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Abstract

Literature is said to bring unparalleled benefits in terms of learning, not only regarding language proficiency but skills and values. Therefore, the present Master's dissertation, which follows the structure of an Educational Improvement Plan, is aimed at improving the teaching process in the English as a Foreign Language classroom, by means of the introduction of literature as a key element to teach not only language, but other skills. Hence, a Didactic Unit rooted in literature and its didactic applications has been designed and implemented among a group of students of 2nd ESO.

In order to prove the benefits of literature in terms of teaching, the proposal is structured in different sections. In the first place, the theoretical background which justifies the use of literature is going to be provided. Secondly, the benefits of introducing theatre in the classroom will be presented along with the integrated approach that was used in order to cover the language model, the cultural model and the personal-growth model. This theoretical section is followed by a description of the elements used in order to observe the implementation and collect the data necessary to provide our conclusions with a solid basis. After this preliminary section, the context in which the implementation took place as well as all the subjects involved in the process are going to be described. Then, a section devoted to justify and expose the criteria followed in order to select the materials used in the DU is going to be addressed. Next, the didactic unit is going to be presented, as well as its curricular concretion and the ways in which diversity has been embraced in our classroom. Following this part, the role of parents in the process is also going to be outlined. The final part of the dissertation consists of a description of the implementation itself as well as a section devoted to the reflection, the analysis of the results and the suggestions for improvement that could be drawn after the implementation.

Key words: Literature, English as a Foreign Language (EFL), Language Teaching, Didactic Unit (DU), Theatre, Diversity, Reading.

1. Introduction

The role played by literature can be regarded as essential in several areas of our lives. Not only does it allow us to travel to distant lands and to dream about other realities but it also teaches and enriches us in many ways. Through literature, we can discover new cultures, new realities, we can imagine how life must have been at different periods of time and how the people who inhabited those societies must have behaved.

Undoubtedly, one of the benefits of literature is that it provides us with is the possibility of discovering the language used by the characters of a book. This fact seems to be of paramount importance in order to justify the use of literature in the lessons of English as a Foreign Language (hereinafter EFL). Learning a language has always been regarded as one of the goals that we ought to seek when asking our students to read a book, a novel, a poem or even a comic strip. Nevertheless, literature can be of help in other areas of the development of our students.

First and foremost, it contributes to our personal growth as we discover the feelings, concerns and suffering of other people. We swim in their intimacy and it allows us to empathise with them, understand their way of understanding life and the reasons driving their actions. Secondly, as it was briefly mentioned earlier, literature broadens our mind as we can travel to distant worlds that, otherwise, we may have never been able to discover. Through literature, we can get to know the culture of the country on which the work is based and this allows us to enrich our own personal and cultural knowledge.

Therefore, this dissertation aims to improve the use of literature in the classroom by means of a Didactic Unit (hereinafter DU), in order to take advantage of the incalculable benefits it provides us with, not only in terms of language teaching, but also in terms of personal and cultural enrichment. In order to do so, several areas will be addressed by following this structure:

First of all, the theoretical background necessary to give support to the implementation is to be provided. In that section, aspects concerning the benefits of using literature, the existing approaches used to teach with literature and the use of theatre with educational purposes are going to be outlined. Secondly, the criteria used in order to choose the best resources and materials according to the learners' level and needs will be

analysed and justified. This section is followed by the presentation of the methodology used in order to observe and collect data as well as the presentation of the DU implemented during the Practicum internship. But, firstly, the groups and context in which this DU was implemented will be depicted. To conclude, the results, suggestions for improvement and the conclusions drawn are going to be stated.

1.1. Justification

This final dissertation and the proposal of implementation included here arise from the necessity to give response to the needs observed within a group of students of 2nd ESO during the Practicum stage.

Even though the group as a whole can be regarded as a remarkable one in terms of level and behaviour, we observed a lack of engagement while performing reading activities. This may be a consequence of the way in which these activities are currently introduced in the classroom, as we could observe during the first phase of the Practicum.

On the one hand, the same methodology is always used to work with extensive reading in the classroom. Each one of the students reads a fragment of the book aloud and then he or she is asked to translate it. Then, once they have finished reading the whole book, they complete comprehension exercises included in the book itself.

On the other hand, the exercises of intensive reading included in textbooks seem to be based on testing rather than teaching, as they merely address comprehension questions but they are not valuable in terms of skills development. Furthermore, the content of these texts seems to be little appealing for some students.

Therefore, this implementation is addressed to improve the introduction of literature and the way in which intensive reading is taught. It is our belief that by doing so, the performance of the students could be improved and their attitude towards reading could be better.

1.2. Main Objectives of the Final Dissertation

In this section, the main objectives pursued in the present final dissertation are to be exposed. These objectives were established prior to the implementation and will be further addressed in the conclusion of this work, along with the results obtained. It is of paramount importance to mention that these objectives are strictly linked to the real needs of the group where the implementation took place.

First and foremost, as it has already been mentioned, through the introduction of the DU we are aimed at developing not only the linguistic skills of the students, but also their cultural knowledge and their personal growth. Strictly linked to this, the implementation aims to increase our students' language proficiency, so one of the major objectives will be to determine if it can be effectively fostered through the introduction of literature.

Furthermore, this implementation is intended to help us observe if an innovative introduction of literature through active learning, cooperative groups, the use of theatre and the use of service-learning is regarded as more appealing by the students and, consequently, it fosters participation and engagement.

Another objective pursued in this dissertation is to determine if the introduction of literature in intensive reading is regarded as more interesting than textbook materials.

Moreover, this implementation is also intended to raise awareness among the students of the unparalleled benefits offered by literature. Only by doing so can they find joy when reading. Therefore, we aim to analyse if this implementation increases this engagement.

Last but not least, as classrooms are full of students with different characteristics or special needs who have every right to be treated as equals, regardless of these characteristics, this implementation contains methodologies and activities aimed at fostering inclusion, tolerance and respect towards everyone in the classroom. It is especially intended to cover the needs and develop the skills of a student with an autism spectrum disorder (hereinafter ASD).

2. Theoretical Background

This section focuses on the theoretical background necessary to provide our DU with a solid basis. The first part addresses the reasons that justify the introduction of literature in the EFL classroom as well as the introduction of an integrated approach, while the second part describes concrete elements of the implementation, as the use of theatre.

2.1. Literature and Language Teaching

The relationship between literature and language teaching remains a controversial issue due to the attitude of many teachers who seem to be reluctant to its introduction in

the classroom for several reasons that range from the apparent lack of training of teachers to the lack of engagement among students.

First of all, according to Collie and Slater (1987, p. 2), “Literature was thought of as embodying a static, convoluted kind of language, far removed from the utterances of daily communication.” Consequently, it was regarded as an elitist area, only available to those who had an advanced level. This could, therefore, lead to a lack of engagement, as students may feel they are not ready or unable to face certain kind of texts.

Strictly linked to this, we find negative attitudes of students, who remain sceptical towards the use of literature in the EFL classroom. As we can observe in Martin and Laurie’s research (1993) (cited in Paran, 2008, p. 477), respondents to their survey considered that literature contributed to the development of their reading skills but they did not regard it as particularly useful in the development of other skills. In following stages of the research, Martin and Laurie found that “what seemed to put the anti-literature students off was the obligation to study literature, as distinct from reading it for enjoyment or personal development” (quoted in Paran, 2008, p. 447). This common belief is strictly linked to the way in which literature has been traditionally taught or introduced in the classroom with a teacher-centred approach.

Furthermore, another element that can be discouraging when trying to introduce literature in the EFL classroom is the lack of training received by teachers. This fact prevents teachers from adopting techniques encouraging student-based responses, and leads to a methodology based on the role of the teacher. This, again, contributes to a lack of engagement on the part of the students. In words of Paran (2008, p. 480):

The lack of training then means that if teachers want to use literature later on their teaching, they do not have the methodological wherewithal to do so, cannot engage in an informed debate in this area, and fall back on teaching the way they were taught, perpetuating teacher-centred approaches. The absence of training also sends out a powerful message that literature is not something that is worth dealing with.

It can be concluded that the main reasons to justify this reluctance towards the introduction of literature are the traditional use of teacher-centred approaches as well as the fear of some students who tend to regard literature as unachievable in some cases, causing, thus, a lack of engagement.

However, there are some authors who advocate for the use of literature in the context of the EFL classroom and intend to tackle these negative opinions towards its use by introducing a student-centred approach. It is said that the use of literature in language teaching can bring major advantages and contribute to a meaningful learning. It is necessary, nevertheless, to shift the main focus from the teacher to the student, as it has been previously said. The results of a study carried out by Yang (2002) (cited in Paran, 2008, p. 479) bear witness to this hypothesis. He carried out a study between two groups of students who learnt literature through two different approaches. Some of them, on the one hand, received a student-centred approach, while the others received a traditional teacher-centred approach. According to Yang, those who attended the student-centred approach evidenced much more positive attitudes towards literature and they realised that their language had evolved. They also realised the existence of a development and an evolution in the “critical attitude towards reading” (cited in Paran, 2008, p. 479).

2.2.Reasons Justifying the Use of Literature in Education

Hereunder, some of the major benefits of introducing literature in the EFL classroom are to be depicted, as various authors and researches have outlined its several benefits for pedagogical purposes.

To begin with, it must be noted that literature is said to provide us with a complete learning process as it contributes to expand our knowledge in various senses. Not only can it help us learn a language and develop our proficiency, but it can also make us grow as individuals. In the words of Ghosn (2002, p. 172):

It provides a motivating medium for language learning while fostering the development of the thinking skills that are needed for L2 academic literacy. Literature can also act as a powerful change agent by developing pupils’ intercultural awareness while at the same time nurturing empathy, a tolerance for diversity, and an emotional intelligence.

As we can extract from this quotation, there are several skills that can be developed and fostered through the use of literature, but we are not just referring to the linguistic ones. It can also help us develop skills that will let us grow as individuals, as the emotional intelligence or the respect towards other cultures, among others.

Firstly, literature can provide us with a motivating and meaningful source for language learning as, according to Lazar (1993, p. 15), “in many countries around the world, literature is highly valued. For this reason, students of English may experience a real sense of achievement at tackling literary materials in the classroom.” According to the author, literature is more absorbing than those reading activities that can be found in their textbooks, as it can generate a great emotional response and be meaningful for the students.

This is strictly related to what Collie and Slater (1987, p. 6) define as “personal involvement”. They consider that, with the study of literature, learners are able to go beyond the mechanical aspects of a language and they start inhabiting the text. In other words, “pinpointing what individual words or phrases may mean becomes less important than pursuing the development of the story” (1987, p. 6). This, therefore, contributes to the engagement of the learner.

Secondly, another major benefit of introducing literature in our classrooms with pedagogical purposes is its inestimable value in terms of language learning. As Ghosn (2002, p. 173) states: “it presents natural language, language at its finest, and can thus foster vocabulary development in context.” Moreover, as Collie and Slater (1987) suggest, reading can help us foster language skills apart from reading. Apart from this obvious language enrichment, they point out its value in terms of context as “literature provides a rich context in which individual lexical or syntactical items are made more memorable. Reading a substantial and contextualised body of text, students gain familiarity with many features of the written language” (1987, p.5). This, according to the authors, helps learners be more familiar with features of the writing skill and helps them develop other abilities such as inference and deduction. Furthermore, as Lazar (1993, p. 17) suggests “the reading of literature becomes an important way of supplementing the inevitably restricted input of the classroom.” Finally, according to this author as well, by introducing discussion and group work where students have to express personal views on the text, we accelerate the acquisition of language.

Thirdly, literature can be, as Ghosn (2002) defines it “a change agent”, as it deals with topics that can be of paramount importance for our lives, contributing thus to our personal and emotional development. It can also promote positive interpersonal and intercultural behaviours. As Lazar (1993, p. 19) states, literature “can help to stimulate

the imagination of our students, to develop their critical abilities and to increase their emotional awareness.”

Lastly, literature is also an enriching agent in terms of acquisition of cultural awareness as travelling to a country to learn a language is impossible for many people. In that sense, literature can be really useful in order to let learners understand the lifestyle of the country as “it offers a full and vivid context in which characters from many social backgrounds can be depicted” (Collie and Slater, 1987, p. 4). Thus, readers are offered a sense of the codes and worries that shape a real society.

Nonetheless, Lazar (1993, p. 7) harbours some misgivings as teaching through literature may lead to the imposition of determined values based on imperialism. For instance, when teaching or using literature in English, we must be aware of the wide range of cultures and countries in which English literature is created in order not to leave room for these imperialistic attitudes. In this regard, the author suggests that “our response to the cultural aspect of literature should always be critical, so that the underlying cultural and ideological assumptions in the texts are not merely accepted and reinforced, but are questioned, evaluated and, if necessary, subverted.”

2.3. The Use of an Integrated Approach in the EFL Classroom

As we can see, all these aforementioned positive aspects brought by literature can be classified into three areas that correspond to the three models introduced by Carter and Long (1991): the cultural model, the language-based model, and the personal growth model. Thus, an approach nourished by these three models described by Carter and Long was introduced in the classroom with our implementation. Nonetheless, in order to make this implementation more relevant and adequate for the pursued objectives, this was based on an integrated approach combining elements from the three main models and based on Savvidou’s six-stage scheme (2004).

Carter and Long (1991) state that these language-based approaches tend to be less related to the literary text as a product and are more related to the process of reading itself. They add that the teacher is here the enabler in charge of “intervening to ensure a relevant and meaningful experience through a direct contact with the text” (p.7).

In order to fully understand the proposal of implementation that is to be thoroughly explained hereunder, it is of paramount importance to describe Savvidou’s

six-stage scheme and the three models established by Carter and Long by means of an analysis of the comments made by several authors.

2.3.1. The Cultural Model

When referring to this first model, Carter and Long suggest that “teaching literature within a cultural model enables students to understand and appreciate cultures and ideologies different from their own time and space” (1991 p. 2).

For her part, Savvidou (2004) describes it as a traditional approach which “requires learners to explore and interpret the social, political, literary and historical context of a specific text.” This model deals, therefore, with the text as a product. As Clandfield (2011, p. 2) puts it, “this means that it is treated as a source of information about the target culture.” Nonetheless, some authors have criticised it by saying that it is teacher-centred and that it does not leave room for further extension of language. Carter and Long say that “it is usually the model by which literature is *studied*” (1991 p. 8).

2.3.2. The Language Model

Carter and Long defend the use of this model to “put students in touch with some of the most subtle and varied creative uses of the language” (1991 p. 2). Besides, this model is intended to be learner-centred, contrary to the previous one, as students have to read the text and analyse the language used in a methodical way so as to learn features of the language itself. According to Clandfield (2011, p. 2), “the teacher can choose to focus on general grammar and vocabulary (in the same way that these are presented in coursebooks for example) or use stylistic analysis.”

Nevertheless, authors such as Savvidou (2004) are critical with this model, due to the deconstruction of literature in order to give response to linguistic purposes. In other words, this model includes exercises that have nothing to do with literary purposes, as they can be used with many other texts. This author claims that there is no engagement other than for linguistic purposes as, “literature is used in a rather purposeless and mechanistic way in order to provide for a series of language activities orchestrated by the teacher.”

2.3.3. The Personal Growth Model

The personal growth model is also learner-centred. This model intends to foster the expression of students' opinions, emotions or personal experiences. It is aimed at facilitating interaction between a literature and the reader, contributing to make the language, and the learning, more memorable. As Cadorath and Harris (1998, p. 188) point out, the "text itself has no meaning, it only provides direction for the reader to construct meaning from the reader's own experience." Besides, according to Clandfield (2011, p. 2), "this model recognises the immense power that literature can have to move people and attempts to use that in the classroom."

Carter and Long defend that this model consists in "helping them to grow as individuals as well as in their relationships with the people and institutions around them" (1991 p. 3).

2.3.4. Savvidou's Six-Stage Scheme

As we can see, there is a debate on the completeness of these models as independent approaches. Thus, an integrated approach nourished by the three of them was included in the implementation.

In 2004, Savvidou designed an approach that dealt with literary works in three ways: as a cultural element, as a way to address the linguistic analysis and as a method to foster the personal growth of the individual. With these conceptions, she elaborated an integrated approach divided into six stages. This scheme is the structure that gave shape to the implementation applied in the classroom.

The stages that Savvidou (2004) regards as necessary are:

- Stage 1. Preparation and anticipation: eliciting our students' real or literary experience of the main themes and context of text.
- Stage 2. Focusing: experience the text by listening and/or reading and focusing on specific content in the text.
- Stage 3. Preliminary response: give their initial response to the text (spoken or written).
- Stage 4. Working at it 1: comprehend the first level of meaning through intensive reading.

Stage 5. Working at it 2: analyse the text at a deeper level and explore how the message is conveyed through overall structure and any special uses of language.

Stage 6. Interpretation and personal response: increase understanding, enhance enjoyment of the text and enable learners to come to their own personal interpretation of the text.

As Savvidou (2004) explains, “an integrated approach to the use of literature in the language classroom offers foreign language learners the opportunity to develop not only their linguistic and communicative skills but their knowledge about language in all its discourse types.” By introducing this approach, we are developing our students’ skills but, at the same time, we are tackling those alleged lacks that the three models presented individually.

2.4. The Use of Theatre

As it is to be depicted while justifying the contents and activities of the DU designed and implemented during the Practicum internship, the major aim of the task is to instil in the students the idea that, by using literature, they will not only foster several skills but find a practical use. In other words, this proposal is aimed at giving learning a practical use and a purpose so as to foster engagement. In this case, this final purpose is the performance of an adaptation of the play *Romeo and Juliet* written and directed by the students themselves. Everything they learn has to be put into practice in the final representation, thus making the students feel that what they have been doing has a goal. This project in the shape of the representation of a play arises from the several benefits that theatre is said to bring.

According to Maley and Duff (2005, p.1), there are several reasons justifying why theatre is positive for language development. These have been extracted here:

1. First of all, it is useful to integrate several language skills naturally. For instance, careful listening is a remarkable characteristic. Furthermore, a lot of activities demand learners to express themselves verbally spontaneously. Lastly, they demand both reading and writing in the input and the output.
2. Verbal and non-verbal features of communication are included in theatre. It balances physical and intellectual learning.

3. It fosters both cognitive and affective aspects. Thus, we give importance to both feelings and thinking.
4. It gives a complete context to language so it leaves room for interaction through a focus on meaning.
5. It is said to foster self-awareness, self-esteem and confidence as well as the awareness of other people. Consequently, motivation is developed.
6. The activities generate expectancy and, thus, foster motivation.
7. The teacher transfers his or her responsibility to the learners.
8. A learning which is open and based on exploration is encouraged. There is room for creativity and imagination. This encourages risk-taking.
9. It contributes to the creation of a positive atmosphere in the classroom. Consequently, it allows the creation of groups with bonds that learn as a whole.
10. It is said to be enjoyable.
11. This activity does not need a lot of resources, just a room full of human beings.
12. There are multi-sensory inputs and learners make progress as a whole person.

2.4.1. Theatre for Students with Autism Spectrum Disorder

One of the major aims of any dissertation including an educational implementation plan or a DU is to be innovative and to offer something else to the educational community. In order to do so, teachers must be very aware of the characteristics that determine certain students so as to be able to provide them with a high-quality education aimed at covering the needs of everyone. Currently, classrooms are full of students with different features that, inevitably, characterise the labour and duties of any teacher. And those students with special needs have every right to be treated as equals, regardless of their characteristics.

Based on this belief, this implementation contains methodologies and activities aimed at fostering inclusion, tolerance and respect towards everyone in the classroom. It is especially intended to cover the needs of a student with ASD.

Several studies and researches are now looking at theatre as a way of dealing with ASD and improve the life of these students. For instance, a pilot investigation was conducted by Corbett et al. (2011) to evaluate a theatrical intervention. The main focus of their study was to evaluate theatre as a means to “improve socioemotional functioning

and reduce stress in children with autism spectrum disorder” (2011, p. 1). According to the researchers: “The intervention shows potential promise in improving the socioemotional functioning in children with ASD through the utilization of peers, video and behavioural modelling, and a community-based theatrical setting” (2011, p. 1).

Furthermore, as these researchers argue, a great amount of our learning takes place while watching and imitating, so it is their belief that children with ASD have the ability to learn by observing, imitating and modelling. Peter (quoted in Corbett et al. 2001, p. 1) sustains that theatre, as well as modelling, may help students with ASD to identify basic social elements and foster skills regarding communication, movement, pretend play and social interaction.

The results of this research are promising as it could be observed that theatre provides the students with the perfect environment to learn a variety of core skills that people with ASD normally lack. Consequently, one of the areas of improvement that this dissertation aims to address is the development of students with ASD’s communicative skills, by taking into consideration the recommendations of the aforementioned research.

3. Justification and Criteria Used to Select the Materials

The materials chosen in order to cover all the objectives of the implementation have been extracted from William Shakespeare’s tragedy *Romeo and Juliet*. It deals with topics that can be relevant and meaningful for our students’ learning in terms of language acquisition and both personal and cultural growth. According to Collie and Slater (1987, p. 163), “its theme of love in a setting torn by civil strife is universal and still very poignant today.”

However, once the play had already been decided, it was of paramount importance to choose the best adaptation. The debate on the selection of authentic materials or graded readers is highly controversial today but, in this case, a graded book was chosen in order not to make language too challenging and avoid discouraging the students. Engagement was prioritised over authenticity.

Moreover, it is worth mentioning that the determining criteria used to select the version of the play was the appeal for students. This decision obeyed several reasons related to its interest and relevance for the students, as its presentation in the shape of a comic. This, undoubtedly, makes it more appealing at this stage and contributes to the

engagement of the students, as it may result surprising. In order to confirm if the presentation in the shape of a comic would be indeed interesting for students, an initial questionnaire asking what types of materials they enjoyed reading was created. There, some students reported that they enjoyed reading comics. Furthermore, as we mentioned earlier, the topics dealt with in the play can be of paramount importance for our students' lives, considering the personal development stage in which they are immerse.

Being aware of their age and level, 2nd ESO, and the consequent taste and preferences of this stage of development, the version published by Vicens Vives was regarded as the most appropriate. This version belongs to the CIDEB Black Cat Edition, defined by Hill (2008, p. 200) as “spectacular productions with excellent background material”.

Finally, it is the adaptation of a masterpiece by one of the most universal authors. This may be encouraging for our students, as they feel that they are getting closer to the culture and the most remarkable elements of the English language. It also contains achievable language, so it will be challenging but not discouraging.

By doing so, we cover all the criteria considered as relevant by Krashen (1982), where he establishes several key elements that determine the acquisition of competences in a second language. According to Krashen, it has to be comprehensible, interesting or relevant, it should not be grammatically sequenced and provided in sufficient quantities.

4. Observation and Data Collection

Before presenting the DU designed to cover the needs of the students, it is necessary to outline the observation and data collection plan carried out in order to obtain evidences which allow us to assess the implementation and confirm whether the objectives established at the beginning of this dissertation have been achieved or not. Therefore, aspects regarding the students' engagement, their linguistic skills or their perception of the use of literature with teaching purposes are going to be addressed. With regard to the instruments used for observation, this data collection plan consists of five:

1. A pre- and post-test containing a rating scale based on Can-Do statements. These statements are intended to assess the students' awareness of their own skills and any possible changes of this perception after the implementation. They have been extracted from the bank of descriptors created by EAQUALS (2008). They

respond to A2 descriptors, as in 2nd ESO the students have that level, according to Currículo LOMCE ESO y Bachillerato.

2. An opinion questionnaire intended to collect the students' perceptions is fulfilled before and after the implementation. It is aimed at addressing the students' general perceptions on the implementation, the teacher and the use of literature with pedagogical purposes.
3. Teacher's assessment checklists have been created in order to assess the performance of the students. These are based on the contents and achievement standards of Currículo LOMCE ESO y Bachillerato and are used for the assessment of linguistic skills and transversal elements of the subject. They are fulfilled after the direct observation of the teacher and the analysis of the recordings.
4. Observation notes were taken in order to reflect the perceptions of the teacher. These notes were used to complete the aforementioned checklists used to assess the students.
5. These checklists are also completed with the information extracted from the visual recordings obtained in the rehearsing stage.

Regarding the procedure followed, a preliminary phase in which students were duly informed of the implications present in the dissertation was included. By means of an informed consent, the students were informed of the focus of the study and other details, in order for them to decide whether they wanted to be involved in it or not. Besides, a parental consent was handed in so as to obtain permission to record the pupils.

5. Context

In order to fully understand our DU, it is essential to know the characteristics of the institution and the traits of the students with whom the DU was implemented. It was carried out with students of 2nd ESO at the centre IES Els Ports (Morella) during the internship, which allowed a first stage of observation and acquisition of knowledge of the group and its dynamics (from 4th February to 22nd February, 2019) and a subsequent stage devoted to putting into practice the DU designed for this purpose (from 4th April to 20th May, 2019). Hereunder, we are to depict the context in which we implemented the DU, considering the general features of the institution, the students and the group itself.

5.1.The Institution

The institution IES Els Ports is located in Morella, in the northwest region of the Valencian Community. The area covered by the centre is mainly inhabited by people devoted to the work with livestock and the agricultural exploitation. Morella can be regarded as an exception, as it is a well-known touristic destination, what contributes to the diversification of resources. Nevertheless, the region of Els Ports has always been economically disadvantaged due to the intense issue of depopulation and receives many subsidies from the European Union, as rural development projects which are aimed at protecting and fostering job opportunities and, thus, fighting this population decline.

The villages are small and scattered, with plenty of communication difficulties due to harsh weather conditions and a lack of investment for the preservation of the main roads. This feature determines, undoubtedly, the nature of the educational system, which faces the deployment of the school network with plenty of CRA Primary Schools (Col·legis Rurals Agrupats) and a single high school that hosts all the students of the whole region. This academic year the number of students at IES Els Ports was 160.

5.2.The Students

Due to the aforementioned economic conditions, the population is mostly rural with strong roots in their traditions and their own culture. Except for the case of Morella, the rest of students come, as we have previously mentioned, from families dedicated to the primary sector. All these elements common in the area and among the students will be essential to understand how the center works and the measures applied to give a response to these students' needs.

The economic environment described above, often based on small businesses, favours the incorporation into the world of work at a very young age, and thus it is essential to provide students with resources for self-learning. Information, as well as decision-making tools, will be used in the near future in the case of some students, so it is necessary to provide them with these tools.

Finally, the fact that the population is rural with a strong rooting in their traditions is an important factor, so it is necessary to work with other values and realities to expand their minds and favour their adaptation to new settings. Social participation and coordination with other institutions must be promoted to make a school open to the

community. Regarding immigration, it is remarkably scarce in this area but, even so, it is essential to foster values as tolerance and respect among the students.

5.3.The Group

Focusing on the group, we worked with the students of 2nd ESO A. This group is composed of 17 students who attend the lessons, as they are still part of the compulsory education. The group creates a positive atmosphere without remarkable issues in terms of behaviour. They have an A2 level of English according to the MCER, as we can see in the document Currículo LOMCE ESO y Bachillerato by Conselleria d'Educació, Investigació, Cultura i Esport, which is regulated by Decret 87/2015. This document establishes (p.3) that the First Foreign Language, in this case English, starts with an A2 level, while other foreign languages will be started with an A1 level.

The only student with ASD in the centre is part of this group, so it will be necessary to adapt some of the elements of our DU to cover all his needs and foster his participation and inclusion. He also presents a language disorder associated with his ASD and reduced mobility in the hands, which makes learning even more challenging. The procedure chosen to deal with this case in the case of English lessons is the inclusion of the student in the class accompanied by a specialist. The student needs a significant curricular adaptation which is prepared by the teacher of Therapeutic Pedagogy and agreed with the English department. His level is lower and he is assessed differently, according to the criteria presented in the official document Currículo para Primaria. His level is comprised between 1st and 2nd of primary education. Activities of extension and reinforcement have been included in the present DU to give response to his needs.

6. Didactic Unit

In this section, the Didactic Unit implemented during the Practicum is going to be presented. In the charts below, we can see elements such as the objectives of the task, the contents and competences it aims to cover, the activities and exercises, the roles performed by the students and the teacher and the amount of sessions and materials needed to carry them out. It should be noted that all the contents, competences, assessment criteria and achievement standards have been extracted from the curricular specifications established by the official document Currículo LOMCE ESO y Bachillerato (available at: <http://www.ceice.gva.es/documents/162640733/162655319/Primera+Llengua+Estrange+ra/aa0eae2e-f94c-4029-8e16-ef5d0b5aaa5f>).

DIDACTIC UNIT

LANGUAGE THROUGH LITERATURE AND DRAMA: ROMEO AND JULIET, THE TRAGEDY OF OUR LIVES

LEVEL: 2nd ESO

SUBJECT: ENGLISH

DURATION: 8 SESSIONS

Description of the task: The major purpose of the present Didactic Unit (hereinafter DU) is to raise awareness of the major benefits arising from the introduction of literature in the EFL classroom. Furthermore, this DU is aimed at fostering the knowledge of our students in various senses. First of all, in terms of personal growth, through the reflection upon the text and the values it contains. Secondly, in terms of culture, through the observation of cultural elements within the text. And last but not least, in terms of their language level, as the task is to include linguistic activities. Once all these stages are fulfilled, we are to finish the task with the visible result of our learning process: the representation of an adaptation of the play *Romeo and Juliet* written and directed by the students themselves.

It is of paramount relevance to mention that all contents, assessment criteria, achievement standards and competences that are going to be dealt with in this DU have been extracted from the document Currículo LOMCE ESO y Bachillerato by Conselleria d'Educació, Investigació, Cultura i Esport of Generalitat Valenciana, which is regulated by the Decret 87/2015.

In order to bring our proposal of implementation to life, we are going to work with an adaptation of one of William Shakespeare's most renowned works, *Romeo and Juliet*. We have chosen the adaptation published by Vicens Vives and included in the collection Black Cat. This piece of writing has been selected in order to introduce literary works in the classroom so that students, through intensive reading, can enjoy one of the greatest masterpieces of world literature. Furthermore, they will be provided with knowledge about cultural aspects (life in the 16th century and information about the author), and we will raise awareness of some values such as social inequality, the importance of social status, arranged weddings and freedom to choose a partner as well as the importance of learning a foreign language.

This DU is intended to be carried out in 8 sessions of 55 minutes each. Hereunder, we will present a general outline of the DU:

- Cultural Model (1 session)
- Language Model (3 sessions)
 - ✓ Analysis of the elements of the text (1 session)
 - ✓ Planning and creation of the script (2 sessions)
- Becoming actors, directors and scriptwriters: Introduction to drama techniques and rehearsal (2 sessions)
- Public representation (1 session)
- Assessment and Personal Growth Model (1 session)

All these steps respond to the following stages, based on Savvidou's six-stage scheme (2004):

Stage 1: preparation and anticipation: elicit real or literary experience of the main themes and context of the text.

Stage 2: focusing: experience the text by focusing on specific content

Stage 3: preliminary response: give initial responses to the text

Stage 4: working at it 1: focus on meaning through intensive reading of the text

Stage 5: working at it 2: analyse the text at a deep level from a linguistic perspective

Stage 6: interpretation and personal response: exploring what the text means personally

Those are the competences of the Currículo that the students will acquire:

- CCLI: competència lingüística
- CAA: competència aprendre a aprendre
- SIEE: sentit de la iniciativa i esperit emprenedor
- CSC: competència social i cívica
- CD: competència digital
- CMCT: competència matemàtica i competència bàsica en ciència i tecnologia

STRUCTURE OF THE TASK		LEARNING MANAGEMENT IN THE CLASSROOM				
ACTIVITIES	EXERCISES	ROLES IN THE CLASSROOM Based on Bloom's Taxonomy		SESSIONS 55'	TEACHING MATERIALS AND DIGITAL RESOURCES	DISTRIBUTION AND LOCATION
		STUDENT	TEACHER			
1. INTRODUCTION TO THE PLAY: CULTURAL MODEL		Identify	Stimulates PERSONAL thinking	1 session	Screen Projector Computer	Pair work Computer science lab
This first session is devoted to the familiarisation with the tragedy as a theatre subgenre, the historical period and the author, as part of the cultural model .		Discuss				
1.1. Observe the examples provided by the teacher and determine, in pairs, what they have in common (Shakespeare's inspiration).		Reflect				

<p>First of all, students are presented with examples of Shakespeare's influence over modern representations (i.e. The Simpsons) as well as excerpts or pictures based on <i>Romeo and Juliet</i>. These examples are hung on the wall, so students walk through the classroom while reading and trying to determine who the author is, which tragedy we are referring to and other cultural aspects related to the period and the tragedy itself.</p> <p>Then, they have to check if their beliefs were true through a Kahoot! Quiz (i.e. <i>Romeo and Juliet</i> is a tragedy. What kinds of feelings do you expect to find in a tragedy?).</p> <p>Then, they are asked to share with the rest of the class their previous knowledge about the author or the plot. After this pre-listening stage, they are provided with a trailer of Carlo Carlei's adaptation of <i>Romeo and Juliet</i> (2013) where more information about the plot and the historical period is given. Then, students have to answer some questions regarding the video.</p> <p>After this, they search for information online in a post-listening stage.</p>	<p>1.2. Observe the examples provided by the teacher and determine the title of the tragedy.</p> <p>1.3. Answer a Kahoot! Questionnaire to confirm previous answers.</p> <p>1.4. Answer the questions made by the teacher regarding their previous knowledge about the author and the play. (orally)</p> <p>1.5. Watch the trailer.</p> <p>1.6. Answer the listening comprehension questions.</p> <p>1.7. Look for information about Shakespeare and the plot of <i>Romeo and Juliet</i> online.</p>	<p>Demonstrate</p> <p>Recognise</p> <p>Investigate</p>	<p>Stimulates PERSONAL autonomy</p> <p>Stimulates SOCIAL thinking</p> <p>Guides the group's SOCIAL interaction</p> <p>Supervises the ORGANISATION</p> <p>Monitors the RESEARCH</p> <p>Stimulates the research and the interaction CONSTRUCTIVE</p>		<p>Kahoot! quiz</p> <p>Trailer</p> <p>Pictures of Shakespeare's influence in modern representations</p> <p>Excerpts and handouts</p>	
<p>2. DIVING INTO READING: LANGUAGE MODEL</p>		<p>Define</p> <p>List</p> <p>Infer</p>	<p>Stimulates PERSONAL thinking</p>	<p>3 sessions (1st session)</p>	<p>Excerpts of the book by Vicens Vives</p>	<p>Cooperative groups of 4 or 5 students</p> <p>English regular class</p>
<p>This session is aimed at dealing with the language model through the use of excerpts including modal verbs such as</p>	<p>2.1. Read book fragments and identify the verb tenses used.</p>					

<p><i>can</i> and <i>must</i>. First of all, students must identify the verb tenses of the fragments they have been given.</p> <p>Secondly, they are asked to debate on the meaning of these modal verbs and to create the rules of use. Then, once the teacher has given feedback and a theoretical explanation, they are asked to complete a gapped excerpt with modal verbs.</p> <p>They are also given a template of one scene of the comic without dialogues, so they have to create sentences with <i>can</i> or <i>must</i> to complete the interventions of the characters. They are asked to choose two spokespeople per group who will represent their version of the scene in front of their classmates.</p> <p>Once they have finished this, they are asked to do a role-play in which they represent Juliet, her parents and the nurse. They are asked to imagine a situation in which she asks for permission and her parents tell her what to do. Students have time to prepare their statements if needed.</p> <p>As a follow-up activity, at home, they write a short story about what a contemporary Juliet can and must do.</p>	<p>2.2. Analyse the use of modal verbs.</p> <p>2.3. Put modals into practice:</p> <p>2.3.1. Fill the gaps of the text with modal verbs.</p> <p>2.3.2. Use modal verbs to fill the dialogues.</p> <p>2.3.3. Represent the dialogues created.</p> <p>2.3.4. Use modal verbs to create sentences to respond to the given role.</p> <p>2.3.5. Choose 2 spokespeople.</p> <p>2.3.6. Perform the role-play</p> <p>2.4. Use modal verbs to write a story about a modern Juliet.</p>	<p>Identify</p> <p>Select</p> <p>Differentiate</p> <p>Design</p> <p>Create</p> <p>Develop</p>	<p>Stimulates PERSONAL autonomy</p> <p>Stimulates SOCIAL thinking</p> <p>Provides theoretical background</p> <p>Guides the group's SOCIAL interaction</p> <p>Stimulates the CREATIVITY CONSTRUCTIVE</p>		<p>Role play roles</p> <p>Template of the play without dialogues</p>	
<p>3. DIVING INTO READING: LANGUAGE MODEL</p>		<p>Analyse</p> <p>Describe</p> <p>Interpret</p>	<p>Stimulates PERSONAL and SOCIAL thinking</p>	<p>3 sessions (2nd and 3rd sessions)</p>	<p>Adaptation of the book by Vicens Vives</p>	<p>Regular English class</p> <p>Cooperative groups of 4 or 5 students</p>
<p>The book is divided into fragments and assigned to each student. They use the</p>	<p>3.1. Read the fragment.</p>					

<p>part they have been given to prepare the script of the play. They can do as many adaptations as they want as long as they follow the storyline and introduce as many modal verbs as possible.</p> <p>They can do research if needed and prepare visual aids.</p> <p>At the end of the session, the characters of the play, as well as the roles of the narrators are assigned by the teacher, according to their performance and behaviour during the previous activities and ratified by students.</p>	<p>3.2. Analyse the fragment to determine main ideas.</p> <p>3.3. Re-write the story with modal verbs.</p> <p>3.4. Create a Power Point presentation to give visual support.</p>	<p>Create Formulate Develop Investigate</p>	<p>Guides the group's SOCIAL interaction</p> <p>Stimulates the research and the interaction CONSTRUCTIVE</p> <p>Stimulates the CREATIVITY CONSTRUCTIVE</p>		<p>Computer</p>	
<p>4. BECOMING ACTORS, DIRECTORS AND SCRIPTWRITERS</p>		<p>Create Execute Interpret State Experiment Memorise Repeat</p>	<p>Stimulates SOCIAL thinking</p> <p>Guides the group's SOCIAL interaction</p> <p>Stimulates the CREATIVITY CONSTRUCTIVE</p>	<p>2 sessions</p>	<p>List of feelings</p> <p>List of roles to improvise</p> <p>Screen</p> <p>Their script</p> <p>Computer</p>	<p>Regular English class</p> <p>Individually or in groups but in front of the whole group.</p>
<p>In these sessions, they start rehearsing for the final representation. We will start by warming up with drama techniques.</p> <p>These warming up activities include the representation of feelings, the representation of characters through mime and improvisation of situations related to daily-life tasks. Students are also asked to create sentences that represent actions by including modal verbs (she can't sing). These sentences are also going to be part of the mimic exercise.</p> <p>Secondly, students are going to prepare and rehearse their roles. The teacher assesses and gives feedback on their performance and their spoken interaction.</p>	<p>4.1. Express a feeling with the body.</p> <p>4.2. Mime who is who? (i.e. an astronaut walking on the moon).</p> <p>4.3. Improvise situations of daily-life in groups (a person with a broken leg asks for help and people try to help).</p> <p>4.4. Represent what you can or can't do/ must or mustn't do.</p> <p>4.5. Rehearse their roles.</p>					

5. BREAK A LEG!		Execute Interpret Enunciate Experiment Memorise Repeat Develop	Stimulates PERSONAL thinking Stimulates the CREATIVITY CONSTRUCTIVE Guides the SOCIAL DEBATE	1 session	Materials needed for the representation Screen Device to record the performance.	Primary School
<p>This session is devoted to the representation of the play they have been preparing, which will take place in front of pupils of the primary school as part of Pla de Transició de Primària a Secundària, which facilitates the transition.</p> <p>Each student must pay attention to the performance to discover the whole plot. Then, the whole plot is gathered.</p>	<p>5.1. Perform the roles.</p> <p>5.2. Identify the main ideas in each act.</p> <p>5.3. Enunciate the main aspects of the plot.</p>					
6. ASSESMENT: PERSONAL GROWTH MODEL		Argue Support Value Evaluate Support Criticise Judge Create	<p>Guides the group's SOCIAL interaction</p> <p>Stimulates SOCIAL thinking</p> <p>Stimulates PERSONAL thinking</p> <p>Stimulates the CREATIVITY CONSTRUCTIVE</p> <p>Guides the SOCIAL DEBATE</p>	1 session	Video of the performance Screen Self-assessment rubric	Regular English class
<p>This class is devoted to the personal-growth model. Students are asked to reflect upon the play and what they have learned. By means of a class debate, they exchange opinions about the values witnessed: forbidden love, classism, hatred for anybody who is different, etc. In order to do so, they are provided with basic sentences to express opinions and to agree and disagree.</p> <p>Students are also asked to evaluate themselves by watching a video of their performance and by following a self-assessment rubric.</p> <p>As a follow-up activity, they are asked to write an alternative end by introducing contemporary values instead of the values portrayed in the original play.</p>	<p>6.1. Use expressions to agree and disagree and to express opinions.</p> <p>6.2. Answer the questions made by the teacher during the debate.</p> <p>6.3. Watch and analyse the performance.</p> <p>6.4. Answer the self-assessment rubric.</p> <p>6.5. Use modal verbs to change the end of the story.</p>					

CURRICULAR SPECIFICATIONS OF THE TASK					ASSESSMENT OF THE TASK	
CONTENTS (extracted from Document Pont)	ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA/STANDARDS	CCLV	ACTIVITES	TESTS/ TOOLS	MARK
ORAL COMPREHENSION						
<p>Estratègies de comprensió oral</p> <p>Distinció de tipus de comprensió. Sentit general, informació essencial, punts principals i detalls rellevants.</p> <p>Formulació d'hipòtesis sobre contingut i context i intenció comunicativa.</p> <p>Inferència i formulació d'hipòtesis sobre significats a partir de la comprensió d'elements significatius, lingüístics: idees explícites i implícites en el text, i paralingüístics: modulació i to de la veu.</p> <p>Reformulació d'hipòtesis a partir de la comprensió de nous elements: paraules i expressions clau, to de veu, etc.</p> <p>Tècniques d'escolta activa: escoltar sense interrompre, mostrar atenció i interès, mostrar empatia, emetre reforços.</p>	<p>2n.LA.BL1.1. Identificar, aplicant estratègies de comprensió oral, la informació essencial, les idees principals i els detalls més rellevants en textos orals breus i estructurats, en diferents suports, i articulats a velocitat lenta, sobre temes pròxims als seus interessos i generals en els àmbits personal, públic i educatiu i en els seus corresponents registres, en condicions acústiques que no distorsionen el missatge.</p>	<p>2n.LA.BL1.1.1. Identifica estratègies de comprensió en textos orals breus i estructurats a velocitat lenta, aplicant tècniques d'escolta activa, com ara escoltar sense interrompre, mostrar atenció i interès, mostrar empatia o emetre reforços.</p>	CCLI CAA	SESSION 1 Exercises 1.5 and 1.6	<p>Test: a questionnaire</p> <p>Procedure: Assessment of the questionnaire and subsequent feedback</p> <p>Instrument: Listening comprehension questionnaire</p>	5%
	<p>2n.LA.BL1.1.2. Identifica la informació essencial, les idees principals i els detalls més rellevants en textos pròxims als seus interessos i generals en els àmbits personal, públic i educatiu.</p>	<p>2n.LA.BL1.1.3. Identifica, amb ajuda, tipus de text, com ara conversacions, entrevistes, telefonades, anuncis, biografies, informes, notícies, cançons, faules, poemes, històries, en diferents suports: <i>podcast</i>, videoconferències, etc.</p>				
CURRICULAR SPECIFICATIONS OF THE ACTIVITY					ASSESSMENT OF THE TASK	
CONTENTS (extracted from Document Pont)	ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA/STANDARDS	CCLV	ACTIVITES	TESTS/ TOOLS	MARK
WRITTEN PRODUCTION: EXPRESSION AND INTERACTION						
<p>Mobilitzar i coordinar les pròpies competències generals i comunicatives a fi de realitzar eficaçment la tasca.</p> <p>Generació d'idees sobre el tema</p>	<p>2n.LA.BL4.1. Produir o coproduir, amb ajuda de models, textos escrits breus, continus o discontinus, coherents i estructurats, en diferents suports, en un</p>	<p>2n.LA.BL4.1.1. Produeix o coprodueix, amb ajuda de models i diccionaris, textos breus, continus o discontinus, coherents i estructurats,</p>	CCLI CMCT	Exercises: 2.4 3.3 6.5	<p>Test: Performance, accuracy and use of</p>	40%

<p>mitjançant l'ús de distintes estratègies i recursos. Localitzar i usar adequadament recursos lingüístics o temàtics. Selecció d'informació bàsica de distintes fonts per a donar suport a les idees. Expressió del missatge amb claredat ajustant-se als models i fórmules de cada tipus de text: qüestionaris, textos informatius, descriptius i narratius; correspondència personal; correspondència formal bàsica. Utilització d'oracions simples i compostes i organitzar el text amb cohesió i coherència.</p>	<p>registre formal, informal o neutre, sobre temes pròxims als seus interessos, en els àmbits personal, públic i educatiu, i aplicant-hi les estratègies de planificació, execució i revisió amb creativitat i sentit estètic.</p>	<p>en diferents suports, encara que cometa alguns errors gramaticals, utilitzant les estratègies de producció escrita. 2n.LA.BL4.1.2. Produeix o coprodueix, amb ajuda de models, textos breus narratius i descriptius sobre temes pròxims als seus interessos i més generals, en els àmbits personal, públic i educatiu, utilitzant un registre adequat a la situació comunicativa amb les estructures morfosintàctiques i el lèxic del nivell, amb creativitat i sentit estètic</p>	<p>CAA SIEE</p>		<p>modal verbs are taken into account. Procedure: Assessment and feedback of the students' accuracy and creativity. Instrument: Checklist 2. The student receives personal feedback from the teacher in each composition.</p>	
<p>Narració d'esdeveniments passats, descripció d'estats i situacions presents, i expressió de successos futurs. Expressió i justificació de les opinions. Expressió de la necessitat, l'obligació, la possibilitat o impossibilitat. Expressió de sentiments. Funció estètica i poètica del llenguatge. Lèxic, expressions i modismes d'ús freqüent (producció) Formació de paraules freqüents. Ampliació i repàs de col·locacions bàsiques. Regles ortogràfiques bàsiques, puntuació, convencions tipogràfiques, abreviatures, símbols d'ús comú, convencions ortogràfiques més habituals en la redacció de textos en suport electrònic: netiqueta. Estructures morfosintàctiques i discursives.</p>	<p>2n.LA.BL4.3. Produir o coproduir, amb ajuda de models, textos escrits breus en diferents suports, coherents i adequats al propòsit comunicatiu, utilitzant els coneixements sobre funcions, patrons discursius, organització textual. estructures morfosintàctiques, convencions ortogràfiques, tipogràfiques i de puntuació, així com el lèxic d'ús freqüent, en situacions comunicatives quotidianes amb sentit estètic i creativitat.</p>	<p>2n.LA.BL4.3.1. Produeix o coprodueix, amb ajuda de models i amb creativitat, descripcions de persones, objectes, llocs i situacions, narracions d'esdeveniments passats o expressió de successos futurs, utilitzant les funcions comunicatives. 2n.LA.BL4.3.2. Produeix o coprodueix textos escrits utilitzant un repertori limitat de paraules i expressions d'ús freqüent, així com col·locacions bàsiques relacionades amb el tema, encara que cometa alguns errors i repeticions. 2n.LA.BL4.3.3. Produeix o coprodueix textos escrits utilitzant les estructures morfosintàctiques i discursives del nivell, encara que a vegades cometi errors que no dificulten la comprensió.</p>	<p>CCLI CD SIEE</p>			

CURRICULAR SPECIFICATIONS OF THE ACTIVITY					ASSESSMENT OF THE TASK	
CONTENTS (extracted from Document Pont)	ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA/STANDARDS	CCLV	ACTIVITES	TESTS/ TOOLS	MARK
WRITTEN COMPREHENSION						
<p>Estratègies de comprensió</p> <p>Mobilització d'informació prèvia sobre tipus de tasca i tema. Identificar el propòsit i el context del text.</p> <p>Lectura expressiva en veu alta per a millorar la pronunciació, l'entonació i el ritme necessaris per a la comprensió del text.</p> <p>Comprensió automatitzada de paraules d'alta freqüència, paraules més comunes i les d'interès personal.</p> <p>Distinció de tipus de comprensió. Sentit general, informació essencial, punts principals i detalls rellevants. Resum d'idees importants i cita de detalls d'interès.</p> <p>Formulació d'hipòtesis sobre contingut i context, estructura del text i intenció comunicativa.</p> <p>Inferència i formulació d'hipòtesis sobre significats a partir de la comprensió d'elements significatius, lingüístics i paralingüístics. Inferir del context i del cotext els significats de paraules i expressions d'ús menys freqüent o més específic. Ús d'informació explícita i implícita i de les idees del text per a realitzar hipòtesis raonables.</p>	<p>2nLA. BL3.1. Identificar, aplicant estratègies de comprensió escrita, la informació essencial, les idees principals i els detalls més rellevants en textos breus continus i discontinus, en diferents suports, en un registre formal, informal o neutre, sobre temes pròxims als seus interessos, en els àmbits personal, públic i educatiu.</p>	<p>2n.LA.BL3.1.1. Identifica la informació essencial en textos escrits breus i estructurats, en diferents suports, aplicant-hi estratègies de comprensió escrita com ara l'ús de diccionaris monolingües i bilingües.</p> <p>2n.LA.BL3.1.2. Distingeix la informació essencial, les idees principals i els detalls més rellevants en textos pròxims als seus interessos, i generals en els àmbits personal, públic i educatiu.</p>	<p>CCLI</p> <p>CD</p> <p>CAA</p> <p>CMCT</p>	<p>Exercises:</p> <p>3.1</p> <p>3.2</p> <p>6.2</p>	<p>Test:</p> <p>The debate's participation is taken into account as well as their analysis of the fragments given by the teacher.</p> <p>Procedure:</p> <p>Direct observation of the students' level of comprehension of the text and participation in the debate.</p> <p>Instruments:</p> <p>Checklist 1</p> <p>Checklist 5</p>	<p>10%</p>

Lectura expressiva en veu alta per a millorar la pronunciació, la entonació i el ritme necessaris per a la comprensió del text.	2n.LA.BL3.2. Llegir en veu alta textos literaris i no literaris breus i ben estructurats, articulant correctament les paraules, amb ritme, entonació i una progressiva automatització que li facilite la comprensió del text.	2n.LA.BL3.2.1. Llig en veu alta textos breus i ben estructurats, articulant correctament les paraules, amb l'entonació i el ritme necessaris per a adquirir una progressiva automatització que li facilite la comprensió del text.	CCLI			
CURRICULAR SPECIFICATIONS OF THE ACTIVITY					ASSESSMENT OF THE TASK	
CONTENTS (extracted from Document Pont)	ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA/STANDARDS	CCLV	ACTIVITES	TESTS/ TOOLS	MARK
ORAL EXPRESSION AND INTERACTION						
Estratègies de producció i interacció oral. Planificació Producció del missatge amb claredat, distingint la idea o idees principals i la seva estructura bàsica. Expressió del missatge amb claredat i coherència, estructurant-lo adequadament i ajustant-se, si és el cas, als models i fórmules de cada tipus de text. Confiança en si mateix i assertivitat. Coavaluació de la producció oral. Fonamentada en els coneixements previs d'altres llengües. Facilitació, compensació i correcció de les carencies lingüístiques per mitjà de procediments lingüístics, paralingüístics o paratextuals. Paralingüístics i paratextuals: Petició d'ajuda. Ús de tècniques d'expressió oral (assenyalar objectes, usar díctics o realitzar accions que aclareixen el significat).	2n.LA. BL2.1. Produir o coproduir, aplicant estratègies d'expressió oral i amb l'ajuda de models, textos monològics o dialògics breus, comprensibles i estructurats, sobre temes pròxims als seus interessos, en diferents suports, en els àmbits personal, públic i educatiu, en un registre formal, informal o neutre, encara que a vegades hi hagi pauses, vacil·lacions i rectificacions.	2n.LA.BL2.1.1. Produïx o coproduïx, amb ajuda de models, textos comprensibles breus i estructurats, monològics o dialògics, narratius i descriptius, sobre temes pròxims als seus interessos i generals, a viva veu o enregistrats en format digital àudio o vídeo, encara que a vegades hi hagi pauses, vacil·lacions i rectificacions, utilitzant les estratègies d'expressió oral, en els àmbits personal, públic i educatiu. 2n.LA.BL2.1.2. Produïx o coproduïx, amb ajuda de models, textos breus monològics o dialògics utilitzant un registre adequat a la situació comunicativa amb les estructures morfosintàctiques, lèxic i patrons sonors del nivell.	CCLI CAA SIEE	Exercises: 1.4 2.3.3. 2.3.6 4.5 5.1 6.1 6.2	Test: Participation, and accuracy are taken into account (Accuracy in terms of fulfilment of the contents in Currículum LOMCE ESO y Bachillerato) Procedure: Direct observation of the students' participation and accuracy in their speech. Instrument: Checklist 3 Checklist 5	30%

<p>Ús del llenguatge corporal culturalment pertinent: gestos, expressions facials, postures, contacte visual o corporal i proxèmica. Interacció oral: fórmules o gestos simples per a prendre o cedir el torn de paraula.</p>						
<p>Funcions comunicatives Establiment i manteniment de la comunicació i organització del discurs: repeticions o aclariments, preguntar per una paraula o expressió que no es coneix o s'ha oblidat. Demanar el torn de paraula. Narració d'esdeveniments passats, descripció d'estats i situacions presents, i expressió de successos futurs. Petició i oferiment d'informació, sobre persones, objectes i activitats; sobre indicacions de llocs. Expressió i justificació de les opinions. Valoració d'un fet com a fàcil, possible i els seus contraris. Expressió de la necessitat, l'obligació, la possibilitat o impossibilitat. Funció estètica i poètica del llenguatge. Lèxic, expressions i modismes d'ús freqüent (producció) Formació de paraules freqüents. Ampliació i repàs de col·locacions bàsiques.</p>	<p>2n.LA.BL2.3. Produir o coproduir, amb l'ajuda de models, textos orals breus en diferents suports, coherents i adequats al propòsit comunicatiu, utilitzant els coneixements sobre funcions, patrons discursius, organització textual, estructures morfosintàctiques i lèxic d'ús freqüent amb sentit estètic i creativitat.</p>	<p>2n.LA.BL2.3.1. Produeix o coprodueix, amb ajuda de models, textos orals, com ara narració d'esdeveniments passats, descripció d'estats i situacions presents i expressió de successos futurs, utilitzant els coneixements sobre les funcions comunicatives amb sentit estètic i creativitat.</p> <p>2n.LA.BL2.3.2. Produeix o coprodueix textos orals utilitzant un repertori limitat de paraules i expressions d'ús freqüent, així com col·locacions bàsiques relacionades amb el tema, encara que cometa alguns errors i hi hagi alguna repetició.</p> <p>2n.LA.BL2.3.3. Produeix o coprodueix textos orals utilitzant les estructures morfosintàctiques i discursives adequades al nivell, encara que a vegades pugui cometre alguns errors que no interrompen la comunicació.</p>	<p>CCLI CAA SIEE CD</p>			
<p>Definició o reformulació d'un terme o expressió. Paralingüístics i paratextuals: Petició d'ajuda. Ús de tècniques d'expressió oral</p>	<p>2n.LA.BL2.4. Utilitzar en situacions de comunicació habituals clarament estructurades i en diferents suports, amb l'ajuda de models, les estratègies i els recursos lingüístics i paralingüístics</p>	<p>2n.LA.BL2.4.1. Utilitza, de manera autònoma o amb ajuda puntual del professor i de models, tècniques lingüístiques per a demanar ajuda, o paratextuals i paralingüístiques com</p>	<p>CCLI CAA CSC</p>			

(assenyalar objectes, usar d'íctics o realitzar accions que aclareixen el significat). Ús del llenguatge corporal culturalment pertinent: gestos, expressions facials, postures, contacte visual o corporal i proxèmica. Interacció oral: fórmules o gestos simples per a prendre o cedir el torn de paraula. Ús de sons extralingüístics i qualitats prosòdiques convencionals.	propis de la interacció oral, encara que es depenga en gran manera de l'actuació de l'interlocutor.	ara l'ús de sons extralingüístics i de la prosòdia.				
Patrons sonors, accentuals, rítmics i d'entonació i la seva relació amb les intencions comunicatives. Identificació i articulació d'un repertori més ampli de sons vocàlics (p. ex. /ʌ/ de <i>cut</i> i /æ/ de <i>cat</i>); so vocàlic <i>schwa</i> en posició àtona /ə/; identificació i articulació de sons consonàntics bàsics (p. ex. terminació -ed en <i>past simple</i>) i de grups consonàntics d'especial dificultat (p. ex. paraules que comencen per sp-); comparació amb els sons d'altres llengües conegudes. Reconeixement i articulació de patrons bàsics de ritme, entonació i accentuació de paraules i frases.	2n.LA.BL2.5. Pronunciar enunciats de manera clara, fent servir els patrons sonors, accentuals, rítmics i d'entonació del nivell, encara que a vegades es cometen errors que no interrompen la comunicació.	2n.LA.BL2.5.1. Produeix un repertori més ampli de textos orals, amb una pronúncia clara, usant patrons bàsics de ritme, entonació i accentuació, encara que la influència d'altres llengües siga evident.	CCLI			
CURRICULAR SPECIFICATIONS OF THE ACTIVITY					ASSESSMENT OF THE TASK	
CONTENTS (extracted from Document Pont)	ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA/STANDARDS	CCLV	ACTIVITES	TESTS/ TOOLS	MARK
TRANSVERSAL ELEMENTS OF THE SUBJECT						
Busca, selecció i organització de la informació en mitjans digitals. Ferramentes digitals de busca i	2n.LA.BL5.1. Buscar i seleccionar informació, documents de text, imatges, bandes sonores i vídeos a partir d'una	2n.LA.BL5.1.1. Busca i selecciona informació en mitjans digitals diversos, adequada al nivell educatiu ,	CD	Exercises: 1.3 1.7	Test: Participation and	5%

<p>visualització: busca en blogs, wikis, fòrums, bancs de sons, pàgines web especialitzades, diccionaris i enciclopèdies virtuals, bases de dades especialitzades.</p> <p>Estratègies de filtratge en la busca de la informació.</p> <p>Emmagatzematge de la informació digital en dispositius informàtics i serveis de la xarxa.</p>	<p>estratègia de filtratge i de manera contrastada en mitjans digitals, com ara bancs de sons, webs especialitzats, diccionaris i enciclopèdies virtuals o bases de dades especialitzades, enregistrant-la en paper de manera acurada o emmagatzemant-la digitalment en dispositius informàtics i serveis de la xarxa.</p>	<p>utilitzant estratègies de filtratge i contrastant-la en diversos mitjans digitals.</p> <p>2n.LA.BL5.1.2. Enregistra la informació corresponent al nivell educatiu en paper de manera acurada o l'emmagatzema digitalment en dispositius informàtics i serveis de xarxa.</p>		3.4	usage of ITC are taken into account.	
<p>Comunicació</p> <p>Ús de les ferramentes més comunes de les TIC i de les audiovisuals per a col·laborar i comunicar-se amb la resta del grup amb la finalitat de planificar el treball, aportar idees constructives pròpies i comprendre les idees alienes, etc. Compartir informació i recursos i construir un producte o meta col·lectiu.</p> <p>Hàbits i conductes en la comunicació i en la protecció del propi individu i d'altres de les males pràctiques com el ciberassetjament.</p> <p>Hàbits i conductes per a filtrar la font d'informació més completa i compartir-la amb el grup.</p>	<p>2n.LA.BL5.2. Col·laborar i comunicar-se per a construir un producte o tasca col·lectiva, filtrant i compartint informació i continguts digitals, i fent servir les eines de comunicació TIC, serveis del web social i entorns virtuals d'aprenentatge; aplicar bones maneres de conducta en la comunicació, i prevenir, denunciar i protegir uns altres companys de les males pràctiques com el ciberassetjament.</p>	<p>2n.LA.BL5.2.1. Col·labora i es comunica per a construir un producte o tasca col·lectiva del nivell educatiu, filtrant i compartint informació i continguts digitals, i fent servir les eines de comunicació TIC, serveis del web social i entorns virtuals d'aprenentatge.</p> <p>2n.LA.BL5.2.2. Aplica bones maneres en la comunicació, i prevé, denuncia i protegeix uns altres companys de les males pràctiques com el ciberassetjament.</p>	CD			<p>Procedure: Direct observation of the students' involvement as well as assessment of the final presentation.</p> <p>Instrument: Checklist 4</p>
<p>Creació de continguts digitals</p> <p>Disseny de presentacions multimèdia.</p>	<p>2n.LA.BL5.3. Crear i editar continguts digitals, com ara documents de text o presentacions multimèdia, amb sentit estètic, fent servir aplicacions informàtiques d'escriptori per a incloure'ls en els seus propis projectes i tasques, sabent com aplicar els diversos tipus de llicències.</p>	<p>2n.LA.BL5.3.1. Crea i edita documents de text i presentacions multimèdia amb sentit estètic, que inclou en els seus propis projectes i tasques, fent servir aplicacions informàtiques d'escriptori i aplicant-hi els diversos tipus de llicències.</p>	CD			
<p>Iniciativa i innovació</p> <p>Autoconeixement. Valoració de fortaleces</p>	<p>2n.LA.BL5.4. Realitzar de manera eficaç tasques o projectes; tenir iniciativa per a</p>	<p>2n.LA.BL5.4.1. Realitza de manera eficaç tasques o projectes del nivell</p>	SIEE	All the activities of	<p>Test: participation and</p>	5%

<p>i debilitats Autoregulació d'emocions, control de l'ansietat i incertesa i capacitat d'automotivació. Resiliència, superar obstacles i fracassos. Perseverança, flexibilitat. Pensament alternatiu. Sentit crític</p>	<p>emprendre i proposar accions, sent conscient de les seves fortaleses i debilitats; mostrar curiositat i interès durant el seu desenvolupament, i actuar amb flexibilitat, buscant solucions alternatives.</p>	<p>educatiu, sent conscient de les seves fortaleses i debilitats. 2n.LA.BL5.4.2. Té iniciativa per a emprendre i proposar accions quan realitza tasques o projectes del nivell educatiu, i actua amb flexibilitat, buscant solucions alternatives a les dificultats trobades durant el seu desenvolupament. 2n.LA.BL5.4.3. Mostra curiositat i interès durant la planificació i el desenvolupament de tasques o projectes del nivell educatiu en què participa.</p>		<p>the didactic unit</p>	<p>behaviour are taken into account</p> <p>Procedure: Direct observation of their behaviour and interest.</p> <p>Instrument: Checklist 5 Self-assessment Rubric</p>	
<p>Responsabilitat i eficàcia en la resolució de tasques. Assumpció de distints rols en equips de treball. Pensament de perspectiva. Solidaritat, tolerància, respecte i amabilitat. Tècniques d'escolta activa. Diàleg igualitari. Coneixement d'estructures i tècniques d'aprenentatges cooperatiu.</p>	<p>2n.LA.BL5.7. Participar en equips de treball per a assolir metes comunes, assumint diversos rols amb eficàcia i responsabilitat; donar suport a companys i companyes, demostrant empatia i reconeixent les seves aportacions, i utilitzar el diàleg igualitari per a resoldre conflictes i discrepàncies.</p>	<p>2n.LA.BL5.7.1. Assumeix, amb supervisió, diversos rols amb eficàcia i responsabilitat quan participa en equips de treball per a assolir metes comunes. 2n.LA.BL5.7.2. Dona suport, amb supervisió, als seus companys i companyes, demostrant empatia, i reconeix les seves aportacions quan participa en equips de treball per a assolir metes comunes. 2n.LA.BL5.7.3. Resol, amb supervisió, els conflictes i les discrepàncies habituals que apareixen en la interacció amb els seus companys i companyes mentre participa en equips de treball utilitzant el diàleg igualitari.</p>	<p>SIEE CSD CAA</p>			

ATTENTION TO DIVERSITY

The chart below contains the adaptations and materials included in the DU aimed at giving response to the needs of a student diagnosed with ASD who also presents a language disorder associated with his ASD and reduced mobility in the hands. Therefore, it is necessary to adapt some of the elements of the DU to cover all his needs and foster his participation and inclusion within the group. Thus, the main structure that shapes this plan of attention to diversity is the collaborative group: the class is divided into 4 groups and the student with ASD is included in one of them. This leaves room for peer scaffolding or peer tutoring, as the members of his group help him with the activities. It is worth mentioning, however, that this student is always accompanied by a specialist. Nevertheless, this person is responsible for his behaviour and well-being, but the learning process is in charge of the English teacher.

It is essential to take into account that this student is being taught through the use of an ACIS curricular adaptation and, therefore, his level is comprised between the 1st and 2nd grades of Primary Education.

All the adaptations that have been introduced are nourished by the guidelines gathered in the document **Diseño Universal para el Aprendizaje (DUA)** which was designed with the aim of creating a universal education accessible to everyone. In this sense, the measures taken are intended to propose multiple options in terms of activities and exercises, adapt the difficulty, the materials, spaces and groupings and offer different assessment options which provide learning evidence from all pupils without exception.

ACTIVITIES	MULTIPLE OPTIONS	REINFORCING AND EXTENSION	MULTIPLE OPTIONS FOR ASSESSMENT
<p>INTRODUCTION TO THE PLAY: THE CULTURAL MODEL</p> <p>Getting acquainted with the tragedy and Shakespeare.</p>	<p>Fostering collaboration and the sense of community: In order to favour the inclusion of the student with ASD, all the exercises are performed in pairs, thus, leaving room for peer tutoring and cooperation. He also has physical aids and accompaniment.</p> <hr/> <p>Providing different options to perceive the information (orally and visually): 1.3. For the Kahoot! Quiz, the student with ASD is given more time to answer and has the support of the Therapeutic Pedagogy teacher. 1.5. The speed of the trailer has been reduced in order to enable a better comprehension of both dialogues and images. (providing options to enable understanding and comprehension)</p>	<p>Given that this area represents a minimum course load, activities of reinforcement and extension have not been included.</p>	<p>Providing multiple options for language and symbols: 1.6. The listening comprehension questionnaire used in order to assess listening comprehension has been adapted for the student with ASD. Thus, it includes pictures to help him identify vocabulary, a different font, simplified questions and wider line spacing.</p> <hr/> <p>Providing multiple forms of action and expression: several response methods Furthermore, as this student presents a reduced mobility in his hands, the questionnaire is thought to be answered with crosses, rather than with open, longer answers.</p>
<p>DIVING INTO READING: THE LINGUISTIC MODEL</p>	<p>Fostering collaboration and the sense of community: In order to favour the inclusion of the student with ASD, all the exercises are performed by following the structure of collaborative groups, thus, leaving room for</p>	<p>Fostering collaboration and the sense of community: Reinforcement activities have been created for students with ASD, who</p>	<p>Providing oriented feedback/ promoting expectations and beliefs that foster motivation: This activity is assessed through the use of positive feedback and direct observation.</p>

<p>Getting acquainted with modal verbs.</p>	<p>peer tutoring and cooperation. He also has physical aids and accompaniment.</p> <p>Providing multiple ways of action and expression: providing various response methods. Having his reduced mobility into consideration, the student is allowed to answer the exercises orally or through exercises of filling the gaps with CAN or MUST, rather than answering with full sentences.</p> <p>Guiding the establishment of appropriate goals: The difficulty of the sentences is also adapted to the knowledge of the student.</p> <p>Illustrating principal ideas through different means/ Guiding the process of assimilating information, the visualisation and the manipulation. Visual cards with pictures representing modal verbs have been created in order to give him visual support. He can point at them to answer. Then, he repeats the modal verb aloud.</p>	<p>receives the help of group's classmates and the teacher.</p> <p>Illustrating principal ideas through different means/ Guiding the process of assimilating information, the visualisation and the manipulation/ Providing multiple options for language and symbols:</p> <p>These reinforcement activities include sentences which have to be filled with modal verbs. In order to support the student, these sentences are accompanied by pictures. The font is different and bigger, to favour his concentration.</p>	<p>The results are collected in a checklist that promotes reflection and guides the improvement of the student's learning process. The language of this checklist is simplified and the descriptors are written in positive and motivating terms.</p>
<p>DIVING INTO READING: THE LINGUISTIC MODEL</p> <p>Using modal verbs.</p>	<p>Fostering collaboration and the sense of community: In order to favour the inclusion of the student with ASD, all the exercises are going to be performed by following the structure of collaborative groups, thus, leaving room for peer tutoring and cooperation. He also has physical aids and accompaniment.</p> <p>Providing multiple ways of action and expression: providing various response methods. Having his reduced mobility into consideration, he is allowed to answer the exercises orally or through exercises of filling the gaps with CAN or MUST, rather than answering with full sentences.</p> <p>Guiding the establishment of appropriate goals: The difficulty of the sentences is also adapted to the knowledge of the student and elements from <i>Romeo and</i></p>	<p>Providing multiple options for language and symbols: Reinforcement activities have been created for the student with ASD, who receives the help of his group's classmates and the teacher. These activities include sentences which have to be filled with modal verbs. The font is different and bigger, to favour his concentration.</p> <p>Illustrating principal ideas through different means/ Guiding the process of assimilating information, the visualisation and the manipulation. There is a second part of the activity in which the student has to match each sentence with a picture representing what</p>	<p>Providing oriented feedback/ promoting expectations and beliefs that foster motivation: This activity is assessed through the use of direct and positive feedback and direct observation. The results are collected in a checklist that promotes reflection and guides the improvement of the student's learning process. The language of this checklist is simplified and the descriptors are written in positive and motivating terms.</p>

	<p><i>Juliet</i> are included in order to allow the familiarisation with the tragedy.</p> <p>Illustrating principal ideas through different means / Guiding the process of assimilating information and the visualisation.</p> <p>Visual cards with pictures representing modal verbs have been created in order to give him visual support. He can point at them to answer. Then, he repeats the modal verb aloud (Providing multiple forms of action and expression: several response methods)</p>	<p>is said in the sentence. This way, we reinforce vocabulary of action verbs.</p>	
BECOMING ACTORS, DIRECTORS AND SCRIPTWRITERS	<p>In these sessions, devoted to the practise of the play's adaptation created by the students themselves, the student with ASD is part of all the dynamics related to theatre but he has physical aids and accompaniment. Furthermore, the difficulty of the representation and the dialogues are adapted to his skills. Therefore, the student with ASD participates in the play but he is given short interventions and his participation is characterised by a personalised accompaniment (the teacher reminds him what to do or say in case of need).</p>	<p>Activating previous knowledge:</p> <p>In this case, one of the activities involves representing feelings. The student with ASD is given pictures portraying those feelings in order to clarify this vocabulary.</p>	<p>Providing oriented feedback/ promoting expectations and beliefs that foster motivation:</p> <p>This activity is assessed through the use of direct and positive feedback and direct observation.</p> <p>The results are collected in a checklist that promotes reflection and guides the improvement of the student's learning process. The language of this checklist is simplified and the descriptors are written in positive and motivating terms.</p>
BREAK A LEG!	<p>The student with ASD is part of all the performance but he has physical aids and accompaniment. Furthermore, the difficulty of the representation and the dialogues are adapted to his skills. Therefore, the student with ASD participates in the play but he is given short interventions and his participation is characterised by a personalised accompaniment (the teacher reminds him what to do or say in case of need).</p>	<p>Given that this area represents a minimum course load, activities of reinforcement and extension have not been included.</p>	<p>Providing oriented feedback / promoting expectations and beliefs that foster motivation:</p> <p>This activity is assessed through the use of direct and positive feedback and direct observation.</p> <p>The results are collected in a checklist that promotes reflection and guides the improvement of the student's learning process. The language of this checklist is simplified and the descriptors are written in positive and motivating terms.</p>

<p>ASSESSMENT: THE PERSONAL GROWTH MODEL</p>	<p>Minimising the feeling of insecurity and distractions: The interventions of the student with ASD are guided by the teacher, who invites him to participate with simple questions which can be answered with short answers (i.e. do you think Juliet is happy at the end?). The difficulty of the sentences is also adapted to the knowledge of the student.</p>	<p>Given that this area represents a minimum course load, activities of reinforcement and extension have not been included.</p>	<p>Developing self-assessment and reflection: The student is accompanied while completing the self-assessment scale.</p> <p>Providing multiple forms of action and expression: several response methods This observation scale uses a simpler language. He is also allowed to express the results of the self-assessment orally.</p> <hr/> <p>Promoting expectations and beliefs that foster motivation: The descriptors of the rubric use positive and encouraging vocabulary.</p> <hr/> <p>Promoting comprehension between languages: The teacher may translate those descriptors.</p>
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ROLE OF THE FAMILY AND THEIR FAMILY ENVIRONMENT

It is our aim to enhance and foster the role that families play in their children's life. So that, the institution is determined to involve the families as much as possible in the performance of their children. It is of paramount importance to ensure a healthy and appropriate relationship among all members of the educational environment, being those: the family, the institution and the pupils.

Consequently, the first measure to be taken in order to ensure this is to ask the parents for permission to use their children's images, given that their performance is going to be recorded with a camera.

In another vein, parents are invited to take part from the activity in various senses:

- The students ask for their families' support and collaboration with the preparation of the play: the outfits, stage props and ideas for the script, among others.
- Students are encouraged to discuss with their families the attitudes of the characters of the play and their values. They are also asked to compare their own lifestyle with the medieval one.
- Family members are invited to be the audience of the final representation.

Although, as it was mentioned, the school intends to involve parents as much as possible in their children's education, it is not always possible due to professional constraints. Thus, we take advantage of online resources in order to keep them properly informed. For instance, by sending them videos with the performance of their children.

7. Description of the Implementation

This section is devoted to the description of the DU designed to give response to the needs of the students of 2nd ESO through the introduction of literature with pedagogical purposes. This DU follows Savvidou's Six-Stage Scheme (2004) which introduces three models: the cultural model, the language model and the personal-growth model.

The implementation was carried out in 8 55-minute sessions each during the internship. Hereunder, these sessions are going to be described by following the three models used. These sections will reflect the development of activities and exercises, the timing and the materials used as well as the limitations that have arisen. Furthermore, all the materials used for the implementation can be found in Appendix 7 and the extension and reinforcement activities for ASD can be found in sections 8 and 9.

7.1. *The cultural model: session 1*

The first session was devoted to the familiarisation with *Romeo and Juliet*, the author, the historical period and the tragedy as a theatre subgenre. It corresponds to Savvidou's first stage: preparation and anticipation. The teacher is expected to elicit the students' real or literary experience of the main themes and context of the text. The materials used in this session and the results of the activity can be found in the Appendix 7, first session.

The first five minutes of the session were devoted to a hands-on learning activity. For this purpose, students were required to stand up and walk around the classroom while watching and analysing the examples of Shakespeare's influence over modern representations provided by the teacher and hung on the walls. They were asked to do the same with some pictures portraying *Romeo and Juliet's* references. The main objective was to bring on the students' previous knowledge through first-hand experiences, as young students tend to be active and this is a good way to engage them. They were surprised and showed positive attitudes and involvement.

This preliminary stage was followed by a Kahoot quiz, which took ten minutes, in which the students were asked to answer some questions regarding the author, the play and the tragedy subgenre in order to clarify some concepts and create a complete cultural background of the play. As in the first stage, students were allowed to participate in pairs

and the student with ASD was given more time and was accompanied. It is worth mentioning that the overwhelming majority of students knew the answers.

After this pre-listening stage, students were provided with a trailer of Carlo Carlei's adaptation of *Romeo and Juliet* (2013), and more information about the plot and the historical period was given. Then, after watching it twice, students were asked to answer some questions regarding the video. These questions dealt with the cultural model (i.e. why do you think they can't they get married?). The speed of the said trailer was reduced in order to facilitate the comprehension of the student with ASD, who also had an adapted listening questionnaire. This listening activity took 20 minutes. Nonetheless, after analysing the results of the listening comprehension questionnaire, it could be deduced that the video was challenging for everyone, as no one was able to answer correctly to all the questions. This should be taken into account for future implementations.

After this stage, they were asked to search for information online to confirm their beliefs in a post-listening stage. They had the rest of the session to complete this research stage. It was necessary to control the use of computers, as some of them tried to access other webpages for other purposes.

7.2. The language model: from session 2 to 7

The second model to be addressed was the language model, which was also the most extensive one. Nonetheless, many of the activities and exercises included in this section shared elements with the other two models. These sessions correspond to the stages of Savvidou's approach comprised between the 2nd and the 5th. The materials and the result of the students' work can be seen in the Appendix 7, in sessions 2,3,4,5 and 6.

The first session was aimed at introducing, by means of excerpts of *Romeo and Juliet*, modal verbs in the classroom, which was the main area to be covered in terms of grammar. The first exercise carried out consisted in reading fragments of the play and in identifying the verb tenses used, among them, modal verbs. Students were given five minutes to do this task. The second stage of this activity was to debate on the form, rules of use and the possible meaning of the verbs *can* and *must*. For this discussion, students were given ten minutes and formed 4-person groups, a disposition that was used from this moment on, including the student with ASD. Once this debate was concluded, the teacher

provided the students with the theoretical explanation but accepting any contribution made by the students, as a result of their hypothesis.

After receiving the metaexplanation (ten minutes), the students were asked to complete a fragment of the book with the modal verbs needed as well as a comic strip without dialogues which had been extracted from an online adaptation of the play by Classical Comics Limited. They had freedom to create the dialogues they wished as long as they used modal verbs. They were also asked to choose two spokespeople to represent the invented dialogue in front of the group. The creation lasted ten minutes and the representations of each group, five minutes.

Once they had finished this activity, they were asked to perform a role-play in which they represented Juliet, her parents and the nurse. They were asked to imagine a situation in which she asks for permission and her parents tell her what to do. Students are allowed to have time to prepare their statements if needed (five minutes were needed to prepare the roles with the use of modal verbs and ten minutes to perform all the parts). Finally, as a follow-up activity, at home, they wrote a short story about what a contemporary Juliet can and must do by using these modal verbs.

This session was extremely successful, as all the students, even the ASD student, understood the use of modal verbs perfectly and were able to perform the activities by themselves. It is true that some of them with an advanced level took all the responsibility of the groups' work and it was necessary to remind them to rely on the other members, so they could also participate in the creative process.

The two next sessions were devoted to the intensive reading of fragments and the creation of the new script. Each student was given an excerpt from play and they had to use the part they had been given to prepare the script of the play. They were allowed to do as many adaptations as they wanted as long as they followed the storyline and introduced as many modal verbs as possible. Furthermore, each group had to create a virtual presentation to accompany their part of the representation, as background for the stage. They could do research if needed. At first, they were allowed to work as a group, but after noticing that some students were eluding their responsibilities within the group, it was turned into an individual activity to ensure the participation of everyone. Those who finished their fragment helped those who needed some assistance.

At the end of the session, the characters of the play, as well as the roles of the narrators were assigned by the teacher, according to their performance and behaviour during the previous activities.

While the rest of students were adapting the script and creating the presentation, the student with ASD was doing some exercises specially designed for him, having into consideration his ACIS adaptation. Those consisted of sentences which needed to be completed with modal verbs. Visual cards were also prepared to help him recognise vocabulary. The decision of creating fill-in the gaps exercises was made due to his reduced mobility in the hands and his dyslexia issues. He received the help from the teacher as well as from one of his classmates, who willingly offered to help him.

The next two sessions were devoted to the rehearsal for the final representation. The emphasis was placed on their oral skills, by giving feedback of their pronunciation and enunciation. Each session started with drama techniques, aimed at helping them concentrate, activate their minds and bodies and start thinking as actors. These exercises were varied in each session and lasted 15 minutes. Students performed feelings, personalities through mime and improvised situations related to their daily-life tasks. Students were also asked to create sentences that represented actions by including modal verbs (she cannot sing). These sentences were also going to be part of the mimic exercise. Once the preliminary exercises were finished, the students started rehearsing for the representation while being corrected and receiving feedback from the teacher. In this case, the student with ASD was part of the representation and was very active and participative during the drama techniques.

The last session of the language model was devoted to the representation. It was performed in front of the students of the primary school adjacent to the high school, as it was part of the project Pla de Transició de Primària a Secundària, carried out in order to facilitate this transition. Each student had to pay attention to others' performances to discover the whole plot. At the end of the lesson, we gathered the information from the story. The result can be regarded as excellent, as everyone was really involved in the performance, because they had the incentive of having an audience. Nonetheless, there was one student with low motivation who did participate but with a rather apathic attitude.

7.3. The personal-growth model: session 8

This last session was intended to make the students reflect on the values and feelings they have read and lived first-hand through the task, thus contributing to their personal growth. This session corresponds to Savvidou's 6th stage, the interpretation and the personal response. We increase understanding, enhance enjoyment of the text and enable learners to come to their own personal interpretation of the text. The materials used and the results obtained can be found in Appendix 7, session 8.

By means of a class debate, they were asked to exchange opinions and to reflect on values such as forbidden love, classism or hatred for anybody who is different, among others. In order to perform this debate correctly, they were provided with basic sentences to express opinions and to agree and disagree. This metaexplanation took five minutes and the debate took 30 minutes. The student with ASD was invited to participate by asking him simple questions that could be answered with a few words.

At first, students had to be invited by the teacher to participate, as they were reluctant but, after a few questions, they started to be involved and asked for permission to speak for themselves. Those who did not participate willingly were helped and invited to do it. However, the student with low participation rejected the invitation, so he was invited to write down the answers.

Students were also asked to evaluate themselves by watching a video of their performance and by following a self-assessment rubric provided by the teacher in which they were asked to reflect upon their performance and behaviour. They were given ten minutes and the student with ASD had the help of the teacher to do so, as well as a simplified version.

They were also asked to assess the task by means of a questionnaire in which they reflected upon the task as well as the teacher and the introduction of literature. This took the final ten minutes of the session. As a follow-up activity, they had to write an alternative end for the story but introducing contemporary values instead of those portrayed in the original play.

8. Justification of the Proposals of Improvement

As we have seen in the content of the UD, it includes a series of proposals that aim to improve the teaching practice that had been carried out in the centre so far regarding the treatment of the reading comprehension skill.

These improvement proposals came into being after the observation phase, in which it was possible to see how the teacher works with the group and what methodologies are used in order to develop the reading comprehension. This observation led to the establishment of a series of objectives that were sought to solve through the implementation of the UD. All these improvement proposals could be classified into proposals to facilitate access to content, proposals to improve convivence, cooperation and social skills and proposals to improve the attitude, participation and interest.

In the first place, the introduction of the DU was intended to respond to the apparent lack of engagement of the students when it comes to reading comprehension exercises, since, as the students indicate in the initial questionnaires (which are to be analysed later in this dissertation), the reading exercises in the textbook were regarded as unattractive. For this reason, the basic foundation of the DU and its implementation has been the introduction of literature as a source of resources to work not only on the students' language skills but also on their cultural knowledge and personal growth. Thus, through the use of fragments taken from *Romeo and Juliet*, we have introduced questions in the classroom that have to do with their linguistic competence but also with the enrichment of their personal culture and their values. Thanks to this DU students have learned how to use modal verbs but they have also learned to respect relationships and decisions made by other people. This way, we helped our students to grow as individuals as well. For this reason, the DU was based on three models: the cultural, the linguistic and the personal growth models.

In another vein, this apathy when it comes to reading exercises appreciated during the observation phase has also led to the introduction of a series of innovative methodologies to encourage a greater student engagement when doing such activities as well as to surprise them and draw their attention. First of all, service-learning was used, in order to give a sense of usefulness to what pupils are learning and to make them realise that what they learn at school will be very useful for their future. For this reason, the final project, the representation of their adaptation of the play *Romeo and Juliet*, was carried

out in front of the students of the local elementary school, to be part of Pla de Transició de Primària a Secundària. This way, those students who are going to be part of the high school the following year could see what they will do.

Cooperative groups were also included in order to develop the students' social skills and to promote respect and equality in the classroom. Those groups were arranged in order to be heterogeneous, balanced and diverse, thus including students with different profiles: one member had a leader profile and a good level, other members had an average level with no problems in terms of adaptation to the level and the last member had some learning difficulties or did not have the correct behaviour. To further encourage integration, the student with ASD was a member of one of these groups, and the very same classmates were in charge of helping him in case he requested it, thus allowing peer tutoring.

Furthermore, it was intended to make students the center of the learning-teaching process, and for this purpose a DU based on the student's figure was created, where he is responsible for all the decisions and processes taking place in the classroom. The teacher plays a secondary role as a facilitator or activator of the students' knowledge. This way we make room for active learning. Furthermore, elements of hands-on learning were also included in some of the activities, in order to bring on the students' previous knowledge through first-hand experimentation and increase their interest.

Another innovative element that we have included is the use of ICT for educational purposes, as there have been Kahoot games, but students have also created their own presentations to accompany the final performance of the play. This part is fundamental, since we are giving them useful tools for their future.

As far as teaching innovation is concerned, the main base of the DU was focused on theatre. Apart from leaving room for the learning of different aspects of the English language and other social skills, it was sought to show students the great utility of what they were learning. The implementation was intended to make them see that everything they do in the classroom can help them in the outside world, and that everything has a useful application. Therefore, the most attractive option that linked motivation, utility and collaboration was the use of a play created and adapted by the students themselves. Throughout the sessions, students were progressively acquiring knowledge and skills that would help them create the final result. This task consisted in making an adaptation of the

play *Romeo and Juliet* to perform it. To do this, students had learned about Shakespeare and the tragedies, they had learned how to use modal verbs that were to be included in the new script (created by themselves), they had learned to work as a team in order to achieve a common result and they had made use of the new technologies to create their own presentations, among others.

In addition, several consulted studies and researches highlight the positive effects of theatre when it comes to working with people with ASD, which was a determining factor when choosing to include its use in the implementation, as this could contribute to the inclusion of the student with ASD in the group. This was one of the main goals: to promote inclusion, diversity, tolerance and respect for all people in the classroom and, especially, to respond to the needs of a student with ASD. In order to give him the support he needed, a large amount of materials and exercises were adapted, but in general, the intention was to facilitate his inclusion within the group by using the cooperative groups and by giving him a role in the play.

Finally, regarding the assessment, it also contained proposals for improvement, since we tried to design and introduce an equitable, diversified and evidence-based assessment. This way, there were different types of assessment checklists with different criteria that evaluated the different skills, behaviour, participation and use of ICT. Of course, the student with ASD had adapted checklists based on his ACIS adaptation (he has a level comprised between first / second of primary). One of the main improvement proposals regarding the assessment is the creation of simplified checklists to facilitate the students' understanding of what would be assessed. They were also aware of the criteria used at all times. The student with ASD also had a simplified checklist.

9. Assessment

One of the essential elements of any implementation carried out in a classroom is the assessment procedure and the methodologies used for this purpose. In our case, as teachers in front of a class full of students with different characteristics, our objective when assessing should not be equality, but equity. Being impartial means asking all students to pass the same tests, while ensuring equity means offering our students exactly what they need. Only this way can we obtain learning evidences from all our students, without exception.

The assessment carried out can only be defined as heterogeneous, diverse, formative and evidence-based, since different elements to evaluate the development and behaviour of our students were used, thus making it possible for everyone to have the opportunity to be assessed according to his/her needs. To this end, a whole series of resources has been designed to evaluate the competences in the most complete way.

First of all, the assessment of the various contents and skills included in the Currículo LOMCE ESO y Bachillerato, as well as the transversal elements (ICT, participation and group work), have been assessed through direct observation, in the first place, and then reflected in the assessment checklists. These are based on the elements of Currículo LOMCE ESO y Bachillerato, as it has already been mentioned, and reflect the criteria and the achievement standards, thus basing the checklists on the official legislation to choose the criteria to follow. There is one checklist per skill (written comprehension, interaction and oral production, and written interaction and production) and one for each transversal element (use of ICT and group work). In these, the descriptors are formulated in a positive style favouring self-esteem. On the other hand, the evaluation of oral comprehension has been carried out through a questionnaire that contains questions based on the trailer of the film *Romeo and Juliet* by Carlo Carlei. The purpose of this questionnaire is to teach rather than to test. For this reason, the questions accept an open answer, inviting the students to reflect upon what they have just seen.

One of our objectives pursued with the assessment was that it was formative and that it served the students to learn and reflect on their mistakes (and correct answers). Therefore, each checklist is accompanied by comments and personalised feedback, to respond to the individual needs of each student. It was also regarded as important that everyone was well informed of the criteria that would be followed from the beginning, so we made a simplified version of each checklist with clear descriptors to facilitate their understanding and to allow the students to be informed about the assessment from the beginning.

On the other hand, students also had the opportunity to express their opinions on the project, the implementation and the role of the teacher. Firstly, through two questionnaires (one carried out before the implementation and the other after) in which students expressed their views on the importance of literature, reading, the implementation that took place or their perceptions during this, as well as on the role of

the teacher. With these questionnaires, their perceptions about motivation and their preferences could be observed and analysed. They were also given the opportunity to evaluate themselves through a self-assessment heading, where they expressed their views on their participation, their learning process and performance. This helps the teacher better understand their perceptions about the teaching-learning process while we invite them to reflect on what they have been doing and learning and how they have done it.

Finally, regarding the student with ASD, all the procedures and evaluation elements had been adapted to meet his needs. Regarding the headings that evaluate the skills and transversal elements, they had been adapted to the criteria, contents and achievement standards of the 1st and 2nd year of primary. These were elaborated by following the instructions of the Therapeutic Pedagogy teacher. His ACIS adaptation determines that he must be evaluated according to these primary criteria. Regarding the direct observation, this is accompanied by positive and motivating feedback on a constant basis, to achieve his concentration, attention and participation.

Furthermore, in order to facilitate his access to the criteria that apply to him, his assessment checklists have been adapted and simplified, to help him be aware of it. Therefore, the headings have a very simple and positive language, with very simplified descriptors and with a different and larger font, since it is sometimes difficult for him to read certain type of font. The oral comprehension questionnaire was also adapted for the very same reason. This way, typography was different, widely spaced, with some drawings to enable the comprehension of the vocabulary and answers which he could respond with crossings, instead of with long answers, as he also has dyslexia and a reduced mobility in the hands.

The access to the self-assessment rubric has also been facilitated by greatly simplifying the criteria and descriptors and by adapting the vocabulary to facilitate his comprehension. Moreover, it was fulfilled with the help of the teacher or the auxiliary teacher, guiding him to understand and reflect on what he has done and learned. All the assessment checklists, self-assessment rubrics, satisfaction questionnaires, simplified versions for students as well as those designed for the student with ASD are attached to this document in the annex.

10. Results of the Implementation

As it has been previously mentioned, several observation methods have been used in order to assess the success of the implementation. In this section, the results of the observation are going to be addressed.

One of the objectives pursued was to engage students through the use of literature. In order to analyse their own perceptions on the matter, two questionnaires were given to them before and after the implementation. These questionnaires were anonymous but the students were asked to use the same nickname, so that it would be possible to relate their initial and final questionnaires. In these lines, the questionnaires of 13 of the 17 students were taken into consideration, as the rest of students were unable to answer one of the questionnaires due to the fact that they were absent during one of the sessions in which the questionnaires were answered. These questionnaires, whose questions are correlated, included questions intended to assess the students' reading habits (Questions 1 and 2), their preferences regarding the use of textbook or literary materials (Questions 3 and 4) and the type of materials they would rather use (Question 5). The results turned out to be promising, as the overwhelming majority of students reported to prefer the methodologies used in the implementation.

As we can see in the chart available in the appendix section (page 93), the students' opinions regarding their reading habits were extremely varied. In the initial questionnaire, half the students reported that they do not enjoy reading, justifying in two cases that they prefer TV. Those who enjoyed reading state that "we learn stories that we do not learn in class or on the streets". However, after the implementation, nearly all of them stated that now they enjoy reading, describing it as "funny" or "interesting".

In that respect, only five students reported to have read a book in English for pleasure. Nonetheless, the most interesting fact here was the answers. On the one hand, those who stated having read a book in English reported that they did it to learn more vocabulary and one of the students reported to be discouraged because the book he tried to read was rather difficult and he "did not understand anything". Surprisingly, almost all of them consider that, from now on, they will read in English for pleasure.

When asked about reading in class, their opinions were varied again. Those in favour of reading in class gave reasons such as "the teacher helps me", "it is fun to read together" or "yes, because if we read in class, we miss class." Those are really different

attitudes towards reading, which help us understand the way in which students see reading activities. However, all of them seem to have enjoyed the implementation proposal, as they reported that it was “funny” and that they would rather learn with it. What they had in common is that all of them were surprised by the implementation and thought that it was “different”.

When asked about the textbook materials, those who answered that they enjoyed them referred to the topics these texts covered (sports). However, the rest disliked those texts for the same reason: the topics they covered. This makes us think that the publishing companies are aware of the preferences of some students and try to address their tastes. None of the students referred to the kind of exercises these texts covered and whether they liked them or not. However, at the end of the implementation, all of them stated that the implementation’s activities and exercises were more interesting than the exercises from the book. One of them stated something rather interesting. For her, the most interesting thing about the methodology was that “we read a play and afterwards we do the play. It is interesting because we live it.”

Finally, regarding the types of materials used, eight of them answered in the initial questionnaire that they would like to work with comics and theatre. This fact was determining to choose Vicens Vives’ adaptation. Others suggested working with novels, and some with Instagram posts. At the end, nonetheless, the overwhelming majority stated that they enjoyed working with theatre and comics.

As we said, these results are clarifying and promising, as a shift in the general attitudes towards literature and reading was observed. However, although one student (the student with a flagrant lack of engagement) valued the attitude of the teacher positively, he reported that he had no intention of reading in the future and he did not like the activities done in class.

The other major objective of this proposal of improvement was to determine whether an implementation based on literature could be useful in order to expand the students’ knowledge in terms of language, culture and personal growth. To measure this, two observation methods were used.

On the one hand, assessment checklists based on the criteria for this level were created and used by the teacher so as to assess the students’ performance. The results,

from the teacher’s perspective, were promising and positive, as all the students who had an active role and were interested in the process proved that they could introduce the grammar that was intended to be taught as well as the resources to exchange opinions taught before the final debate. They also participated actively in the debate, which evidenced the successful comprehension of the values portrayed in the play and the content of the play itself. Consequently, the overwhelming majority of students successfully overcame the different assessment criteria, including the student with ASD, who had adapted materials and assessment scales.

On the other hand, the same test containing a rating scale based on Can-Do statements was answered by students before and after the implementation. These tests are intended to assess the students’ awareness of their own skills and the possible change of their perceptions after the implementation. In other words, students were invited to reflect upon a possible improvement in their skills. As we can see in the appendix (pages 94 and 95), these Can-Do statements are classified according to the skill. In the following graphic, it can be appreciated that the overwhelming majority of students experienced a certain improvement, according to their own perceptions. This confirms the results of the aforementioned observation made by the teacher, thus making it possible to determine that the implementation was successful in terms of development of skills.

Finally, another element to take into consideration is that, in those skills that were less developed during the implementation, the students reported a smaller improvement; while in questions such as the one regarding the use of resources to give opinions, in which the students were trained, they reported a greater improvement. This fact leads us to think that if they are specifically given the resources, they feel a more obvious improvement.

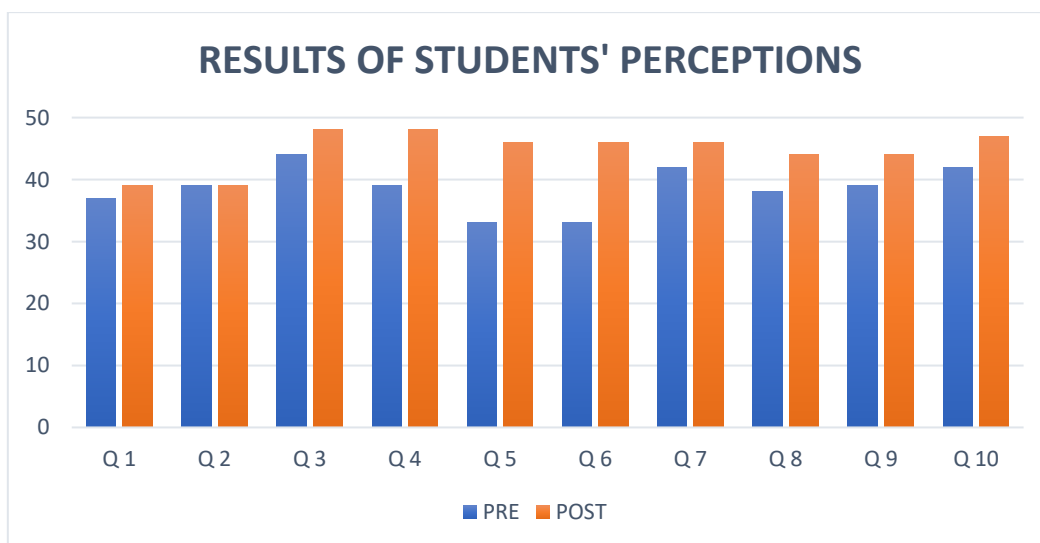


Figure 1

11. Suggestions for Improvement

In this section of the dissertation, suggestions for improvement arising from the implementation carried out are going to be addressed. These are the consequence of the analysis and the reflection upon the obtained results. Besides, further recommendations are going to be given so that a future implementation could be perfected.

The major drawback that the implementation faced was the limited amount of data that could be collected due to constraints in terms of time and subjects. The results of the implementation were obtained from only one group from one high school. It is considered that the possibility of comparing subjects from different groups who developed the reading comprehension by following different methodologies, some more traditional and some more innovative, would have been essential in order to provide this dissertation with more reliability. Although the results can be regarded as illustrative and promising, if we had had the opportunity to work with two groups, at least, the results would have been more valuable and accurate. In the future, if this implementation were put into effect, the best way to obtain more qualitative and quantitative results would be to carry out a programme in which more institutions, or groups, were involved. This would provide us with a range of subjects with a varied profile and, at the same time, it would allow us to compare this implementation with others teaching the same contents following a traditional way (through a proposal that did not include literature).

Another remarkable aspect to be considered in future implementations of this DU is the attention to diversity. Even though this DU was created bearing in mind the student with ASD, it failed to give response to another student's needs who presented a flagrant lack of engagement and participation. During the preliminary observation stage this lack of enthusiasm could already be observed but, as he did not need any curricular adaptations or did not present any special needs, no action was taken in order to ensure his participation. According to the results of the direct observation and his own self-assessment rubric, it can be established that this student's performance was not improved with the implementation. However, according to his opinion questionnaire, he considered the experience and the role of the teacher positively. For future implementations, it would be advisable to be fully aware of each student's situation and, therefore, try to adapt the activities to cover their needs, even though these are not special.

Finally, another aspect to bear in mind for future implementations is the kind of materials used to teach through literature. A lot of considerations were made before choosing the play and it was a thorough decision. As a consequence, an adaptation of *Romeo and Juliet* was chosen considering the needs and the level of the students (A2). We preferred to work with a Graded Readers instead of the original, as we did not want to discourage the students with an extremely challenging version. The main aim was to instil the value of reading and its usefulness, so giving them extremely difficult materials would have been unproductive. Moreover, a lot of students (eight) reported a liking towards comic stripes in the initial questionnaire, so the presentation of the adaptation in the shape of a comic was a determining factor. Furthermore, the topics that the play covers are indeed necessary taking into account the personal development stage of the students and the grammar point that was to be taught, which was included to a great extent in the version. For future implementations, the materials can be original, such as Young Adult Literature pieces or poems. However, the major conception to bear in mind is that those materials should be meaningful for the students.

12. Concluding Remarks

This implementation plan was intended to introduce literature with educational purposes in a classroom with students of 2nd ESO who, through the use of literature, have learnt English in an innovative way. With this regard, a combined approach resulting from three models, which has allowed them to grow in terms of proficiency, culture and personal values has been used.

This innovative implementation arose from the need to give response to the lacks of the group perceived during the observation stage of the internship. With the purpose of solving these lacks, various objectives were established before the implementation had taken place and it sought to answer them. All things considered, it can be stated that those objectives have received an answer, according to the observation tools and the data collected and that this implementation illustrates how beneficial literature can be for students.

First of all, students have experienced an improvement in their language skills, as they have been taught how to use modal verbs, some strategies in order to show agreement and disagreement and how to express opinions. They have also grown culturally, as they have discovered more about Shakespeare and the tragedies, and are now aware of the

great influence that classical authors have on our modern cultural representations. Furthermore, and at the same time, they have grown as individuals, as they have experienced forbidden love and hatred and have debated on values such as freedom, free will or the tolerance and respect towards others.

Through the implementation, they have also learnt to cooperate with others to achieve a common goal. They have listened and shared opinions while helping others in need. These skills may not be linguistic, but they are equally important in this subject and in life. Consequently, we can establish that this introduction of literature has turned out to be fruitful in terms of language proficiency and in terms of personal proficiency.

Furthermore, according to the results expressed in their questionnaires, their can-do statements and their self-assessment scales, it can be deduced that the implementation has been useful to engage them when reading and has allowed them to realise that it is possible to use reading to learn a lot of new skills. Moreover, they have seen that what they learn in class has a practical use which will help them in the outside world.

We have also made diversity visible by embracing the personal characteristics of everyone and trying to take advantage of personal skills. However, as a negative remark, it should be noted that it is crucial to ensure the inclusion of every single student, as they may not require any special adaptations but they have characteristics that require attention in order to boost their skills and engagement.

As it has been previously mentioned, despite the limited results due to practical constraints, the experience and the general outcome have been satisfactory and positive, as the great majority of students showed an extraordinary attitude and involvement, and they have experienced an improvement in their social and linguistic skills.

Nonetheless, the most important lesson that our students received was the discovery of the unparalleled value of reading. Through the sessions, they started feeling passionate about the project and got absolutely involved. They stated that they would have liked to continue working with this methodology and that is precisely the best evidence to support that the introduction of literature in the classroom is essential to learn, to discover, to experience, to broaden the mind and to destroy barriers.

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Appendices

The following section provides evidence of the students' learning, as well as the elements that have been used to evaluate the activity and the materials used.

1. Assessment Checklists Based on the Elements of Currículo LOMCE ESO y Bachillerato.

There is one checklist per skill which contains the assessment and achievement criteria, followed by a list of descriptors based on those elements. Those checklists are accompanied by comments made by the teacher which justify the mark given.

1- ASSESSMENT CHECKLIST- WRITTEN COMPREHENSION				
ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA/STANDARDS			
2n.LA.BL3.1. Identificar, aplicant estratègies de comprensió escrita, la informació essencial, les idees principals i els detalls més rellevants en textos breus continus i discontinus, en diferents suports, en un registre formal, informal o neutre, sobre temes pròxims als seus interessos, en els àmbits personal, públic i educatiu.	2n.LA.BL3.1.1. Identifica la informació essencial en textos escritos breus i estructurats, en diferents suports, aplicant-hi estratègies de comprensió escrita com ara l'ús de diccionaris monolingües i bilingües.			
	2n.LA.BL3.1.2. Distingeix la informació essencial, les idees principals i els detalls més rellevants en textos pròxims als seus interessos, i generals en els àmbits personal, públic i educatiu.			
2n.LA.BL3.2. Llegir en veu alta textos literaris i no literaris breus i ben estructurats, articulant correctament les paraules, amb ritme, entonació i una progressiva automatització que li facilite la comprensió del text.	2n.LA.BL3.2.1. Llig en veu alta textos breus i ben estructurats, articulant correctament les paraules, amb l'entonació i el ritme necessaris per a adquirir una progressiva automatització que li facilite la comprensió del text.			
CONTENTS TO ASSESS:	Excellent	Good	Below expectations	Needs revision
The student can identify relevant information and main ideas.				
The student can use strategies such as the use of dictionaries.				
The student reads aloud properly articulating words, with correct intonation and rhythm needed.				
The student formulates hypothesis about the context and content.				

2- ASSESSMENT CHECKLIST - WRITTEN EXPRESSION

ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA/STANDARDS			
<p>2n.LA.BL4.1. Produir o coproduir, amb ajuda de models, textos escrits breus, continus o discontinus, coherents i estructurats, en diferents suports, en un registre formal, informal o neutre, sobre temes pròxims als seus interessos, en els àmbits personal, públic i educatiu, i aplicant-hi les estratègies de planificació, execució i revisió amb creativitat i sentit estètic.</p>	<p>2n.LA.BL4.1.1. Produeix o coprodueix, amb ajuda de models i diccionaris, textos breus, continus o discontinus, coherents i estructurats, en diferents suports, encara que cometa alguns errors gramaticals, utilitzant les estratègies de producció escrita.</p>			
	<p>2n.LA.BL4.1.2. Produeix o coprodueix, amb ajuda de models, textos breus narratius i descriptius sobre temes pròxims als seus interessos i més generals, en els àmbits personal, públic i educatiu, utilitzant un registre adequat a la situació comunicativa amb les estructures morfosintàctiques i el lèxic del nivell, amb creativitat i sentit estètic</p>			
<p>2n.LA.BL4.3. Produir o coproduir, amb ajuda de models, textos escrits breus en diferents suports, coherents i adequats al propòsit comunicatiu, utilitzant els coneixements sobre funcions, patrons discursius, organització textual. estructures morfosintàctiques, convencions ortogràfiques, tipogràfiques i de puntuació, així com el lèxic d'ús freqüent, en situacions comunicatives quotidianes amb sentit estètic i creativitat.</p>	<p>2n.LA.BL4.3.1. Produeix o coprodueix, amb ajuda de models i amb creativitat, descripcions de persones, objectes, llocs i situacions, narracions d'esdeveniments passats o expressió de successos futurs, utilitzant els coneixements sobre les funcions comunicatives.</p>			
	<p>2n.LA.BL4.3.2. Produeix o coprodueix textos escrits utilitzant un repertori limitat de paraules i expressions d'ús freqüent, així com col·locacions bàsiques relacionades amb el tema, encara que cometa alguns errors i repeticions.</p>			
	<p>2n.LA.BL4.3.3. Produeix o coprodueix textos escrits utilitzant les estructures morfosintàctiques i discursives adequades al nivell, encara que a vegades pugui cometre alguns errors que no dificulten la comprensió.</p>			
CONTENTS TO ASSESS:	Excellent	Good	Below expectations	Needs revision
The student produces brief, coherent and structured texts by using written production strategies.				
The student writes about topics that are close to their interests and in the personal, public and educational fields, using a register appropriate to the communicative situation.				
The student uses the morphosyntactic structures and the lexicon of the level, with creativity and aesthetic sense				
The student writes about the past or the future.				
The student introduces frequently-used words and expressions and basic collocations related to the subject.				
The student introduces morphosyntactic and discursive structures from the level with mistakes that do not hinder comprehension.				

3- ASSESSMENT CHECKLIST - ORAL EXPRESSION

ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA/STANDARDS			
<p>2n.LA.BL2.1. Produir o coproduir, aplicant estratègies d'expressió oral i amb l'ajuda de models, textos monològics o dialògics breus, comprensibles i estructurats, sobre temes pròxims als seus interessos, en diferents suports, en els àmbits personal, públic i educatiu, en un registre formal, informal o neutre, encara que a vegades hi haja pauses, vacil·lacions i rectificacions.</p>	<p>2n.LA.BL2.1.1. Produeix o coprodueix, amb ajuda de models, textos comprensibles breus i estructurats, monològics o dialògics, narratius i descriptius, sobre temes pròxims als seus interessos i generals, a viva veu o enregistrats en format digital àudio o vídeo, encara que a vegades hi haja pauses, vacil·lacions i rectificacions, utilitzant les estratègies d'expressió oral, en els àmbits personal, públic i educatiu.</p>			
	<p>2n.LA.BL2.1.2. Produeix o coprodueix, amb ajuda de models, textos breus monològics o dialògics utilitzant un registre adequat a la situació comunicativa amb les estructures morfosintàctiques, lèxic i patrons sonors del nivell.</p>			
<p>2n.LA.BL2.3. Produir o coproduir, amb l'ajuda de models, textos orals breus en diferents suports, coherents i adequats al propòsit comunicatiu, utilitzant els coneixements sobre funcions, patrons discursius, organització textual, estructures morfosintàctiques i lèxic d'ús freqüent amb sentit estètic i creativitat.</p>	<p>2n.LA.BL2.3.1. Produeix o coprodueix, amb ajuda de models, textos orals, com ara narració d'esdeveniments passats, descripció d'estats i situacions presents i expressió de successos futurs, utilitzant els coneixements sobre les funcions comunicatives amb sentit estètic i creativitat.</p>			
	<p>2n.LA.BL2.3.2. Produeix o coprodueix textos orals utilitzant un repertori limitat de paraules i expressions d'ús freqüent, així com col·locacions bàsiques relacionades amb el tema, encara que cometa alguns errors i hi haja alguna repetició.</p>			
	<p>2n.LA.BL2.3.3. Produeix o coprodueix textos orals utilitzant les estructures morfosintàctiques i discursives adequades al nivell, encara que a vegades pugua cometre alguns errors que no interrompen la comunicació.</p>			
<p>2n.LA.BL2.4. Utilitzar en situacions de comunicació habituals estructurades i en diferents suports, amb l'ajuda de models, les estratègies i els recursos lingüístics i paralingüístics de la interacció oral, encara que es depenga en gran manera de l'actuació de l'interlocutor.</p>	<p>2n.LA.BL2.4.1. Utilitza, de manera autònoma o amb ajuda puntual del professor i de models, tècniques lingüístiques per a demanar ajuda, o paratextuals i paralingüístiques com ara l'ús de sons extralingüístics i de la prosòdia.</p>			
<p>2n.LA.BL2.5. Pronunciar enunciats de manera clara, fent servir els patrons sonors, accentuals, rítmics i d'entonació del nivell, encara que a vegades es cometen errors que no interrompen la comunicació.</p>	<p>2n.LA.BL2.5.1. Produeix un repertori més ampli de textos orals, amb una pronúncia clara, usant patrons bàsics de ritme, entonació i accentuació, encara que la influència d'altres llengües siga evident.</p>			
CONTENTS TO ASSESS:	Excellent	Good	Below expectations	Needs revision
The student orally produces comprehensible texts about areas close to his or her interests.				
The student uses an appropriate register with the morphosyntactic structures, lexical and sound level patterns of the level.				

The student uses their knowledge about communicative functions with aesthetic sense and creativity.				
The student uses words and expressions of frequent use, as well as basic collocations related to the subject.				
The student does not make mistakes that challenge communication.				
The student uses language techniques to ask for help, or paratextual and paralinguistic techniques as extralinguistic sounds and prosody.				
The student uses a clear pronunciation, using basic patterns of rhythm, intonation and accentuation				

4- ASSESSMENT CHECKLIST - TRANSVERSAL ELEMENTS OF THE SUBJECT: USE OF THE ITC

ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA/STANDARDS			
2n.LA.BL5.1. Buscar i seleccionar informació, documents de text, imatges, bandes sonores i vídeos a partir d'una estratègia de filtratge i de manera contrastada en mitjans digitals, com ara bancs de sons, webs especialitzats, diccionaris i enciclopèdies virtuals o bases de dades especialitzades, enregistrant-la en paper de manera acurada o emmagatzemant-la digitalment en dispositius informàtics i serveis de la xarxa.	2n.LA.BL5.1.1. Busca i selecciona informació en mitjans digitals diversos, adequada al nivell educatiu , utilitzant estratègies de filtratge i contrastant-la en diversos mitjans digitals.			
	2n.LA.BL5.1.2. Enregistra la informació corresponent al nivell educatiu en paper de manera acurada o l'emmagatzema digitalment en dispositius informàtics i serveis de xarxa.			
2n.LA.BL5.2. Col·laborar i comunicar-se per a construir un producte o tasca col·lectiva, filtrant i compartint informació i continguts digitals, i fent servir les eines TIC, serveis del web social i entorns virtuals d'aprenentatge; aplicar bones maneres de conducta en la comunicació, i prevenir, denunciar i protegir uns altres companys de les males pràctiques com el ciberassetjament.	2n.LA.BL5.2.1. Col·labora i es comunica per a construir un producte o tasca col·lectiva del nivell educatiu , filtrant i compartint informació i continguts digitals, i fent servir les eines de comunicació TIC, serveis del web social i entorns virtuals d'aprenentatge.			
	2n.LA.BL5.2.2. Aplica bones maneres en la comunicació, i prevé, denuncia i protegeix uns altres companys de les males pràctiques com el ciberassetjament.			
2n.LA.BL5.3. Crear i editar continguts digitals, com ara documents de text o presentacions multimèdia, amb sentit estètic, fent servir aplicacions informàtiques d'escriptori per a incloure'ls en els seus propis projectes i tasques, sabent com aplicar els diversos tipus de llicències.	2n.LA.BL5.3.1. Crea i edita documents de text i presentacions multimèdia amb sentit estètic, que inclou en els seus propis projectes i tasques, fent servir aplicacions informàtiques d'escriptori i aplicant-hi els diversos tipus de llicències.			
CONTENTS TO ASSESS:	Excellent	Good	Below expectations	Needs revision
The student searches and selects information in several platforms.				

The student uses filters and contrasts information.				
The student can store information digitally on computer devices and network services.				
The student cooperates and communicates to build a collective project or task, filtering and sharing information and digital content, and using ICT communication tools and virtual learning environments.				
The student prevents, denounces and protects other classmates from bad practices such as cyberbullying.				
The student creates and publishes text documents and multimedia presentations with aesthetic meaning, which includes in their own projects and tasks, using desktop computer applications.				

5- ASSESSMENT CHECKLIST - TRANSVERSAL ELEMENTS OF THE SUBJECT: PARTICIPATION AND BEHAVIOUR

ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA/STANDARDS
<p>2n.LA.BL5.4. Realitzar de manera eficaç tasques o projectes; tenir iniciativa per a emprendre i proposar accions, sent conscient de les seues fortaleces i debilitats; mostrar curiositat i interès durant el seu desenvolupament, i actuar amb flexibilitat, buscant solucions alternatives.</p>	<p>2n.LA.BL5.4.1. Realitza de manera eficaç tasques o projectes del nivell educatiu, sent conscient de les seues fortaleces i debilitats.</p>
	<p>2n.LA.BL5.4.2. Té iniciativa per a emprendre i proposar accions quan realitza tasques o projectes del nivell educatiu, i actua amb flexibilitat, buscant solucions alternatives a les dificultats trobades durant el seu desenvolupament.</p>
	<p>2n.LA.BL5.4.3. Mostra curiositat i interès durant la planificació i el desenvolupament de tasques o projectes del nivell educatiu en què participa.</p>
<p>2n.LA.BL5.7. Participar en equips de treball per a assolir metes comunes, assumint diversos rols amb eficàcia i responsabilitat; donar suport a companys i companyes, demostrant empatia i reconeixent les seues aportacions, i utilitzar el diàleg igualitari per a resoldre conflictes i discrepàncies</p>	<p>2n.LA.BL5.7.1. Assumeix, amb supervisió, diversos rols amb eficàcia i responsabilitat quan participa en equips de treball per a assolir metes comunes.</p>
	<p>2n.LA.BL5.7.2. Dona suport, amb supervisió, als seus companys i companyes, demostrant empatia, i reconeix les seues aportacions quan participa en equips de treball per a assolir metes comunes.</p>
	<p>2n.LA.BL5.7.3. Resol, amb supervisió, els conflictes i les discrepàncies habituals que apareixen en la interacció amb els seus companys i companyes mentre participa en equips de treball utilitzant el diàleg igualitari.</p>

CONTENTS TO ASSESS:	Excellent	Good	Below expectations	Needs revision
The student carries out tasks or projects efficiently, being aware of their strengths and weaknesses.				
The student shows initiative to start and propose actions when carrying out tasks.				
The student can adapt, finding solutions to difficulties.				
The student shows curiosity and interest during the planification and development of tasks or projects.				
The student assumes, with guidance, several roles efficiently and assumes responsibilities within their group to achieve common goals.				

2. *Simplified Assessment Checklists for Students.*

These simplified versions are used so as to make students aware of the criteria that will be used to assess their performance. These are as well accompanied by comments and individualised feedback, to ensure a formative assessment.

1- ASSESSMENT CHECKLIST - WRITTEN COMPREHENSION				
ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA/STANDARDS			
CONTENTS TO ASSESS:	Excellent	Good	Below expectations	Needs revision
The student can identify relevant information and main ideas.				
The student can use strategies such as the use of dictionaries.				
The student reads aloud properly articulating words, with correct intonation and rhythm needed.				
The student formulates hypothesis about the context and content.				

2- ASSESSMENT CHECKLIST - WRITTEN EXPRESSION

ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA/STANDARDS			
CONTENTS TO ASSESS:	Excellent	Good	Below expectations	Needs revision
The student produces brief, coherent and structured texts by using written production strategies.				
The student writes about topics that are close to their interests and in the personal, public and educational fields, using a register appropriate to the communicative situation.				
The student uses the morphosyntactic structures and the lexicon of the level, with creativity and aesthetic sense				
The student writes about the past or the future.				
The student introduces frequently-used words and expressions and basic collocations related to the subject.				
The student introduces morphosyntactic and discursive structures from the level with mistakes that do not hinder comprehension.				

3- ASSESSMENT CHECKLIST - ORAL EXPRESSION

ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA/STANDARDS			
CONTENTS TO ASSESS:	Excellent	Good	Below expectations	Needs revision
The student orally produces comprehensible texts about areas close to their interests.				
The student uses an appropriate register with the morphosyntactic structures, lexical and sound level patterns of the level.				
The student uses their knowledge about communicative functions with aesthetic sense and creativity.				
The student uses words and expressions of frequent use, as well as basic collocations related to the subject.				
The student does not make mistakes that challenge communication.				

The student uses language techniques for asking for help, or paratextual and paralinguistic techniques as extralinguistic sounds and prosody.				
The student uses a clear pronunciation, using basic patterns of rhythm, intonation and accentuation				

4- ASSESSMENT CHECKLIST - TRANSVERSAL ELEMENTS OF THE SUBJECT: USE OF THE ITC

ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA/STANDARDS			
CONTENTS TO ASSESS:	Excellent	Good	Below expectations	Needs revision
The student searches and selects information in several platforms.				
The student uses filters and contrasts information.				
The student can store information digitally on computer devices and network services.				
The student cooperates and communicates to build a collective project or task, filtering and sharing information and digital content, and using ICT communication tools and virtual learning environments.				
The student prevents, denounces and protects other classmates from bad practices such as cyberbullying.				
The student creates and publishes text documents and multimedia presentations with aesthetic meaning, which includes in their own projects and tasks, using desktop computer applications.				

5- ASSESSMENT CHECKLIST - TRANSVERSAL ELEMENTS OF THE SUBJECT: PARTICIPATION AND BEHAVIOUR

ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA/STANDARDS			
CONTENTS TO ASSESS:	Excellent	Good	Below expectations	Needs revision
The student carries out tasks or projects efficiently, being aware of their strengths and weaknesses.				

The student shows initiative to start and propose actions when carrying out tasks.				
The student can adapt, finding solutions to difficulties.				
The student shows curiosity and interest during the planification and development of tasks or projects.				
The student assumes, with guidance, several roles efficiently and assumes responsibilities within their group to achieve common goals.				

3. Assessment Checklist for the Student with ASD.

Extracted from Currículo LOMCE for Primary Education, as he has been given an ACIS adaptation that stipulates that he has a level comprised between 1st and 2nd of Primary.

ASSESSMENT RUBRIC FOR STUDENTS WITH ACIS CURRICULAR ADAPTATIONS				
LEVEL: comprised between 1 st and 2 nd grades of Primary Education				
ORAL COMPREHENSION		ACHIEVED	IN PROCESS	NOT ACHIEVED
ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA			
1r LE.BL1.1 Identificar la informació essencial en textos orals molt breus en llengua estàndard, amb estructures simples i lèxic d'ús molt freqüent, articulats amb claredat i lentament i transmesos de viva veu o per mitjans tècnics, sobre temes habituals relacionats amb les pròpies experiències i necessitats en contextos quotidians predicibles o relatius a àrees de necessitat immediata en els àmbits personal i educatiu, sempre que les condicions acústiques siguin bones i no es distorsioni el missatge, es pugui tornar a escoltar el que s'ha dit o demanar confirmació i es compte amb suport visual o amb una clara referència contextual, discriminant patrons sonors.	1r LE.BL1.1.1 Identifica la funció comunicativa del text oral (salutacions i disculpes; felicitacions; expressió del gust i del sentiment). CLL/ CSC			
	1r LE.BL1.1.2 Identifica la informació essencial en textos orals molt breus i senzills en llengua estàndard, amb estructures simples i lèxic d'ús molt freqüent amb suport paralingüístics (imatge). CLL			
	1r LE.BL1.1.3 comprèn, <u>per mitjà del joc i l'experimentació</u> , temes molt pròxims a les seues necessitats en àmbits quotidians predicibles en un context conversacional. CLL/ CAA			
	1r LE.BL1.1.4 Discrimina patrons sonors, per mitjà de l'experimentació i el joc.			

1r LE.BL1.2 Utilitzar, per mitjà del joc i l'experimentació, les estratègies bàsiques més adequades per a la comprensió d'un text oral i utilitzar les paraules que comprèn.	1r LE.BL1.2.1 Comprèn de manera global un text oral basant-se en la comprensió d'elements paralingüístics (il·lustracions, modulació, llenguatge corporal...) . CLL			
1r LE.BL1.4 Identificar, per mitjà del joc i l'experimentació, algunes paraules de lèxic d'alta freqüència contextualitzat en situacions quotidianes, habituals i concretes.	1r LE.BL1.4.1 Identifica, per mitjà del <u>joc</u> i l' <u>experimentació</u> , algunes paraules de lèxic oral d'alta freqüència molt pròximes a les seues necessitats en àmbits quotidians predicibles. CLL			
ORAL EXPRESSION AND INTERACTION		ACHIEVED	IN PROCESS	NOT ACHIEVED
ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA			
1rLE.BL2.4 Utilitzar un repertori de lèxic oral d'alta freqüència en contextos familiars i escolars, sobre temes concrets relacionats amb els propis interessos, produint-lo o reproduint-lo per mitjà del joc i l'experimentació.	1rLE.BL2.4.1 Produïx o reproduceix, per mitjà del <u>joc</u> i l' <u>experimentació</u> , algunes paraules de lèxic oral d'alta freqüència molt pròximes a les seues necessitats en àmbits quotidians predicibles. CLL			
1rLE.BL2.5 Esforçar-se i mantenir l'atenció mentre es realitza una activitat sense abandonar quan li costa realitzar-la.	1rLE.BL2.5.1 S'esforça i manté l' atenció mentre es realitza una activitat. CAA			
	1rLE.BL2.5.2 Persisteix en la realització d'una activitat sense abandonar encara que li costi realitzar-la. CAA			
1rLE.BL2.6 Participar en equips de treball de forma guiada col·laborant amb els altres membres del grup per a aconseguir metes comunes.	1rLE.BL2.6.1 Participa amb la guia de l' <u>adult</u> en equips de treball col·laborant amb els altres membres del grup per a aconseguir metes comunes. CAA			
WRITTEN COMPREHENSION		ACHIEVED	IN PROCESS	NOT ACHIEVED
ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA			
1rLE.BL3.2 Utilitzar les estratègies bàsiques més adequades per a la comprensió d'un text escrit i utilitzar les paraules que comprèn	1rLE.BL3.2.1 Comprèn de manera global un text escrit basant-se en la comprensió d'elements paratextuals (gràfics, il·lustracions, mapes o fotos) . CLL			
1rLE.BL3.4 Identificar, de forma molt guiada i amb models, un repertori de lèxic escrit d'alta freqüència contextualitzat en temes concrets relacionats amb el més pròxim al seu entorn.	1rLE.BL3.4.1 Identifica, per mitjà del <u>joc</u> i l' <u>experimentació</u> , algunes paraules de lèxic escrit d'alta freqüència molt pròximes a les seues necessitats en àmbits quotidians . CLL			

WRITTEN PRODUCTION: EXPRESSION AND INTERACTION		ACHIEVED	IN PROCESS	NOT ACHIEVED
ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA			
2nLE.BL4.1 Produir i reproduir frases o textos escrits amb models breus i senzills, de manera individual, cooperativa o per aproximació dialògica, aplicant les convencions ortogràfiques bàsiques, patrons gràfics i els principals signes de puntuació, per a parlar de si mateix i del seu entorn més immediat.	2nLE.BL4.1.1 Produeix i reproduceix per escrit, amb <u>models breus i senzills</u> , oracions o textos breus , (presentacions i agraïments; sol·licitud de permís; descripció real de persones, llocs i objectes). CLL			
	2nLE.BL4.1.3 Interactua per mitjà de ferramentes de comunicació sincrònica en dispositius electrònics en situacions de comunicació dirigides o espontànies. CLL			
	2nLE.BL4.1.4 Aplica, amb <u>models senzills</u> , la lletra majúscula a l'inici de frase . CLL			
	2nLE.BL4.1.5 Usa l'ortografia de paraules fonema-grafia , tenint en compte que alguns dels errors provenen de la transcripció literal fonètica (escriure com es produeix o sona en l'expressió oral).CLL			
2nLE.BL4.4 Utilitzar reproduint un repertori limitat de lèxic escrit d'alta freqüència relatiu a situacions quotidianes i temes habituals i concrets, relacionats amb els propis interessos, experiències i necessitats	2nLE.BL4.4.1 Utilitza reproduint, <u>per mitjà de models molt senzills</u> , un repertori limitat de lèxic escrit d'alta freqüència, relacionat amb les pròpies experiències i necessitats en àmbits personal i educatiu . CCLI/ CAA/ CSIEE			

4. Simplified Checklist for the Student with ASD

A simplified version of his rubric has been created to inform the student with ASD about the criteria followed to assess his performance and development. Those descriptors are simple, positive and a different font has been used to enable comprehension (due to his dyslexia).

ASSESSMENT RUBRIC FOR STUDENTS WITH ACIS	ACHIEVED	IN PROCESS	NOT ACHIEVED
You can identify the most important information in oral texts.			
You can understand topics in conversations.			
You can differentiate sounds.			
You can recognise and repeat very common words.			
You can understand an oral text with the help of drawings or body language.			
You pay attention when you do an activity.			
You do not abandon if the activity is difficult.			
You help your classmates in your group.			
You understand a text with pictures.			
You know vocabulary which is important for your life.			
You interact with the help of the computer.			
You can write or repeat familiar words.			

5. Self-Assessment Rubric for Students

This self-assessment rubric made with Rubistar is completed after the implementation. Students are asked to be objective and they can make comments about other students if deemed as appropriate. It has repercussion on the final mark.

SELF-ASSESSMENT RUBRIC

Teacher Name: **Ms. ESCORIHUELA**

Student Name: _____

CATEGORY	4. Distinguished	3. Proficient	2. Apprentice	1. Novice	Comments (if needed)
Teamwork: Listens, shares ideas and work, supports team	Always listened to, shared ideas with, and supported others. Worked consistently for the good of the team.	Listened to, shared ideas with, and supported the efforts of others. Did not disrupt the group.	Did not consistently listen to, share ideas with, or support the efforts of others. Made some effort to be a team player.	Rarely listened to, shared ideas with, or helped other team members. Was not a team player.	
Teamwork: Gives ideas and assistance	Actively participated in all group discussions and activities. Shared ideas freely.	Shared ideas in every group discussion.	Participated in most group discussions. Shared a few ideas	Did not participate in most group discussions. Rarely shared ideas.	
Teamwork: Knows and completes assigned tasks	Completed individual tasks on time and worked to help the team meet deadlines.	Completed individual tasks on time.	Did not know or complete some of the tasks assigned by the team.	Did not know or complete most of the tasks assigned by the team.	
Teamwork: Respects the opinions of other members of the group	Always respected the ideas of other members and tried to make everyone participate.	Always respected the ideas of other members.	Tried to respect opinions but sometimes had problems with other members.	Never payed attention to other members' opinions.	
Script Writing: Interesting, informative details	All details were unique, interesting, and related to and supported the main idea.	Writing had many interesting details which supported the main idea.	Writing had three or more details that supported the main idea	Writing had few details.	
Script Writing: Gives reader a sense of author's opinions	Used personal style and feeling to engage the reader and communicate a message.	Used emotion and feeling to communicate a message	Conveyed very little feeling or emotion in the piece.	Conveyed no feeling or emotion in the piece.	
Performance of Play: Engage and interact with audience	Complete familiarity with their lines in the play.	Lines in play memorized but not mastered.	Relied on notes. Could not repeat their lines smoothly.	Did not successfully deliver lines. Did not use props successfully	

6. *Self-Assessment Rubric for the Student with ASD*

This rubric includes positive descriptors and a simple vocabulary. He fills it with the assistance of the teacher.

DANI'S SELF-ASSESSMENT RUBRIC

Teacher Name: **Ms. ESCORIHUELA**

Student Name: _____

CATEGORY	EXCELLENT	CORRECT	I NEED MORE PRACTICE	I NEED TO PRACTISE A LOT
Teamwork: I respect my classmates				
Teamwork: I listen to my classmates				
I respect the teacher				
I listen to the teacher				
I can use modal verbs CAN and MUST				
My performance in Romeo and Juliet was:				

7. Materials for the Implementation

Session 1: Cultural Model

- ✓ **Presentation portraying Shakespeare's influence over contemporary cultural representations.** These slides are hung on the wall and students have to walk around the classroom while watching and trying to find out who is the author and what is the name of the tragedy. This is an example of hands-on learning.



Figure 2

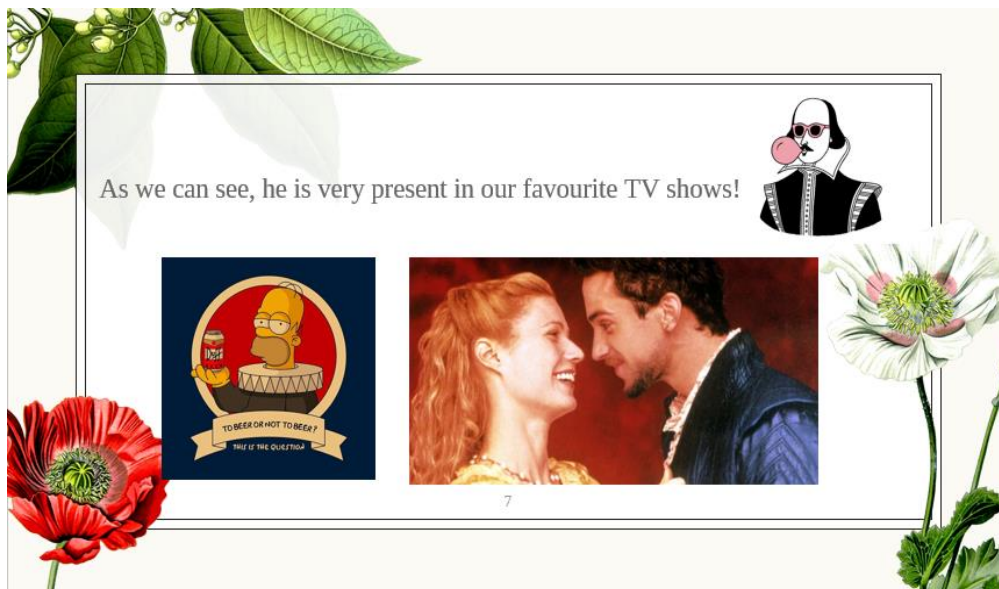


Figure 3



Figure 4

- ✓ Kahoot Quiz about the elements of the cultural model (the author, the tragedy and the play itself)

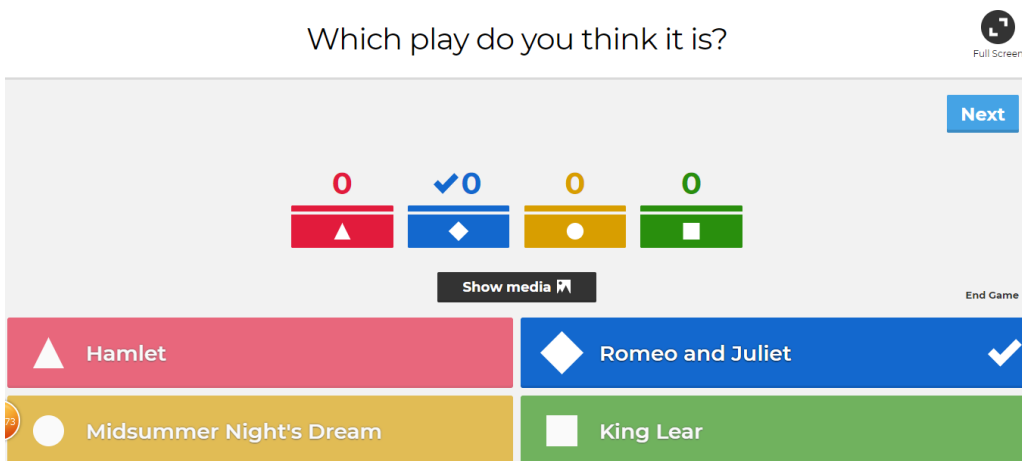


Figure 5



Figure 6

✓ **Listening comprehension questionnaire**

NAME:

SURNAME:

GROUP:

LISTENING COMPREHENSION QUESTIONNAIRE

1. Who are the main characters?

2. Are their relatives friends or enemies?

3. Where do they meet for the first time?

4. Why aren't Romeo and Juliet allowed to get married?

5. Are their relatives in favour of their love? Why?

6. Why do you think Romeo must escape?

Session 2: Language Model

✓ Results of the activities of the second session, devoted to the language model

Here, the students are asked to create their own version of the scene by using modal verbs. They are asked to do this in groups.



Figure 7



Figure 8

✓ **Role play roles**

Students are asked to adopt these roles and perform them in the classroom. In order to do so, they must compose sentences by using modal verbs.

1. You are JULIET:

You want to go on a date with Romeo. You ask your parents for permission. Give arguments to defend your position.

2. You are THE NURSE.

You are the person responsible for taking care of Juliet. You defend her. Prepare sentences to support Juliet's arguments

3. You are JULIET'S FATHER

You are very strict and when Juliet asks you for permission to go on a date with Romeo, you get really angry and you do not want her to go out with him.

4. You are JULIET'S MOTHER

You are very strict and when Juliet asks you for permission to go on a date with Romeo, you get really angry and you do not want her to go out with him.

✓ **Follow-up activity**

Examples of the follow-up activity in which students are asked to reflect upon what a modern Juliet can and must do. Individualised feedback is given to each student.

JULIET

Juliet in the present can do more activities and things than in the past.

Juliet must do all activities, for example, she can play football and she can have a phone.

In the ^{present} activity, she can get married with the boys or girls that she wants or she can be single.

In the past, Juliet can't work, but the boys can work where they wanted.

The life of today is very different from the life in the past.

Well done!

Very creative.

8,5

Logical organisation of ideas

good use of modal verbs.

Keep on working like this !!

Carine S.

Figure 9

Juliet, in the ^{present} actuality, can do more things than in her time. For example, she can get married with all the boys or she can be single. She must do all the activities that she likes, for example, Juliet can play football and she can play in a league. Juliet and Romeo must do the same work because all the people are equal and they can do the same. Juliet must be free. On these days, Juliet sometimes can't go to the party because she must study or work.

good job! Brilliant!

9

Good use of modal verbs

logical structure.

Very innovative.

😊

Class B.

Figure 10

Sessions 3 and 4: Language Model

- ✓ **Adaptation of the script made by the students themselves with the introduction of modal verbs.**

Course David B.
Paolo Dani G.

ACT 2

NARRATOR: The party is finished and Romeo wants to see Juliet again.
He goes to the balcony of her bedroom.
They make a plan to get married.

ROMEO: Oh, Juliet, I must do anything for you.

JULIET: Oh Romeo, Romeo, why are you my enemy?
you must Forget your family, Our names are not important.
What can we do?

ROMEO: I want to marry you.

JULIET: Tomorrow my nurse will come to you and make a plan for our wedding.

ROMEO: We can do it! Goodnight, dear Juliet.

LAURENCE: What are you doing?

ROMEO: I must talk with you. I ^{will} get married with Juliet.

LAURENCE: Are you sure? It is very difficult, our families are enemies
It will be good for your families because they will stop fighting.

ROMEO: Thank you, Father

NARRATOR: Juliet's Nurse speaks to Romeo about the plans for the wedding.

BENVOLIO: Mercutio, did you know that someone of Juliet's family wants to fight with Romeo?

ROMEO: Yes is true, Is Tybalt.

JULIET'S NURSE: Where is Romeo? I must talk with you in private.

ROMEO: This afternoon Juliet must go to Friar Lawrence's room and we can get married.
Remember Nurse, nobody knows. It's a secret plan.

JULIET'S NURSE: I won't tell anybody. Trust me.

NARRATOR: Juliet is waiting for her Nurse to return with news from Romeo.
She is very impatient.

Figure 11

Sessions 5 and 6: Rehearsing for the Show

These sessions are devoted to the rehearsal of the final representation. Hence, it is necessary to warm up with drama techniques activities. For this purpose, the following roles have been created.

✓ List of adjectives to represent feelings

Happy	Shy
Strong	Embarrassed
Peaceful	Bored
Calm	Amazed
Sad	Interested
Unhappy	Impatient
Angry	Scared
Worried	afraid
Horrified	Depressed

✓ List of situations

An old lady walking on the street
An astronaut landing on the moon
A football player celebrating a goal
A football player failing a penalty
A swimmer that can't swim
An actress in the photocall of the Oscars ceremony
A paparazzi following a celebrity

Session 8: Personal-Growth Model

✓ Questions for the debate on values: the personal-growth model

ROMEO AND JULIET: DEBATE ON READING COMPREHENSION

THE PERSONAL GROWTH MODEL

1. Do you think that your relationship with your parents is different from Juliet's relationship with her parents? Why?
2. Compare your life nowadays with Romeo's and Juliet's lives. Which one is better than the other one?
3. Which values could you find in the tragedy?
4. Do we have the same values nowadays?
5. What do you think about the families? Must they fight?
6. What do you think about Friar Laurence's plan? Can it be successful?
7. What do you think about Paris' intentions to marry Juliet?
8. Can you get married today if you are fourteen years old?
9. Do you think it is correct?
10. What do you think about arranged marriages? Do you agree with them?
11. Can your parents decide the person with whom you are getting married?
12. Do you believe in love at first sight?
13. Can teenagers live lasting love?
14. Is it important to receive the approval of your family in selecting a wife or husband?
15. What complications can happen if your family doesn't like your choice for a wife or husband?

- ✓ Extension activity made by introducing modal verbs and in which students had to change the end of the story.

Romeo and Juliet

News' version

Friar Laurence prepared ~~her~~ ^{his} plan, explained it to Juliet ~~and~~ gave her the secret drink. Laurence had to explain the plan to Romeo but he forgot. The night before getting married Juliet told Nurse the plan and drank the ~~liquid~~ ^{liquid}. The next morning, they found Juliet dead and they took her to the tomb. Nurse called Romeo to tell him that the plan had already been executed but as Romeo didn't know he decided to go to Verona to die with Juliet. When Laurence learned that Romeo didn't ~~know~~ ^{know} anything about the plan he decided to go to Verona too. When Romeo ~~arrived~~ ^{arrived} at Verona to access Juliet's tomb he ~~kill~~ ^{killed} Paris and all Juliet's family. Just before Romeo ~~committed~~ ^{committed} next to Juliet, Laurence appeared and told ~~her~~ ^{him} the plan. ~~suicide~~ ^{suicide}

Juliet woke up from her deep sleep, she married Romeo and lived together until the end of time. ✓

Well done!

her → ♀
his → ♂

Try to include more modal verbs!
Really innovative and creative.
Logical evolution of events
good command of parts in general

(8)

Figure 12

ROMEO and JULIET

Juliet and Romeo talk on WhatsApp and they meet in one small street of Verona to escape from their families. They go to one small village in the northern part of Spain. Their families can't find Romeo and Juliet because Friar Laurence and the nurse mustn't tell their location. Two years later, they find one photo on Instagram and the two families go to visit their children because the two families become friends. Meanwhile, Romeo and Juliet have two children and they live very well and free. Romeo and Juliet and their families make peace and all of them return to Verona and they live as friends. The rivalry ends.

Well done!

→ Must = mustn't

good introduction of modal verbs.

very creative!

logical structure and evolution

of events.

good use of vocabulary and tenses.

Clara Busquets

9

2n ESO A

Figure 13

8. *Activities of Extension and Reinforcement for the Student with ASD.*

These include changes in typography to promote concentration and attention, and the amount of written responses has been reduced, given his reduced mobility in his hands.

✓ **Adapted listening comprehension questionnaire**

NAME:

LISTENING COMPREHENSION QUESTIONNAIRE

1. WHO ARE THE MAIN CHARACTERS?

ROMEO AND JULIET

HAMLET

DON QUIXOTE

2. ARE THEIR FAMILIES FRIENDS OR ENEMIES?

 FRIENDS

 ENEMIES

3. WHERE DO THEY MEET FOR THE FIRST TIME?

AT A PARTY

IN A HOUSE

ON THE BEACH

4. ARE THEY FAMILIES IN FAVOUR OF THEIR LOVE?

YES

NO

✓ Pictograms used to work with the language model and the modal verbs.



What can I do?

1. Romeo _____ run
2. Juliet _____ ski
3. Romeo _____ swim
4. Juliet _____ skate
5. Romeo and Juliet _____ cook
6. Juliet _____ eat candies and sweets
7. Romeo _____ sing
8. Juliet _____ drive a car
9. Romeo _____ ride a bike
10. Romeo _____ speak in English
11. Dami _____ play the flute
12. Dami _____ dance
13. Dami _____ fly a kite
14. Dami _____ speak French
15. Dami _____ play tennis
16. Dami _____ play the piano





HELLO



OUI



Figure 14 to 29



The girl _____ swim



The pig _____ fly



The children _____ study



The children _____ smoke



The boy _____ run



The baby _____ drive



The monkey _____ read



The boy _____ play football

Figures 30 to 37

9. Visual Cards to Enable Comprehension of Modal Verbs

These cards are used by the student with ASD to identify the modal verb that he wants to use.



MUST

YOU MUST BRUSH YOUR TOOTH
HE MUST WORK HARD



MUSTN'T

YOU MUSTN'T SMOKE
HE MUSTN'T SPEAK LOUD



CAN

YOU CAN PLAY FOOTBALL
HE CAN DANCE BALLET

I can run.



CAN'T

YOU CAN'T DRIVE A CAR
HE CAN'T JUMP HIGH



Figures 38 to 41

10. Observation and Data Collection Instruments

Initial Questionnaire to Observe the Students' Views on Reading.

This questionnaire is given to the students before the implementation and it is aimed to collect the students' views on literature and reading.

NICKNAME:

INITIAL QUESTIONNAIRE ON LITERATURE

Circle the answer that best represents your opinion and justify your answers:

1. Do you enjoy reading?

Yes No

Why?

2. Have you read a book in English because you liked it or you wanted?

Yes No

Why?

3. Do you enjoy reading in class with the texts from your textbook?

Yes No

Why?

4. Are the reading exercises from the textbook interesting for you?

Yes No

Why?

5. Which types of texts do you enjoy reading?

COMICS

NOVELS

THEATRE

POETRY

MAGAZINES

Final Questionnaire to Observe the Students' Views after the Implementation.

This final questionnaire is intended to observe if there has been a shift in the opinions of students.

NICKNAME:

FINAL QUESTIONNAIRE ON LITERATURE:

Circle the answer that best represents your opinion and justify your answers:

1. Do you enjoy reading more thanks to the activities done recently?

Yes No

Why?

2. Will you read a book in English because you want to from now on?

Yes No

Why?

3. Did you enjoy reading in class with the methodology recently used? Were the activities interesting?

Yes No

Why?

4. Did you enjoy working with the fragments of *Romeo and Juliet* more than working with the texts from your textbook?

Yes No

Why?

5. Would you like to continue learning through literature? If so, what type of books/materials?

Yes No

Why?

Results of the Opinion Questionnaire

In the following chart the responses of students have been collected and analysed.

Questions assessing the students' views	Initial questionnaire		Final questionnaire	
	YES	NO	YES	NO
Question 1 I: Do you enjoy reading? F: Do you enjoy reading more thanks to the activities done recently?	7	6	12	1
Question 2 I: Have you read a book in English because you liked it or you wanted? F: Will you read a book in English because you want to from now on?	5	8	12	1
Question 3 I: Do you enjoy reading <u>in class</u> with the texts from your textbook? F: Did you enjoy reading <u>in class</u> with the methodology recently used?	6	7	13	0
Question 4 I: Are the reading exercises from the textbook interesting for you? F: Did you enjoy working with the fragments of <i>Romeo and Juliet</i> more than working with the texts from your textbook? Were the activities interesting?	5	8	12	1
Question 5 I: Which types of texts do you enjoy reading? F: Would you like to continue learning through literature? If so, what type of books/materials?	Theatre and comics: 8		13 prefer comics and theatre after the implementation.	

Pre and Post-Test based on Can Do Statements

Checklists used to observe and collect students' perceptions on their own language level and skills. The same questionnaire is answered before and after the implementation to observe if students perceive an improvement.

NICKNAME:

Please, choose a number between 1 and 4 in order to answer if you can do what is described, 1 meaning not at all and 4 meaning absolutely.

	Not at all	Very little	To a good extent	Absolutely
Listening: I can understand short, simple stories when told clearly and slowly.	1	2	3	4
Listening: I can understand enough of what people say to be able to meet immediate needs, provided people speak slowly and clearly.	1	2	3	4
Reading: I can understand short, simple texts containing familiar vocabulary including international words.	1	2	3	4
Reading: I can understand the main points in short, simple, everyday stories, especially if there is visual support.	1	2	3	4
Speaking: I can ask for and give opinions, agree and disagree, in a simple way	1	2	3	4
Speaking: I can summarise simple stories I have read, relying on the language used in the story.	1	2	3	4
Speaking: I can ask somebody to repeat what they said in a simpler way.	1	2	3	4
Speaking: I can say what exactly I don't understand and ask simply for clarification.	1	2	3	4
Written production: I can write a short description of an event.	1	2	3	4
Written production. I can write about my everyday life in simple sentences.	1	2	3	4

Results of Students' Perceptions (Pre and Post-Test)

STUDENT	ITEM	1	2	3	4	5	6	7	8	9	10
1 XAVITO	PRE	2	3	3	2	1	2	3	3	1	2
	POST	3	3	3	3	2	3	3	2	3	3
2 TRAU	PRE	4	4	4	4	3	3	4	4	3	4
	POST	4	4	4	4	4	4	4	4	4	4
3 SUEN_4	PRE	3	4	4	4	4	3	3	3	3	3
	POST	3	4	4	4	4	4	4	4	3	4
4 PEPITA DE LA PRADERA	PRE	2	3	2	2	2	2	2	2	3	3
	POST	2	4	4	3	4	3	3	3	3	4
5 BUSY	PRE	4	4	4	4	3	4	4	4	3	3
	POST	4	4	4	4	4	4	4	4	4	4
6 PATO	PRE	2	2	4	3	2	2	3	2	3	3
	POST	2	3	4	4	3	3	3	3	3	3
7 MATIBO	PRE	3	3	4	3	2	3	4	4	3	3
	POST	4	4	4	4	4	4	4	4	3	3
8 PAULA	PRE	3	3	4	4	3	3	3	3	4	4
	POST	3	4	4	4	3	3	4	4	4	4
9 ANA	PRE	3	3	4	4	3	3	4	3	4	4
	POST	3	4	4	4	3	4	4	4	4	4
10 DENDRUBURG	PRE	2	3	2	1	2	1	2	2	3	2
	POST	2	3	3	3	4	3	3	3	3	3
11 CHARLES_13	PRE	3	2	3	3	3	2	3	3	4	4
	POST	3	3	3	4	4	3	3	3	4	4
12 DAVIDIN	PRE	4	3	3	4	3	3	4	3	4	4
	POST	4	4	4	4	3	4	4	3	4	4
13 LITRI	PRE	2	2	3	1	2	2	3	2	1	3
	POST	2	3	3	3	4	4	3	3	2	3

11. Consent Documents

In this section we will present the documents given to the students and their parents in order to obtain consent from them. They have been translated into Catalan in order to favour comprehension.

Consent with the Authorisation for Using Students' Pictures

AUTORITZACIÓ PER A LA PUBLICACIÓ I ÚS D'IMATGES DE MENORS

El centre IES Els Ports sol·licita disposar d'autorització dels / les progenitors / progenitores per utilitzar les fotos dels menors. Sol·licitem el consentiment per poder publicar les imatges en futures publicacions.

Aquest material podrà ser publicat a la nostra web i a les nostres xarxes socials sempre que no hi hagi una oposició expressa prèvia.

AUTORITZACIÓ

En / Na
amb DNI com a pare / mare o tutor de l'alumne / a
..... SI DONE EL
MEU CONSENTIMENT / NO DONE EL MEU CONSENTIMENT perquè l'IES Els
Ports pugui utilitzar imatges / gravacions del meu fill / filla a la web, xarxes socials, així
com publicacions amb caràcter informatiu, o publicitari.

Morella, a de de 20 ...

Signatura

Consent Authorising the Participation in the Implementation

En primer lloc ens agradaria donar les gràcies per acceptar participar en aquest estudi, que tindrà lloc des del 6 de maig fins al 17 de maig de 2019. El present document descriu els objectius d'aquest, així com la descripció de la participació necessària i els drets que es tenen com a participant.

Els objectius de l'estudi són:

Obtenir informació sobre fins a quin punt una implementació centrada en l'aprenentatge basat en la literatura és productiva i eficient per a desenvolupar les destreses dels alumnes.

Obtenir informació sobre de quina manera la nostra implementació centrada en la literatura ajuda als estudiants a adquirir els continguts del Currículum.

Els mètodes d'observació que s'utilitzaran per complir amb aquests objectius inclouen:

Una prova prèvia i posterior al tractament. Aquesta prova conté una escala d'estimació que està composta per especificacions «Pot fer» (Can Do statements), la qual és una adaptació de les que es proposen en l'e-portfoli de EAQUALS-ALTE. L'alumnat haurà de valorar cada afirmació d'acord amb el que poden fer o no, a través d'una escala numèrica de l'1 al 5 i de forma anònima.

Una escala d'estimació que serà emplenada pel professor, composta pels elements recollits en el currículum de secundària.

S'anima a l'alumnat a què faci preguntes o plantege inquietuds en qualsevol moment sobre la naturalesa de l'estudi o els mètodes que s'utilitzen en el procediment.

La representació teatral serà gravada en vídeo per ajudar-nos a capturar amb precisió les seves intervencions amb les seues pròpies paraules. Només nosaltres escoltarem els enregistraments per així poder realitzar l'estudi satisfactòriament. Si l'alumne se sent incòmode, pot demanar que s'apague en qualsevol moment.

L'alumne també té dret a retirar-se de l'estudi en qualsevol moment. En aquest cas, tota la informació proporcionada (fins i tot els enregistraments) es destruirà i s'ometrà dels resultats finals.

Tant les seves percepcions com les dels altres participants s'utilitzaran per a redactar un informe d'investigació qualitatiu. Encara que s'utilitzin cites directes, el seu nom i tota la informació que pugui identificar-los serà anònima en tot moment.

Consentiment del subjecte:

- Estic d'acord en participar en aquest estudi.
- Entenc que la meua participació és voluntària.

Entenc que totes les dades recollides es limitaran només a aquest ús o a un altre ús relacionat amb la investigació, i per tant autoritze a l'IES Els Ports.

Entenc que no seré identificat pel meu nom en el producte final.

Sóc conscient que tots els arxius es guardaran de forma confidencial i segura per part de l'investigador.

Entenc que em puc retirar en qualsevol moment de l'estudi sense cap tipus de repercussió.

Signo aquest consentiment i certifique que jo _____
estic d'acord amb els termes d'aquest acord.

(Signatura) (Data)