed. Then, both the students and the teacher would have enjoyed the activity even more than they did in its implementation.

4. Conclusions

Along the present dissertation, some theoretical implications for the use of literature have been shown to support its presence in the EFL classroom. Taking into account the authors and the surveys which back the active use of literature as a resource in the EFL classroom, it seems plain that, from a theoretical and empirical point of view, the benefits of authentic literary sources for second language learning students are huge. The former considerations about literature and language learning, which intended to take literature as a source of study away from language classrooms, started to be bridged with new linguistic approaches which deemed literature a useful tool for second language acquisition. Literature is now a rising value for the great variety of human and cultural aspects that can cover, apart from its obvious linguistic richness. Nevertheless, all the theory exposed should be put into practice: the best way to realise literature's potential in the EFL classroom was to prove it of one's own accord, and to experience in a real secondary school context the effects of the implementation of a lesson plan based on authentic literary sources.

Brave New World offered, in my view, many characteristics which could appeal the 4th of ESO students: firstly, the issues it deals with are extremely attractive and current in nowadays teenager society, such as drugs taking and family and love relationships. Hence, I thought, these topics could be presented in an attractive way to the students, who may relate on the characters and on some situations that they experience through the novel. Although it is not YA dystopia, as it has been explained, and was written for adults (Ryan, 2014), the topics are presented in a language that, with some help provided, could be accessible for the students. All these ideas were suppositions until the implementation of the lesson plan.

Then, it was time to experience the effect all the former suppositions: in the practice period, I had the chance to implement a lesson plan based on three fragments of *Brave New World* for the three models of Carter & Long, the personal, the linguistic and the cultural. After its implementation, the results and the feelings were clear: authentic literary sources are a valuable resource to use in the EFL classroom or, as the students of 4th of ESO in IES Vicent Sos Baynat claimed, it is a wonderful resource to combine with

the traditional text-book based approach. The students reinforced what all the theory had been stating before: if the teacher makes a good choice regarding language difficulty, topics presented and genre, students are likely to appreciate literature as a resource that pushes them to think, to feel and to learn. And perhaps, that is because we, as human beings, share the wonderful gift of creation. As G. K. Chesterton said about humans in *The Everlasting Man,* "that creature was different to the rest, because it was creator apart from creature".

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6. Appendices

Appendix 1. **Images used for session 1 of the didactic unit (exercise 1.2).**

1.1 *1984* **(1949)**

1.2. *The Maze Runner* **(2009)**

1.3. *The Hunger Games* **(2008)**

1.4. *Divergent* **(2013)**

Appendix 2. **Fragment of *Brave New World* (Huxley, 32, pp. 33-34) for session 1 of the didactic unit (exercise 1.4) with the vocabulary provided.**

'Oh no dear, only for a week or two, that's all. I shall spend the evening at the Club playing Musical Bridge. I suppose you're going out?'

Lenina nodded.

'Who with?'

'Henry Foster'

'Again?' […] 'Do you mean to tell me you're still going out with Henry Foster?'

[…]

'But after all' Lenina was protesting, it's only about for months now since I've been having Henry'

'Only *four* months! I like that. And what's more,' Fanny went on, pointing an accusing finger, 'there's been nobody else except Henry all the time. Has there?'

Lenina blushed scarlet; but her eyes, the tone of her voice, remained defiantly. 'No, there hasn't been anyone else', she answered almost truculently. 'And I jolly well don't see why there should have been.'

'Oh, she jolly well doesn't see why there should have been' […] 'But seriously', she said, 'I really do think you ought to be careful. It's such a horribly bad form to go on and on like this with a man, At forty, or thirty-five, it wouldn't be so bad. But at your age, Lenina! No, it really won't do.'
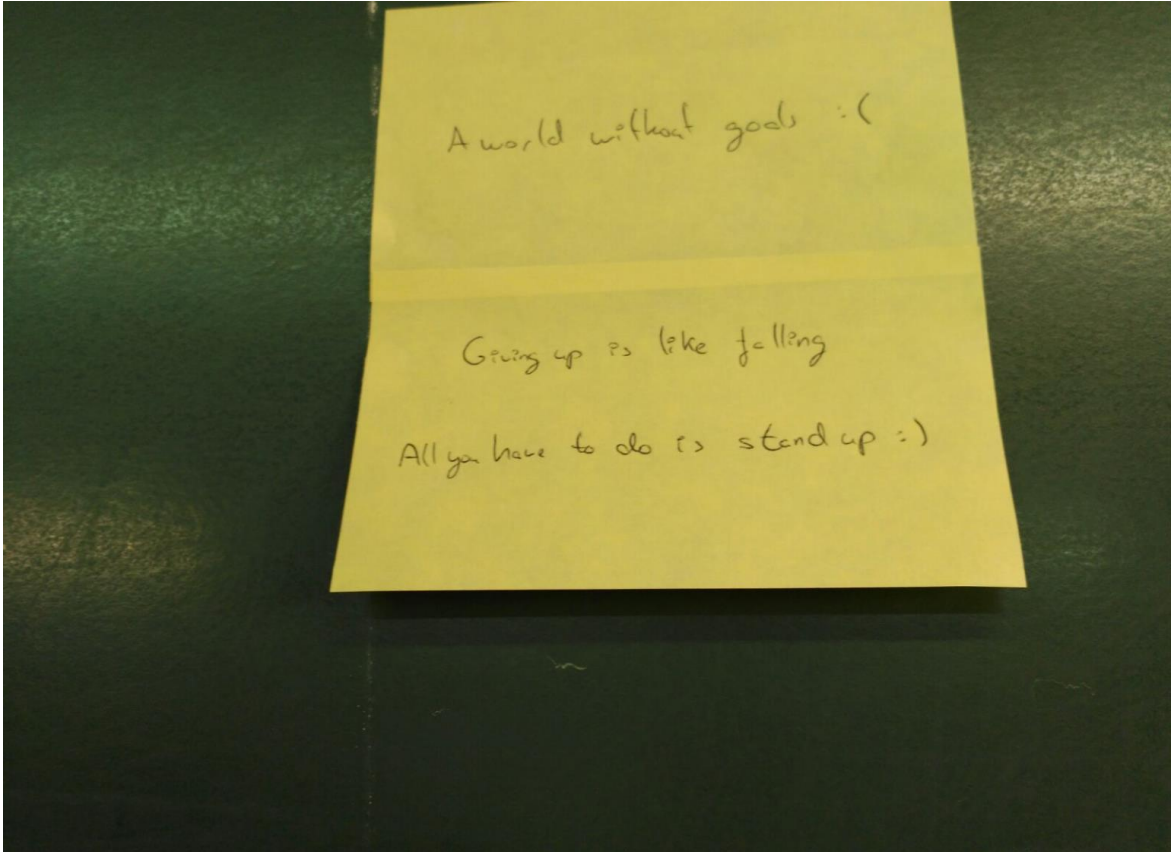
Vocabulary: shall-will

       nod- lower and raise one's head as a sign of approval

       blush- turn red because of embarrassment

       ought to- should

Appendix 3. *Hypnopaedias* **written by the students with their dystopian scenarios and their placement on the blackboard.**

Appendix 4. Fragment of *Brave New World* (Huxley, 1932, pp. 192-103) for session 3 of the didactic (exercise 3.2) with the vocabulary provided.

'But why is it prohibited?' asked the Savage. In the excitement of meeting a man who had read Shakespeare he had momentarily forgotten everything else.

The Controller shrugged its shoulders. 'Because it's old; that's the chief reason. We haven't any use of old things here.'

'Even when they're beautiful?'

'Particularly when they're beautiful. Beauty's attractive, but we don't want people to be attracted by old things. We want them to like the new ones.'

'But the new ones are stupid and horrible. Those plays, where there's nothing but helicopters flying about and you feel the people kissing'. [...]

'Nice tame animals, anyhow,' the Controller murmured parenthetically.

'Why don't you let them see Othello instead?'

'I've told you; it's old. Besides, they couldn't understand it,'

[...] they're blissfully ignorant of passion and old age; they're plagued with no mothers or fathers; they've got no wives, or children, or lovers to feel strongly about; they're so conditioned that they practically can't help behaving the way they ought to behave. And if anything should be wrong, there's soma [...] 'Liberty!' He laughed. 'Expecting Deltas to know what liberty is! And now expecting them to understand Othello! My good boy!

[...]

'Seven and a half hours of mild, unexhausting labour, and then the soma ration and games and unrestricted copulation and the feelies. What more can they ask for?'

Vocabulary -chief: main

-Blissfully: very happily

-shrug one's shoulders: gesture of raising and dropping the shoulders, meaning indifference or not knowing something.

-tame: bring from wilderness into a domesticated state

Appendix 5. **Chart with the three columns about Shakespeare's plays in exercises 3.4 and 4.3 of sessions 3 and 4 in the didactic unit.**

Play's summary	Picture	Play's name
Tragedy written by William Shakespeare in 1603. The story develops around Othello, a Moorish general in the Venetian army and his unfaithful officer Iago. It deals with racism, jealousy, love, betrayal and revenge.		Macbeth
Tragedy written by William Shakespeare early in his career about two young lovers whose families, the Capulets and the Montagues, are confronted. These families end up reconciling after the two lover's death.		Romeo and Juliet
Tragedy play freely based on the historical character of Macbeth, Scottish king, which reflects upon the physical and psychological harmful effects of those seeking political ambition and power.		Henry V

Play set in Denmark, which narrates the events after king Hamlet's murder by his brother. The king's ghost asks his son for revenge.		Othello
History play that narrates the story of Henry V of England, focusing on the events around the Battle of Agincourt (1415), during the Hundred Years' War.		Hamlet
Prospero, rightful duke of Milan, and his daughter Miranda are stranded in a remote island after being thrown out of Milan by his jealous brother, Antonio. In the island, Prospero becomes a magician served by a spirit, Ariel. The tile of the dystopian novel *Brave New World* is taken from Miranda's speech: 'oh Brave New World, that has such people in it.		The Tempest

Appendix 6. **Questions of the *kahoot* created for exercise 4.1. in session 4 of the didactic unit.**

William Shakespeare in everyday life (60 seconds each)

1. What does the phrase "you wear your heart on your sleeve" from the play *Othello* mean?

a) you are hiding a secret

b) You show you feelings openly (right answer)

c) You are very tired

d) You are in love with someone

2. What does "having a heart of gold" from the play *Henry V* mean?

a) Being very polite

b) Being someone's favourite person

c) Someone who loves candy

d) Being very kind (right answer)

3. What does being "as dead as a doornail" from *Henry VI* mean?

a) Being full of energy

b) Being clearly dead (right answer)

c) Being vert lazy

d) Being very boring

4. What is "a wild-goose chase" from *Romeo and Juliet*?7

a) A useless and impossible chase (right answer)

b) A popular chase in the forest

c) Loving someone who is not in love with you

d) Being very brave

5. If I say that something is "neither here nor there' (*Othello*), what do I mean?

a) It is very exciting

b) I like it a lot

c) It doesn't interest me

d) It is not important (right answer)

6. If you're "someone's flesh and blood" you are:

a) You are someone's butcher

b) You like going out with that person

c) You are his/her relative (right answer)

d) You like him/her

7. If I say "I will go to school come what may" (*Machbeth*) what am I saying?

a) I will go to school no matter what happens (right answer)

b) I won't go to school

c) I don't want to go to school

d) I will go to school only if I want to

Appendix 7. **Estimation scale used as peer-assessment in session 4 of the didactic unit (exercise 4.4).**

	No, we don't	We don't mind	Yes, we do	Absolutely
Do we find their choice interesting?		2 5	6	1 4 3
Do we like their argumentation?		2 5	4	4 3
Do we understand what they say?		2		1 4 3 5 6

Appendix 8. Fragment of *Brave New World* (Huxley, 1932, p. 144) used in session 5 of the didactic unit (exercise 5.1).

Lenina was lucky, lucky in having shared with Bernard a generous portion of the Savage's immense celebrity. [...]

Had not the Secretary of the Young Women's Fordian Association asked her to give a lecture about her experiences? Had she not been invited to the Annual Dinner of the Aphroditaeum Club? Had she not already appeared in Feelytone News -visibly, audibly and tactually appeared to countless millions all over the planet?

Appendix 9. Anonymous questionnaire about the five sessions for session 5 of the didactic unit (exercise 5.5).

Do you like reading?

Yes   No

Why?

Have you ever read a book in English outside class purposes?

Yes   No

Did you know the book *Brave New World* before?

Yes   No

Have you enjoyed working with the book these five sessions?

Yes   No   I don't mind

According to your own opinion, have you enjoyed working with the *Brave New World* fragments more than working with the text book?

Yes   No   I don't mind

Why?

Would you like to keep on learning English in class through literature? Do you prefer to keep on using the text book? Would you combine both ways?

Literature   Text Book   Using both ways

Why?

After these five sessions, would you like to read *Brave New World*?

Yes   No   I don't mind