

Other voices, other cultures

A Design-of-Materials Proposal to Teach English
through Literature in the English as a Foreign
Language Classroom



MASTER'S DEGREE IN SECONDARY EDUCATION, BACCALAUREATE,
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ABSTRACT

Literature has always received little attention in the English as a Foreign Language educational curriculum. The main reason for that has been a favouritism towards other formal aspects of the language including syntax and lexis. Notwithstanding this fact, it may become reasonable to introduce literature in the classroom for the benefits it offers to students. Such advantages may include an enhancement of vocabulary, an understanding of syntactic and morphological rules, a comprehension of sentences within a determined context, an awareness of customs and traditions from other cultures and a personal attachment with the literary texts. For this reason, this project presents a design-of-materials proposal in order to teach English through literature in an English as a Foreign Language environment. By employing three literary works such as The Kite Runner (2013), And the Mountains Echoed (2013) and A Thousand Splendid Suns (2018), all written by Khaled Hosseini, this proposal includes a series of materials based on Carter and Long's (1991) three model approach which contribute to promote learner's linguistic, cultural and personal growth competences. As a result, this exploitation of authentic literature could improve learners' academic performance.

Keywords: *English as a Foreign Language, literature, linguistic model, cultural model, personal growth model.*

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1. Introduction

The presence of literature in the English as a Foreign Language (hereafter EFL) curriculum has always been relegated in order to sharpen other aspects of the language such as grammar and vocabulary. Nonetheless, literature pursues a twofold objective when it is introduced in the classroom. First, literature may be used for instructive purposes through an exhaustive examination of fictional and non-fictional works. Second, because of its versatility, literature may be employed as a resource in order to provide a further educational improvement. Under those circumstances, literature becomes an inspiring material for the mastery of the language and for acquiring personal enrichment (Carter & Long, 1991).

As a result of that, this project will present a proposal of materials in the form of a didactic unit taking literature as the means to teach and learn English in the EFL classroom. Nevertheless, when literary works are introduced into the classroom, they are mainly focused on literature coming from English-speaking countries, namely, the United Kingdom and the USA. For this reason, this proposal will be detached from those established conventions by making use of literary works coming from a different culture other than Great Britain and North America. In this way, rephrasing Truman Capote's first novel *Other Voices, Other Rooms*, this proposal will deal with *other voices, other cultures* by introducing English-written Afghan literature through the three novels written by Khaled Hosseini: *The Kite Runner* (Hosseini, 2013), *And the Mountains Echoed* (Hosseini, 2013) and *A Thousand Splendid Suns* (Hosseini, 2018).

With this in mind, this proposal has been designed to accomplish three prime objectives taking literature as the essential educational tool. This triad involves, therefore, 1) the promotion of language through the introduction of 'verb + preposition' patterns; 2) the understanding of culture by means of delving into Afghan wedding ceremonies and 3) the development of personal growth through a critical reflection upon life goals. In this respect, in order to devise the proposal, modality number six which aims at designing pedagogic materials has been chosen. For this reason, it is necessary to mention that no real implementation has been completed.

The first part of the paper offers a theoretical portrayal on the importance of teaching literature in the EFL environment. In particular, aspects such as the dichotomy between extensive and intensive reading will be considered. Both lines of research offer

numerous benefits to the learner, thus, highlighting the importance of reading and using literature in the classroom. Such advantages include, for instance, enrichment of lexicon, awareness of morphological and syntactic rules, understanding of the message in context, acquaintance with other cultures, involvement with literature and increase of motivation (Collie & Slater, 1987). By the same token, this first section will also define and justify the approach upon which the proposal has been based: Carter and Long's (1991) three model approach; namely, the cultural model, the language model and the personal growth model. These issues, hence, will be described in more detail in the following section.

The second part of the project deals with the proposal itself. Because it has been framed within modality number six, the design of materials as well as its detailed description become the core component of the project. Under these circumstances, this part covers five main sections. The first and the second section contribute to contextualise the where and why of the proposed materials. First, it establishes the real educational environment as well as the academic characteristics of the group of learners; and, second, it provides a justification for the aforementioned choice of materials.

The third section presents the materials. In fact, for their pedagogical purposes, these materials have been presented in the form of a didactic unit by employing three different tables. The first chart briefly introduces them by mentioning their main aim, their number of sessions and their general layout. The second table focuses on the tasks and learning management in the classroom for each of the sessions. The third table shows the curricular concretion and assessment criteria for each of the language skills tackled in the proposal. Ultimately, the fourth and the fifth sections give a detailed explanation on what has been covered in the third section. This last part describes in depth all the tasks included in each session as well as the established assessment criteria.

Finally, the third part of the project will present some conclusions about the proposal. Such final ideas will determine that a wide range of materials taken from literary works can be designed and used in the EFL classroom in order to teach English by addressing their linguistic, cultural and personal growth aspect.

2. Theoretical Framework

2.1. Reading

Reading has constantly been regarded as a passive process owing to the fact that it does not involve any dynamic action (Carter & Long, 1991). Nevertheless, as opposed to this commonly held belief, reading entails a complex and varied combination of processes which make of it an active competence (Grabe, 2009). In this way, Grabe (2009) distinguishes ten types of processes in order to define the notion of reading: 1) *rapid*, as the reading speed rate is established between 250 and 300 words per minute, 2) *efficient*, as there is a combination and coordination of diverse processing skills, 3) *comprehending*, as it involves the understanding of a text, 4) *interactive*, as an interplay is established not only between the reader and the writer, but also between the reader and their own background knowledge, 5) *strategic*, as numerous techniques are required to better comprehend the text, 6) *flexible*, as the reader has to adjust and accommodate some of the aforementioned processes depending on the nature of the text, 7) *purposeful*, as reading serves a particular intention, 8) *evaluative*, as reading elicits either a positive or a negative response to the reader, 9) reading also involves the process of *learning* as the reader gains new knowledge, and 10) *linguistic*, as the reader is required to make use of their semantic and grammatical knowledge so as to read the text.

Berardo (2006) defines reading as a daily interactive activity consisting in the identification of written words with three main objectives: enjoy, survive and learn. Furthermore, this ability can be developed by the reader through the combination of top-down processes which expose the general idea of the text and bottom-up processes which illustrate the meaning word for word (Berardo, 2006). In fact, Mikulecky (2008) remarks that readers employ these two processes concurrently so as to reconstruct and interpret the message intended by the writer. Accordingly, top-down processes are used when there is an activation of readers' background knowledge. On the contrary, bottom-up processes are applied when the comprehension of the text is done by relying on the information already appearing in the text (Mikulecky, 2008).

By the same token, Grabe (2009) also identifies two main processes to introduce how reading works, namely, lower-level processes and higher-level processes. On the

one hand, the former type of process includes the identification of words, the grammatical analysis and the interpretation of meaning which contributes to the automatization and fluency of reading. On the other hand, the latter class of process helps in the comprehension of a text by means of applying inferences, strategic processing and background knowledge. As a consequence, all these techniques and actions involved in reading enable it to become a competence which can be used to achieve six main objectives. Therefore, reading aims at scanning, that is, searching for information; skimming, that is, making a rapid understanding of the text; understanding the text in general terms; incorporating information; learning; and judging and evaluating the information (Grabe, 2006).

Under those circumstances, reading becomes an important component for its inclusion in any language learning curriculum. Nation (2009) establishes four principles for the design and subsequent implementation of a reading syllabus. The first element to be considered is meaning-focused input which involves the use of literary texts conformed to the language level of the learners. Second, this input must be accompanied by meaning-focused output which is concerned with the production of writing and speaking activities related to these written texts. In addition, this syllabus should also include language-focused learning not only focused on linguistic areas such as lexicon, grammar and spelling but also on strategies that help readers to comprehend the text. Finally, the teaching of reading should aim at leading to fluency development whereby readers will be able to read quickly and easily (Nation, 2009).

In this way, bearing these four principles in mind may be a good starting point in order to introduce reading in the language learning classroom, particularly in the EFL classroom. As a result, now we will turn to consider two different and practical methods that contribute to foster reading in these educational contexts: extensive reading and intensive reading.

2.2. Extensive and intensive reading

Reading has become an activity with a twofold aim. On the one hand, it may be used as a way of amusement; and on the other hand, it may be employed as a means for learning. Accordingly, two methods to approach reading emerge: 'learning to read,' that is, extensive reading, and 'reading to learn,' that is, intensive reading.

Extensive reading aims at understanding the meaning conveyed by the writer with the objective of taking pleasure in the process whilst acquiring general reading skills. In this way, meaning-focused input and fluency development are highlighted in this approach given that there are few or any unknown lexical items, and thus, reading is done unhindered (Nation, 2009). Notwithstanding this non-linguistic aim, extensive reading also promotes a development in language. The Extensive Reading Foundation [ERF] (2011) states that reading extensively enables readers to read a variety of texts in familiar and natural situations at the same time they perceive how grammar is being used in those particular contexts. Similarly, it also strengthens their lexicon, fluency and motivation to continue reading providing that learning anxiety is lowered (ERF, 2011).

Along the same lines, Day and Bamford (1998) agree upon the fact that extensive reading may be beneficial in the acquisition of grammar and vocabulary. As a result, a favourable and motivating attitude towards reading is being developed which affects, directly or indirectly, the other three language skills, particularly, the written skill. For this reason, Day and Bamford (1998) acknowledge the presence of extensive reading in second language and foreign language programmes as a subject *per se*, as an elective course or as a part of a current reading class.

Intensive reading aims at learning and comprehending the message of a particular text by means of analysing in detail the linguistic and grammatical features appearing on it. Accordingly, in order to introduce and develop intensive reading, Nation (2009) identifies eight topics that need to be considered. First, it is important to focus on the *comprehension* of the text by using a variety of question forms such as multiple-choice, true/false and yes/no questions. Second, *sound-spelling relations* are also necessary and may be identified through reading aloud and spelling rule exercises. The appearance of complex *lexicon* and new *grammar* structures in the text can be explained and subsequently practised in context to enable this comprehension. Another important element to consider is *cohesion* as readers need to become aware of how the words in the text are connected to each other. In this way, attention should be directed to the use of conjunctions, pronouns and synonyms. *Information structure* and *genre features* are two elements that are significant in intensive reading giving that they contribute to identify the facts included in the text as well as its communicative goal. Finally, the implementation of intensive reading also

emphasises the development of certain reading *strategies* such as taking notes and using the dictionary that facilitates learning and understanding (Nation, 2009).

As a result, extensive and intensive reading become two complementary approaches in the teaching and learning of reading in the second and foreign language classroom. The former provides a general understanding of a text whereas the latter presents an in-depth analysis of the given text (ERF, 2011). Consequently, now we will consider the importance of using literature in the EFL classroom.

2.3. Teaching Literature in the English as a Foreign language classroom

Generally, literature has received numerous definitions given its complexity as a notion *per se* and given its great importance in society. In this way, Lazar (1993) presents literature as those fictional and non-fictional texts, namely, poems, novels, plays and short stories, which express a determined message through the language being used. Morgan (1993) also states that literature may serve as the ideal medium to utter and articulate feelings, emotions and ideas whereby readers may see themselves reflected in owing to their life experiences.

It is understandable, therefore, that the use of literature within the academic environment, particularly, within the English teaching and learning context, becomes imperative. Nonetheless, Carter and Long (1991) make a twofold distinction depending on the primary aim of literature, in other words, whether literature is used for study or as a resource. On the one hand, the study of literature is merely used for educational purposes provided that it comprises a thorough examination of fictional and non-fictional texts. On the other hand, the use of literature as a resource provides a further pedagogical development because of its versatility. In this way, literature is valued not only for being a linguistic facilitator but also for being a stimulating material used for personal enrichment (Carter & Long, 1991).

Paran (2008) illustrates this divergence as the junction of two axes. As it may be observed in Figure 1, the vertical axis represents the either presence or absence of a focus on language learning whereas the horizontal axis shows a focus on literary competence. As a result of this, four different quadrants appear. The first quadrant deals with both areas, therefore, linguistic features and the notion of literature are taken into account. Conversely, the fourth quadrant depicts what has been previously

defined as extensive reading owing to the fact that the focus lies on enjoying the process of reading. The second quadrant only focuses on the acquisition and study of language. On the contrary, the third quadrant only considers literature as a subject matter (Paran, 2008).

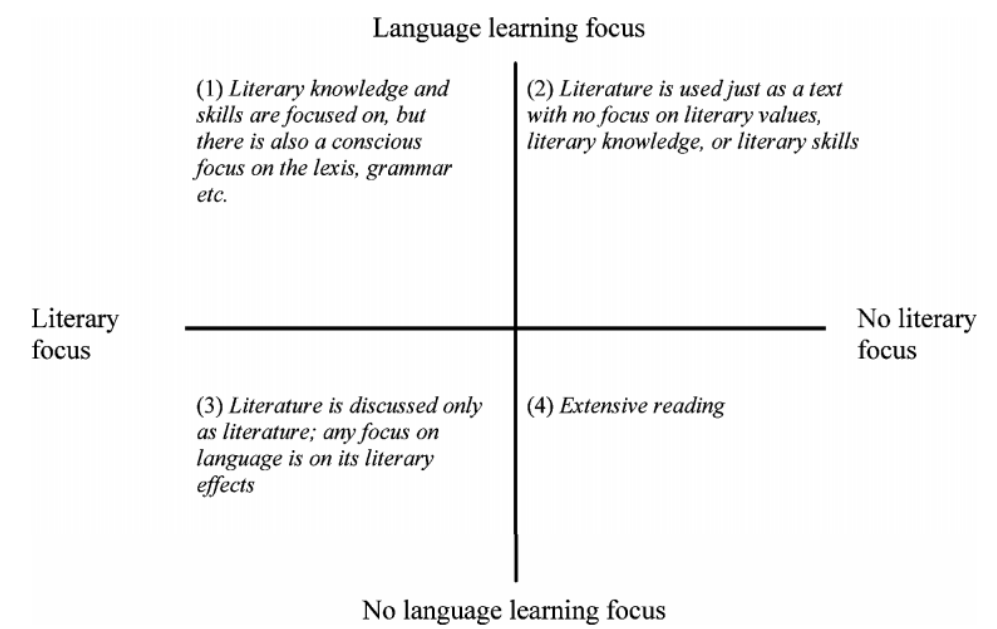


Figure 1. Language Learning and Literary Competence (Paran, 2008, p.467).

Along these lines, the introduction of literature in the EFL classroom provides learners a wider range of benefits. First and foremost, it contributes to expand their linguistic repertoire. Given that literature is considered as authentic material, language appears contextualised. Accordingly, it provides students with the opportunity to enrich their vocabulary which may be transferred and may have a positive effect on their writing and speaking skills. Another advantage of using literature in the classroom is the cultural awareness that students obtain from it. By making learners read about numerous topics and stories set in different countries and historical periods, their cultural insight may be broadened at the same time they develop a certain level of tolerance towards cultural differences. Furthermore, the usage of literature in the language classroom also allows learners to become engaged with the diverse literary texts. As a consequence, this strengthens students' motivation to continue reading because of the close relationship that can be established between the reader and the text (Collie & Slater, 1987).

From all these advantages, Carter and Long (1991) make a threefold classification in order to better explain the rationale on why teaching literature in the EFL classroom. In this way, this three model approach will be introduced and explained in the following section.

2.4. Three model approach

Carter and Long (1991) propose an approach based on three different but interconnected models for the implementation of literature in the EFL classroom: the cultural model, the language model and the personal growth model.

First, the cultural model highlights the political, historical and social value that writers attempt to portray in their literary texts. As a result, the implementation of this teacher-centred standard enables learners to acknowledge and comprehend the numerous cultures that exist and that can be described and illustrated through literature. The language model focuses on the use of language within the written compositions. Accordingly, through this language-based criterion students are expected to reach the established linguistic goals whilst they become aware of the linguistic features employed in the text. Finally, the personal growth model concerns students' interpretations of the text in order to fully engage with it. Therefore, learners should be able to establish a connection between their own experiences and the ones already portrayed in the literature. In this way, this student-centred circumstance results in a worthwhile stimulation towards literature (Carter & Long, 1991). Given these points, teaching, learning and reading literature should include a linguistic competence but it "should be a source of pleasure and a stimulus to personal development" (Carter & Long, 1991, p. 11).

3. Context

This proposal, mainly focused on the design of teaching materials, has been created to be implemented at the Escola Oficial d'Idiomes (henceforth EOI) of Castelló (Spain) within an upper-intermediate English level group.

3.1. Escola Oficial d'Idiomes

The EOI is a public institution aimed at teaching languages which relies on the Conselleria d'Educació, Investigació, Cultura i Esport (Education, Investigation,

Culture and Sport Department) of the Valencian Community. This language school was officially founded in 1985 as a result of passing the 98/1985 Decree on June the 25th (DOGV 29-07-1985). At first, it was situated in Plaza Islas Columbretes but in 2002, EOI moved to its current location: Jose Pradas Gallén Street.

The building where EOI is situated occupies two floors and is provided with various facilities including a cafeteria, a meeting room, a function room, a library, 10 offices from the diverse departments and 38 classrooms equipped with the necessary audio-visual support in order to provide a complete teaching and learning experience. Apart from that, the EOI is also provided with two additional teaching sections located in Almazora and IES Matilde Salvador in Castelló.

The EOI offers a wide variety of languages to choose from: German, English, French, Catalan, Italian, Arabic, Spanish for foreigners, Russian, Portuguese, Chinese, Romanian and Basque. Nevertheless, the levels available for each language are not the same owing to the higher or lower supply and demand. As a consequence, a C2 level may be reached in English and Catalan; a C1 level in German, Spanish for foreigners, French and Italian; a B2 level in Arabic, Portuguese, Russian and Chinese; a B1 level in Romanian; and an A2 level in Basque. Similarly, a B1 English level may be reached at the two aforementioned supplementary teaching sections.

Under those circumstances, the main aim of the EOI is to achieve definite standards of practice concerning the promotion of teaching and learning languages. Such criteria include the improvement of available learning materials and resources, the development of real active learning, the outreach of diversity, the furthering in continuous teacher training and the achievement of interculturalism and multilingualism.

3.2. The group: Upper-intermediate English level

The materials and activities designed for this proposal are mainly addressed to an upper-intermediate English level, particularly, to a group of B2.2 English level students.

The chosen group consists of 26 students, 23 women and 3 men, with a wide age range and different educational backgrounds. This heterogeneous class of learners possesses a good suitable level of English which enables them to use the language

with a considerable expertise. In addition, they also demonstrate great fluency both in the oral and the written language. Learners have also a strong will towards learning as well as an active participation and engagement in the numerous activities proposed in class. Given these points, students are expected to take the official EOI exam which will validate their B2 English level and will allow them to enroll in the C1.1 level in the next academic year. Ultimately, within this group there is any student requiring curricular adaptation; therefore, this proposal will not consider activities addressing to diversity.

4. Justification of the materials

The materials selected for this proposal have been taken from three books written by Afghan novelist Khaled Hosseini: *The Kite Runner* (2013), *And the Mountains Echoed* (2013) and *A Thousand Splendid Suns* (2018). Furthermore, after a thorough reading and analysis of the three novels, several passages were chosen in order to depict and provide, as perfectly as possible, a clear example of each one of the three aforementioned models.

The three books provide an out of the ordinary insight owing to the fact that EFL classes are often focused on Western-related authors and novels rather than on Eastern-related ones. Notwithstanding this fact and because they are all set in Afghanistan, the three literary works tackle issues scarcely removed from Western society. First, *The Kite Runner* (2013) addresses friendship, loyalty and redemption. Second, *And the Mountains Echoed* (2013) deals with how past decisions determine the present and the future. Finally, *A Thousand Splendid Suns* (2018) concerns the close relationship established between two women while struggling to survive in a misogynistic society. Along these lines, it is expected that by means of using authentic literature, students' interest in and engagement towards literature is awoken so as to foster their motivation to continue reading.

By the same token, this detailed literary examination has also contributed to the selection of passages to develop the activities for each one of the three models already elucidated above. In relation to the personal growth model which focuses on life goals, passages from *And the Mountains Echoed* (2013) have been selected due to the reachable and unrealistic life expectations that some of the characters arouse. In this way, students will be able to establish a connection with their own life experiences,

thus, becoming more actively involved in the reading process. As regards the cultural model, the celebration of Afghan wedding ceremonies has been addressed. The main reason for this choice lies on the fact that it becomes a stimulating topic which will enable students the awareness of unknown religious rituals. Therefore, their cultural knowledge will be broadened. Consequently, in order to better comprehend how these events are celebrated, excerpts taken from *The Kite Runner* (2013) and *A Thousand Splendid Suns* (2018) have been used. Finally, concerning the linguistic model, the versatility of literature highly contributes to deal with this matter regardless of the grammatical point. In fact, this proposal focuses on the use of ‘verb + preposition’ patterns given that B2 English students must be familiarised with them as stated in *Decree 242/2019, of 25th October* which regulates the educational curriculum at the different EOIs in the Valencian Community. Bearing this in mind, a passage from *A Thousand Splendid Suns* (2018) has been employed.

This appropriate exploitation of real literature through the selected written passages has, therefore, a twofold aim. First, to demonstrate that literature does not only serve as a medium to improve language but also to enhance students’ culture and motivation. Second, to spark learners’ interest in literature, but specifically, in doing a further reading on any of the three selected novels for this proposal. Under those circumstances, now we will introduce the proposal.

5. Design of the proposal

TITLE: *Other voices, other cultures*. A Design-of-Materials Proposal to Teach English through Literature in the English as a Foreign Language Classroom

LEVEL: B2.2

SUBJECT: English as a Foreign Language

NUMBER OF SESSIONS: 10

DESCRIPTION OF THE TASK: This proposal has been created in order to introduce literature as a medium to teach and learn English in the EFL classroom. Accordingly, it aims at raising students' awareness of the importance of literature by taking into consideration three main models. First, the personal growth model which allows students to connect with the text by relating to their own experiences and to the ones portrayed in the text. Second, the cultural model which enables learners to comprehend and acknowledge the cultural aspects of the text. Finally, the linguistic model which engages students with the grammatical elements of the text.

To apply this three-model approach, three novels written by Khaled Hosseini have been selected: *The Kite Runner* (2013), *And the Mountains Echoed* (2013) and *A Thousand Splendid Suns* (2018). In this way, this choice of literary works will facilitate the introduction of life goals as part of the personal growth model; Afghan wedding ceremonies within the cultural model; and 'verb + preposition' patterns in the framework of the linguistic model. Furthermore, the curricular concretion containing the objectives, contents, assessment criteria and competences needed to design this proposal can be found in *Royal Decree 1041/2017, of 22nd December* established by the Spanish Education, Culture and Sport Ministry. Under those circumstances, this proposal has been designed to be conducted during 10 sessions of 2 hours each following the subsequent outline:

- Personal growth model:
 - Session 1
 - Session 2
 - Session 3
- Cultural model:
 - Session 4
 - Session 5
 - Session 6
 - Session 7
 - Session 8
- Linguistic model:
 - Session 9
 - Session 10

TASK STRUCTURE		LEARNING MANAGEMENT IN THE CLASSROOM				
ACTIVITIES	EXERCISES	CLASSROOM ACTIONS		SESSIONS (2 Hours)	DIDACTIC MATERIALS AND DIGITAL RESOURCES	GROUP ORGANISATION AND SCENARIOS
		STUDENT	TEACHER			
Personal Growth Model						
Session 1						
In this first session, students will be introduced to the main topic and objectives of this proposal. To this end, the teacher will prepare and use a Power Point presentation as a way to introduce the author and the three selected novels. Accordingly, some background information about Khaled Hosseini as well as about <i>The Kite Runner</i> (2013), <i>And the Mountains Echoed</i> (2013) <i>A Thousand Splendid Suns</i> (2018) and will be provided by means of questions and related videos. In addition, in this slideshow, the personal growth model mainly focused on life goals will also be presented by taking as example Khaled Hosseini's (Appendix 1. Ex. 1.1.). With this preliminary information, the teacher will show some evocative pictures on the topic so as to make students reflect upon the meaning of them (Appendix 1. Ex. 1.2). Then, the students will read diverse fragments taken from the book selected for this approach. They will identify their common idea and will label them with one given adjective (Appendix 1. Ex. 1.3.). Next, students will complete a table whereby they will make predictions about the lives of the	1.1.Power Point presentation	<p>Listens to the teacher's explanation</p> <p>Watches the videos</p> <p>Reflects upon the content of the video</p> <p>Answers questions</p> <p>Listens to their classmates</p>	<p>Prepares the Power Point</p> <p>Introduces the author and the novels</p> <p>Plays the videos</p> <p>Asks questions to students</p> <p>Listens to students' answers</p> <p>Introduces the personal growth model</p>	1	<p>Power Point presentation</p> <p>3 books: <i>The Kite Runner</i> (2013), <i>And the Mountains Echoed</i> (2013) and <i>A Thousand Splendid Suns</i> (2018)</p> <p>Videos</p> <p>Screen</p> <p>Projector</p>	<p>Individual work</p> <p>Whole class discussion</p> <p>Classroom</p>
	1.2.Evocative pictures	<p>Looks at the pictures</p> <p>Reflects upon the pictures</p> <p>Answers the teacher's questions</p> <p>Listens to their classmates</p>	<p>Shows pictures</p> <p>Asks questions</p> <p>Listens to students' answers</p>		<p>Pictures</p> <p>Projector</p> <p>Screen</p>	<p>Individual work</p> <p>Whole class discussion</p> <p>Classroom</p>
	1.3.Reading of fragments	<p>Listens to the teacher</p> <p>Reads the text</p> <p>Identifies the key and common idea</p> <p>Labels the fragments</p>	<p>Hands in the reading handout</p> <p>Explains the task</p> <p>Supervises students' work</p> <p>Checks students' answers</p>		<p>Reading handout</p>	<p>Individual work</p> <p>Whole class discussion</p> <p>Classroom</p>

people appearing in the fragments and will share their answers with the group (Appendix 1. Ex. 1.4.). Likewise, as a final critical reflection, students will complete the same table with their personal information (Appendix 1. Ex. 1.5.).

		Shares answers Listens to their classmates			
	1.4.Table I: making predictions	Listens to the teacher Makes predictions Completes the table Shares the answers Listens to classmates	Hands in the table Explains the task Supervises students' work Checks students' answers		Reading handout Table I Individual work Whole class discussion Classroom
	1.5.Table II: Personal information	Listens to the teacher Reflects upon the questions Completes the table	Hands in the table Explains the task Supervises students' work		Table II Individual work Classroom
Session 2				1	
This second session will focus on how life goals either remain or change over time. In this way, first, students will write a letter to their past self so as to consider the either accomplishment or forfeit of their life goals (Appendix 1. Ex. 2.1.). Then, students will watch a video in which the writer Khaled Hosseini gives advice to his past-self and will take notes on the content (Appendix 1. Ex.2.2.). With this in mind together with the information of their letter, students will have	2.1. Letter to past self	Listens to the teacher Evaluates life goals Writes the letter	Hands in the letter handout Explains the task Supervises students' work		Letter handout Individual work Classroom
	2.2. Khaled Hosseini video	Listens to the teacher Watches the video Takes notes Shares information	Explains the task Plays the video Supervises students Listens to students' answers		Projector Screen Computer Video Individual work Classroom

to record a one-minute video giving advice to their past self (Appendix 1. Ex. 2.3.).		Listens to classmates				
	2.3. Video recording	Listens to the teacher Records the video	Explains the task Supervises students' work		Mobile phones Letter to past self	Individual work Classroom
Session 3						
This third session will start with the teacher showing a video about what to do to destroy your dreams. Therefore, students will watch the video, will take notes and will share their answers (Appendix 1. Ex. 3.1.). In groups of four, students will transform these impractical suggestions given in the video into useful recommendations by designing a poster which will be placed around the classroom (Appendix 1. Ex. 3.2.). Then, students will play a game called <i>One, some, many</i> to see the differences and similarities in terms of life goals with the rest of their classmates. This activity, therefore, consists of three steps: writing their personal life goals, comparing them with another classmate and sharing them with the rest of the class (Appendix 1. Ex. 3.3.). Next, students will work individually and will complete their wheel of life goals by focusing on six aspects of their lives (Appendix 1. Ex. 3.4.). Finally, as a way to link all this thoughtful analysis with the presented literary passages, students will consider the sentence "Find a purpose in	3.1. Video	Listens to the teacher Watches the video Takes notes Shares notes with the group Listens to classmates	Explains the task Plays the video Listens to students' answers	1	Video Screen Projector	Individual work Whole class discussion Classroom
	3.2. Recommendation poster	Listens to the teacher Groups with other classmates Works in group Creates the poster Shows the poster Sticks the poster on the wall	Explains the task Provides cardboards and stationery Supervises students' work Checks students' posters		Cardboards Stationery Blue tack	Groups of four students Classroom
	3.3. One, some, many	Listens to the teacher Thinks about life goals Works individually Exchanges information with	Explains the task Supervises students' work Listens to students' answers		Sheet of paper	Individual work Pair work Whole class discussion Classroom

your life and live it” and will write a composition about it (Appendix 1. Ex. 3.5).

	<p>one classmate</p> <p>Shares information with the group</p> <p>Listens to classmates</p>				
3.4. Wheel of life goals	<p>Listens to the teacher</p> <p>Selects six life goal aspects</p> <p>Reflects upon the selected aspects</p> <p>Completes the wheel</p>	<p>Explains the task</p> <p>Supervises students’ work</p>		<p>Wheel of life goals handout</p>	<p>Individual work</p> <p>Classroom</p>
3.5. Final composition	<p>Listens to the teacher</p> <p>Reads the sentence</p> <p>Reflects upon its meaning</p> <p>Writes the composition</p>	<p>Explains the task</p> <p>Supervises students’ work</p>		<p>Reading handout</p> <p>Sheet of paper</p>	<p>Individual work</p> <p>Classroom</p>

Cultural Model

Session 4

This first session aims at introducing and becoming familiar with Afghan weddings as part of the cultural model approach. At home, students will prepare in advance for the development of the session. Therefore, they will search for a picture and a word that evokes them the topic of ‘weddings’ (Appendix 2. Ex. 4.1.). In class, students will place the pictures and cards containing the

4.1.Pre-class activity	<p>Searches for information</p> <p>Selects a picture and a word</p>	<p>Explains the task</p>	1	<p>Computer and /or mobile phone</p> <p>Picture</p> <p>Cardboard</p>	<p>Individual work</p> <p>At home</p>
4.2.Mind map	<p>Shows the picture and the card on the blackboard</p> <p>Reflects upon the information obtained</p>	<p>Sticks the pictures and cards on the blackboard</p> <p>Draws the mind map</p>		<p>Blackboard</p> <p>Pictures</p> <p>Cardboards</p> <p>Blue-tack</p>	<p>Individual work</p> <p>Whole class discussion</p> <p>Classroom</p>

<p>word on the blackboard forming a mind map and a discussion consisting of diverse questions will be held (Appendix 2. Ex. 4.2.). To start working on the theme of weddings, they will be given a short fragment taken from <i>A Thousand Splendid Suns</i> (2018) written by Khaled Hosseini. Therefore, students will read it and will answer some comprehension questions which will be checked (Appendix 2. Ex. 4.3.). Then, they will be given the preceding and subsequent piece of the previous fragment. However, this time, the teacher will play an audiobook so as to read aloud the text. At the same time students will read and listen to the text, they will have to underline the objects, people involved, steps and clothes that are implicated in the ceremony being described (Appendix 2. Ex. 4.4.). Having the text as main reference, students will work in pairs and will share their answers in order to complete a table where the four different features on Afghan weddings are asked (Appendix 2. Ex. 4.5.). As a last activity, a PowerPoint presentation will be used to provide feedback on this last activity (Appendix 2. Ex. 4.6.).</p>		Participates in the discussion Listens to classmates' answers	Leads the discussion Asks questions Listens to students' answers		Chalk and board rubber	
	4.3. Reading comprehension	Listen to teacher's explanation Reads the text Interprets the text Answers the questions Shares the answers	Explains the task Hands in the reading comprehension handout Supervises students' work Checks students' answers		First reading comprehension handout	Individual work Whole class discussion Classroom
	4.4. Listening and underlining	Listens to the audiobook Follows the recording Reads the text Interprets the text Underlines the asked elements	Explains the task Hands in the handout Plays the recording Supervises students' work		Second reading handout Computer Audiobook	Individual work Whole class discussion Classroom
	4.5. Table completion: Afghan weddings	Listens to the teacher Works in pairs Identifies the asked information in the text Shares information with the partner Completes table	Explains the task Supervises students' work		Second reading handout Table handout I	Pair work Classroom

	4.6. Power Point presentation	Shares the information on both tables Listens to classmates	Provides feedback on both tables Listens to students' answers		Table handout I and II Power Point presentation Projector Screen	Whole group discussion Individual work Classroom
Session 5				1		
Continuing with the presentation of the previous session, the teacher will introduce further information about the objects used in Afghan weddings as well as the steps that need to be followed in this ceremony. To explain the latter, fragments from <i>The Kite Runner</i> (2013) by Khaled Hosseini will also be used. To summarise the importance of weddings in Afghanistan, a video with some comprehension questions will be used (Appendix 2. Ex. 5.1.). Furthermore, to delve deeply into the topic of weddings, the teacher will introduce students the project "Let's wed around the world" which consists of creating a poster with some relevant information about a wedding from another culture and presenting it to the rest of the classmates. Accordingly, the teacher will form groups of four students, will assign one country to work with to each group and will explain the task. Then, students will start designing their poster with the materials provided by the teacher and available in class (Appendix 2. Ex. 5.2.).	5.1. Power Point presentation	Listens to the teacher's explanation Engages in the discussion Watches the video Answers the questions Shares the answers	Explains the meaning of objects in Afghan weddings Introduces Afghan weddings Plays a video		Power Point presentation Computer Screen Video	Whole group discussion Classroom
	5.2. Let's wed around the world	Listens to the teacher Gathers with the group Reads the instructions Searches for information Selects relevant information for the poster Creates the poster	Explains the project Forms the groups Hands in the instruction Assigns one country to each group Provides useful material to design poster Supervises students' work		Project instructions handout Cardboards Stationery Printer Magazines Mobile phones Computer	Groups of four Classroom

Session 6		Listens to the teacher Listens to students' presentations Assess groups Delivers oral presentation	Explains the assessment method Hands in the assessment rubric Listens to students' presentations Evaluates students' performance	1	Posters Peer- assessment rubric Teacher-assessment rubric	Groups of four Individual work Classroom
Each group will give an oral presentation with their poster. At the same time, the teacher and the classmates will evaluate their performance with the help of an assessment rubric (Appendix 2. Ex.6.1.).	6.1. Oral presentations					
Session 7		Listens to the teacher Looks at the pictures Answers questions Listens to classmates	Shows pictures Asks questions Listens to students' answers	1	Projector Screen	Whole class discussion Classroom
Based on the countries on which students have worked for their projects, the teacher will show some pictures of brides and grooms. In this way, the teacher will ask students to mention the physical features and expressions which characterise these people and will write them on the blackboard (Appendix 2. Ex. 7.1.). Then, students will be given one fragment already read in session 4 from <i>A Thousand Splendid Suns</i> and they will underline all the adjectives they find (Appendix 2. Ex. 7.2.). For this next exercise, the teacher will consider the importance of online dictionaries and will show students how to use them. Therefore, with the help of an online dictionary, students will have to complete a mnemonic table by searching for a synonym and an antonym of the previously found adjectives and they will also share their answers (Appendix 2. Ex. 7.3.). Then in pairs, students will rewrite the given fragment with opposite adjectives (Appendix 2. Ex. 7.4.). Ultimately, students	7.1. Pictures					
	7.2. Underlining adjectives					
7.3. Searching synonyms and antonyms	Listens to the teacher Uses online dictionary Searches for synonyms and antonyms Completes the table Shares information	Explains how to use online dictionaries Explains the task Hands in mnemonic table Supervises students' work Check students'	Projector Screen Reading handout <i>A Thousand Splendid Suns</i> (2018) Mnemonic table Mobile phones	Individual work Classroom		

will work individually and will write their own description by using as many adjectives as possible (Appendix 2. Ex. 7.5.).		Listens to classmates	answers		
	7.4. Rewriting the text	Listens to the teacher Works in pairs Rewrites the text Reads aloud the text Listens to classmates	Explains the task Supervises students' work Check students' texts		Reading handout <i>A Thousand Splendid Suns</i> (2018) Mnemonic table Sheet of paper Pair work Whole group discussion Classroom
	7.5. Describing themselves	Listens to the teacher Writes physical description	Explains the task Supervises students' work		Mnemonic table Sheet of paper Individual work Classroom
Session 8		Listens to the teacher	Hands in descriptions	1	Students' descriptions Individual work Classroom
This last session of the cultural model starts with the teacher giving to a different student one of the descriptions written in the last session. The teacher, then, will explain that they will have to create a <i>Bitmoji</i> based on the physical description written (Appendix 2. Ex. 8.1.). Once they will have created the <i>Bitmoji</i> , each student will show it to the group and will read the description. Simultaneously, students will try to guess who is the person being described (Appendix 2. Ex. 8.2.). Ultimately, the teacher will print and make copies of the <i>Bitmojis</i> so as to allow students to create and then play in pairs the	8.1. Creating <i>Bitmojis</i>	Reads the description Creates a <i>Bitmoji</i>	Explains the task Supervises students' work		Computer Mobile phones
	8.2. Showing <i>Bitmoji</i>	Reads the description Shows the <i>Bitmoji</i> Guesses who is the person described Listens to students' predictions	Listens to students		Students' descriptions Mobile phones <i>Bitmojis</i> Whole class discussion Classroom

game 'Who is who?' (Appendix 2. Ex. 8.3.).	8.3. 'Who is who?'	Creates 'Who is who?' board Plays in pairs to the game Asks questions Makes predictions Listens to classmates	Prints <i>Bitmojis</i> Makes copies Hands in the <i>Bitmojis</i> Supervises students' work		<i>Bitmojis</i> Printer Cardboards	Pair work Classroom
Linguistic Model						
Session 9		Listens to the teacher	Explains the task	1	Reading handout <i>A Thousand Splendid Suns</i> (2018)	Individual work
The linguistic model sessions will focus on the issue of verbs + prepositions. Therefore, this session will start with a preliminary reading on the chosen text. Consequently, the teacher will distribute a fragment of <i>A Thousand Splendid Suns</i> and will play an audiobook so as to make students read and listen simultaneously (Appendix 3. Ex. 9.1.). Students, then, will read the text again in silence, but this time they will have to answer some comprehension questions as well as to identify the linguistic aspect tackled. If needed, now they will be able to use the online dictionary (Appendix 3. Ex. 9.2.). Next, the teacher will provide a grammar explanation on verbs + prepositions by using a Power Point presentation where further examples will be given (Appendix 3. Ex. 9.3.). Students will complete a	9.1. Preliminary reading and listening	Listens to the recordings Reads the text	Hands in the reading handout Plays the audiobook Supervises students' work		Computer Audiobook	Classroom
	9.2. Reading comprehension	Listens to the teacher Reads the text Understands the text Searches unknown words Answers the questions Identifies verb + preposition patterns Shares answers Listens to classmates	Explains the task Hands in the reading comprehension questions Supervises students' work Checks students' answers		Reading handout <i>A Thousand Splendid Suns</i> (2018) Reading comprehension questions Mobile phones	Individual work Classroom

personal record on prepositions with the information obtained from the text and from the teacher's explanation (Appendix 3. Ex. 9.4.). Then, in pairs, students will be given the same text with blank spaces which they will have to fill in with similar expressions (Appendix 3. Ex. 9.5.). Ultimately, in groups, students will take part in a cloze test competition game. Accordingly, the teacher will give five prepositions to each group which each one will need to be placed it on one of the sentences stuck on the classroom walls (Appendix 3. Ex. 9.6.).

9.3. Grammar explanation	Listens to teacher's explanation	Explains grammar content		Projector Screen Power Point presentation	Whole class discussion Classroom
9.4. Personal record on prepositions	Listens to the teacher Searches on the online dictionary Completes the table Shares information Listens to classmates	Explains the tasks Hands in personal record on prepositions handout Supervises students' work Checks students' answers		Personal record on prepositions handout Reading handout <i>A Thousand Splendid Suns</i> (2018) Power Point presentation Mobile phones	Individual work Whole class discussion Classroom
9.5. Filling in the text	Listens to the teacher Interacts with the partner Completes the table Shares information Listens to classmates' answers	Explains the task Hands in the reading text Supervises students' work Checks students' answers		Reading text Personal record on preposition handout	Pair work Whole class discussion Classroom
9.6. Cloze test preposition game	Listens to the teacher Gathers in groups Looks at the different sentences Selects the suitable preposition	Explains the task Groups students Provides the list of prepositions Supervises students' work		List of prepositions Cardboards with sentences	Groups of four Whole class discussion Classroom

		Shares answers Listens to classmates	Checks students' answers			
Session 10						
<p>The teacher will revise with the students the 'verb + prepositions' and similar expressions included in the personal record of prepositions by using the learning app <i>Quizlet</i> whereby students will work in groups (Appendix 3. Ex. 10.1.). In order to revise the use of this grammatical aspect, students will also be involved in several activities. In pairs, students will be given a handout containing random scattered words to construct as many sentences as possible (Appendix 3. Ex. 10.2.). Working individually, students will play 'Bingo' by completing a set of sentences (Appendix 3. Ex. 10.3.). Next, students will be given the opportunity to play to two different games in groups. On the one hand, students will play a memory game consisting of making pairs by using bottle taps previously designed by the teacher (Appendix 3. Ex. 10.4.). Alternatively, students can also play in groups dominoes (Appendix 3. Ex. 10.5.). Finally, the teacher will assign randomly already worked expressions so as to make students write a short story using them (Appendix 3. Ex. 10.6.).</p>	10.1. Revision with <i>Quizlet</i>	Listens to the teacher Gathers in groups Works in group Answers questions Listens to classmates	Explains the task Starts <i>Quizlet</i> Supervises students' work	1	Personal record of prepositions Computer Screen Mobile phones	Group work Whole class discussion Classroom
	10.2. Constructing sentences	Listens to the teacher Works in pairs Constructs sentences	Explains the task Supervises students' work Check students' answers		Random scattered words handout	Pair work Classroom
	10.3. Bingo time	Listens to the teacher Completes sentences Gets involved in the game	Explains the task Hands in the bingo handout Supervises students' work Check students' answers		Bingo handout	Individual work Whole class discussion Classroom
	10.4. Memory game	Listens to the teacher Gathers in groups Activates background knowledge Matches verbs with prepositions	Explains the task Provides material Supervises students' work		Bottle taps Verb cards	Group work Classroom
	10.5. Dominoes	Listens to the teacher	Explains the task Provides material		Domino tiles	Group work Classroom

		Gathers in groups Activates background knowledge Matches domino tiles	Supervises students' work		
10.6. Writing a short story		Listens to the teacher Reads expressions Writes short text	Explains the task Hands in expressions Supervises students' work		Verb + preposition expressions Sheet of paper Individual work Classroom

CURRICULAR CONCRETION					ASSESSMENT	
CONTENTS	ASSESSMENT CRITERIA	SUCCESS MARKERS	KEY COMPETENCES	ACTIVITIES	ASSESSMENT TOOLS	GRADE
Comprensión de textos orales						
<p>Comprender con todo detalle, independientemente del canal, lo que se le dice directamente en transacciones y gestiones de carácter habitual y menos corriente, incluso en un ambiente con ruido de fondo, siempre que se utilice una variedad estándar de la lengua, y que se pueda pedir confirmación.</p> <p>Comprender, con el apoyo de la imagen (esquemas, gráficos, fotografías, vídeos), la línea argumental, las ideas principales, los detalles relevantes y las implicaciones generales de presentaciones, charlas, discursos, y otras formas de presentación pública, académica o profesional extensos y lingüísticamente complejos, sobre temas relativamente conocidos, de carácter general o dentro del propio campo de especialización o de interés, siempre que estén bien estructurados y tengan marcadores explícitos que guíen la comprensión.</p>	<p>Conoce con la debida profundidad, y aplica eficazmente a la comprensión del texto haciendo las inferencias adecuadas, los aspectos socioculturales y sociolingüísticos generales y más específicos que caracterizan las culturas y las comunidades de práctica en las que se habla el idioma y los rasgos específicos de la comunicación oral en las mismas, apreciando las diferencias de registros, estilos y acentos estándar.</p> <p>Conoce, y selecciona eficazmente, las estrategias más adecuadas en cada caso para la comprensión del sentido general, la información esencial, los puntos principales, los detalles más relevantes, y las opiniones y actitudes, tanto implícitas como explícitas, de los hablantes claramente señalizadas.</p> <p>Distingue la función o funciones</p>	<p>Conocimiento, y aplicación a la comprensión del texto, de los aspectos socioculturales y sociolingüísticos relativos a convenciones sociales, normas de cortesía y registros; instituciones, costumbres y rituales; historia, culturas y comunidades.</p>	<p>Competencia sociocultural y sociolingüística.</p>	<p>1.1. 2.2. 3.1. 4.4. 4.6. 5.1. 6.1. 8.2. 9.1</p>	<p>Test: Comprehension of passages through the audiobooks, videos and poster oral presentations</p> <p>Procedure: Supervision of students' work, involvement and participation in the tasks</p> <p>Instrument: Observation</p>	<p>10%</p>

<p>Comprender las ideas principales y las implicaciones más generales de conversaciones y discusiones de carácter informal, relativamente extensas y animadas, entre dos o más participantes, sobre temas conocidos, de actualidad o del propio interés, y captar matices como la ironía o el humor cuando están indicados con marcadores explícitos, siempre que la argumentación se desarrolle con claridad y en una variedad de lengua estándar no muy idiomática.</p> <p>Comprender con todo detalle las ideas que destacan los interlocutores, sus actitudes y argumentos principales, en conversaciones y discusiones formales sobre líneas de actuación, procedimientos, y otros asuntos de carácter general relacionados con el propio campo de especialización.</p>	<p>comunicativas, tanto secundarias como principales, del texto, y aprecia las diferencias de intención y de significado de distintos exponentes de las mismas según el contexto y el género y tipo textuales.</p> <p>Reconoce léxico oral común y más especializado, relacionado con los propios intereses y necesidades en el ámbito personal, público, académico y profesional, así como expresiones y modismos de uso común, y connotaciones y matices accesibles en la lengua oral de carácter literario.</p>	<p>Conocimiento y uso de las estrategias de planificación, ejecución, control y reparación de la comprensión de textos orales:</p> <p>–Identificación del tipo textual, adaptando la comprensión al mismo. –Distinción de tipos de comprensión (sentido general, información esencial, puntos principales, detalles relevantes, u opiniones o actitudes implícitas).</p> <p>–Formulación de hipótesis sobre contenido y contexto.</p>	<p>Competencia estratégica</p>
		<p>Comprensión de las siguientes funciones comunicativas mediante exponentes variados propios de la lengua oral según el ámbito y contexto comunicativos:</p> <p>–Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y expresión de sucesos futuros y de predicciones a corto, medio y largo plazo.</p> <p>-Expresión de la necesidad, el deseo, la intención, la voluntad, la decisión, la promesa, la orden, la autorización y la prohibición, proponer; prometer; reclamar; recomendar.</p>	<p>Competencia funcional</p>
		<p>Conocimiento y comprensión de modelos contextuales y patrones textuales variados propios de la lengua oral monológica y dialógica: – Características del contexto según el ámbito de acción general y la actividad comunicativa específica, los participantes (rasgos, relaciones, intención comunicativa), y la situación (canal, lugar, tiempo).</p>	<p>Competencia discursiva</p>
		<p>Reconocimiento y comprensión de los significados asociados a estructuras sintácticas variadas y complejas propias de la lengua oral, según el ámbito y el contexto comunicativos, para expresar:</p> <p>-el espacio y las relaciones espaciales</p> <p>-el tiempo;</p>	<p>Competencia sintáctica</p>

		Comprensión de léxico oral común, y más especializado dentro de las propias áreas de interés, relativo a la descripción de personas y objetos; tiempo y espacio; estados, eventos y acontecimientos; relaciones personales, sociales; historia y cultura.	Competencia léxica			
Producción y coproducción de textos orales						
Hacer declaraciones públicas sobre asuntos comunes, y más específicos dentro del propio campo de interés o especialización, con un grado de claridad, fluidez y espontaneidad que no provoca tensión o molestias al oyente. Hacer presentaciones claras y detalladas, de cierta duración, y preparadas previamente, sobre una amplia serie de asuntos generales o relacionados con la propia especialidad, explicando puntos de vista sobre un tema, razonando a favor o en contra de un punto de vista concreto, mostrando las ventajas y desventajas de varias opciones, desarrollando argumentos con claridad y ampliando y defendiendo sus ideas con aspectos complementarios y ejemplos relevantes, así como responder a una serie de preguntas complementarias de la audiencia con un grado	Aplica adecuadamente a la producción de textos orales monológicos y dialógicos los aspectos socioculturales y sociolingüísticos más relevantes de la lengua y culturas meta relativos a costumbres, usos, actitudes, valores y creencias que ha integrado en su competencia intercultural, y sabe superar las diferencias con respecto a las lenguas y culturas propias y los estereotipos, demostrando confianza en el uso de diferentes registros u otros mecanismos de adaptación contextual, expresándose apropiadamente en situaciones diversas y evitando errores importantes de formulación. Conoce, selecciona con atención, y sabe aplicar eficazmente y con cierta naturalidad, estrategias adecuadas para	Conocimiento, y aplicación a la producción y coproducción del texto oral monológico y dialógico, de los aspectos socioculturales y sociolingüísticos relativos a convenciones sociales, normas de cortesía y registros; instituciones, costumbres y rituales; valores, creencias y actitudes; estereotipos y tabúes; lenguaje no verbal; historia, culturas y comunidades.	Competencia sociocultural y sociolingüística	1.1. 1.2. 1.3. 2.3. 3.1. 3.2. 3.3. 4.2. 4.3. 4.5. 4.6. 5.1. 6.1. 7.1. 7.2. 7.3. 7.4. 8.2.	Test: Active participation in pair and group activities. Procedure: Supervision of students' work and involvement in the tasks as well as their accuracy, coherence and cohesion in their speech. Instrument: Out loud group correction Checklist 1 Video recording assessment rubric Poster assessment rubric	40%

<p>de fluidez y espontaneidad que no supone ninguna tensión ni para sí mismo ni para el público.</p> <p>Participar activa y adecuadamente en conversaciones, reuniones, discusiones y debates formales de carácter habitual, o más específico dentro del propio campo de especialización, en los ámbitos público, académico o profesional, en los que esboza un asunto o un problema con claridad, especulando sobre las causas y consecuencias, y comparando las ventajas y desventajas, de diferentes enfoques, y en las que ofrece, explica y defiende sus opiniones y puntos de vista, evalúa las propuestas alternativas, formula hipótesis y responde a éstas.</p>	<p>producir textos orales monológicos y dialógicos de diversos tipos y de cierta longitud, planificando el discurso según el propósito, la situación, los interlocutores y el canal de comunicación, y haciendo un seguimiento y una reparación del mismo mediante procedimientos variados (p. e. paráfrasis, circunloquios, gestión de pausas, variación en la formulación) de manera que la comunicación se realice sin esfuerzo por su parte o la de los interlocutores.</p> <p>Se expresa con claridad, con suficiente espontaneidad y un ritmo bastante uniforme, y sin manifestar ostensiblemente que tenga que limitar lo que quiere decir, y dispone de suficientes recursos lingüísticos para hacer descripciones claras, expresar puntos de vista y desarrollar argumentos, utilizando para ello algunas estructuras complejas, sin que se le note mucho que está buscando las palabras que necesita.</p> <p>Inicia, mantiene y termina el discurso adecuadamente, haciendo un uso eficaz de los turnos de palabra, aunque puede que no siempre lo haga con elegancia, y gestiona la interacción con flexibilidad y eficacia y de manera colaborativa, confirmando su comprensión, pidiendo la opinión del interlocutor, invitando a otros a participar, y contribuyendo al mantenimiento de la comunicación.</p>	<p>Conocimiento y uso de las estrategias de planificación, ejecución, control y reparación de la producción y coproducción de textos orales:</p> <ul style="list-style-type: none"> -Activar esquemas mentales sobre la estructura de la actividad y el texto específicos. -Identificar el vacío de información y opinión y valorar lo que puede darse por supuesto, concibiendo el mensaje con claridad y distinguiendo su idea o ideas principales y su estructura básica. -Adecuar el texto al destinatario, contexto y canal, aplicando el registro y las características discursivas adecuadas a cada caso. -Apoyarse en y sacar el máximo partido de los conocimientos previos -Expresar el mensaje con claridad, coherencia, estructurándolo adecuadamente y ajustándose a los modelos y fórmulas de cada tipo de texto. <p>Realización de las siguientes funciones comunicativas mediante exponentes variados propios la lengua oral según el ámbito y contexto comunicativos:</p> <ul style="list-style-type: none"> -Descripción y valoración de cualidades físicas y abstractas de personas, objetos, lugares, eventos, actividades, procedimientos, procesos y productos. -Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y expresión de sucesos futuros y de predicciones a corto, medio y largo plazo. -Intercambio de información, indicaciones, opiniones, creencias y puntos de vista, consejos, advertencias y avisos. -Formulación de sugerencias, condiciones e hipótesis. 	<p>Competencia estratégica</p> <p>Competencia funcional</p>	<p>8.3. 9.2. 9.4. 9.5. 9.6.</p>
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		<p>Conocimiento y aplicación de modelos contextuales y patrones textuales variados propios de la lengua oral a la producción de textos monológicos y dialógicos: -Selección de patrones y características textuales demandadas por el contexto: tipo, formato y estructura textuales; variedad de lengua, registro y estilo; tema, enfoque y contenido; patrones sintácticos, léxicos, y fonético-fonológicos.</p>	Competencia discursiva			
		<p>Conocimiento, selección y uso de estructuras sintácticas variadas y complejas propias de la lengua oral, según el ámbito y contexto comunicativos, para expresar: -el espacio y las relaciones espaciales; - el tiempo; -relaciones lógicas de conjunción, disyunción, oposición, contraste, concesión, comparación, condición, causa, finalidad, resultado, y correlación.</p>	Competencia sintáctica			
		<p>Conocimiento, selección y uso de léxico oral común, y más especializado dentro de las propias áreas de interés, en los ámbitos personal, público, académico y ocupacional, relativo a la descripción de personas y objetos; tiempo y espacio; estados, eventos y acontecimientos; actividades, procedimientos y procesos; relaciones personales; historia y cultura.</p>	Competencia léxica			
Comprensión de textos escritos						
<p>Comprender instrucciones, indicaciones u otras informaciones técnicas extensas y complejas dentro del propio campo de interés o de especialización.</p> <p>Comprender textos literarios y de ficción contemporáneos, escritos en prosa y en una variedad lingüística estándar, de estilo simple y lenguaje claro, con la ayuda esporádica del diccionario.</p>	<p>Conoce con la debida profundidad, y aplica eficazmente a la comprensión del texto haciendo las inferencias adecuadas, los aspectos socioculturales y sociolingüísticos generales y más específicos que caracterizan las culturas y las comunidades de práctica en las que se usa el idioma y los rasgos específicos de la comunicación escrita en las mismas, apreciando las diferencias de registros y estilos estándar.</p> <p>Lee con un alto grado de independencia, adaptando el estilo y la velocidad de lectura</p>	<p>Conocimiento y aplicación a la comprensión del texto de los aspectos socioculturales y sociolingüísticos relativos a convenciones sociales, costumbres y rituales; valores, creencias y actitudes; estereotipos y tabúes; historia, culturas y comunidades.</p>	Competencia sociocultural y sociolingüística	<p>1.3. 4.3. 4.4. 4.5. 5.2. 7.2. 7.3. 8.1. 9.1. 9.2. 9.4. 9.5.</p>	<p>Test: Comprehension of book passages, texts and activities' statements</p> <p>Procedure: Supervision of students' work, involvement and participation in the tasks</p> <p>Instrument: Observation Out loud group correction</p>	10%

<p>a los distintos textos y finalidades y aplicando eficazmente otras estrategias adecuadas para la comprensión del sentido general, la información esencial, los puntos principales, los detalles más relevantes, y las opiniones y actitudes, tanto implícitas como explícitas, de los autores claramente señalizadas.</p> <p>Distingue la función o funciones comunicativas, tanto secundarias como principales, del texto, y aprecia las diferencias de intención comunicativa y de significado de distintos exponentes de las mismas según el contexto y el género y tipo textuales.</p>	<p>Conocimiento y uso de las estrategias de planificación, ejecución, control y reparación de la comprensión de textos escritos:</p> <ul style="list-style-type: none"> -Identificación del tipo textual, adaptando la comprensión al mismo. -Distinción de tipos de comprensión -Formulación de hipótesis sobre contenido y contexto 	<p>Competencia estratégica</p>	<p>9.6. 10.2. 10.3. 10.4. 10.5.</p>
	<p>Comprensión de las siguientes funciones comunicativas mediante exponentes variados propios la lengua escrita según el ámbito y contexto comunicativos:</p> <ul style="list-style-type: none"> -Descripción y valoración de cualidades físicas y abstractas de personas, objetos, lugares, eventos, actividades, procedimientos, procesos y productos. -Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y expresión de sucesos futuros y de predicciones a corto, medio y largo plazo. -Intercambio de información, indicaciones, opiniones, creencias y puntos de vista, consejos, advertencias y avisos. 	<p>Competencia funcional</p>	
	<p>Comprensión de modelos contextuales y patrones textuales variados propios de la lengua escrita:</p> <ul style="list-style-type: none"> -Expectativas generadas por el contexto: tipo, formato y estructura textuales; variedad de lengua, registro y estilo; tema, enfoque y contenido; selección de patrones sintácticos, léxicos, y ortotipográficos. 	<p>Competencia discursiva</p>	
	<p>Reconocimiento y comprensión de los significados asociados a estructuras sintácticas variadas y complejas propias de la lengua escrita, según el ámbito y contexto comunicativos, para expresar:</p> <ul style="list-style-type: none"> -el espacio y las relaciones espaciales; -el tiempo; -la afirmación, la negación, la interrogación, y la exclamación; -relaciones lógicas de conjunción, disyunción, oposición, contraste, concesión, comparación, condición, causa, finalidad, resultado, y correlación. 	<p>Competencia sintáctica</p>	

		Comprensión de léxico escrito común, y más especializado dentro de las propias áreas de interés, en los ámbitos personal, público, académico y ocupacional, relativo a la descripción de personas y objetos; tiempo y espacio; estados, eventos y acontecimientos; actividades, procedimientos y procesos; relaciones personales; historia y cultura.	Competencia léxica			
Producción y coproducción de textos escritos						
Tomar notas, con el suficiente detalle, sobre aspectos que se consideran importantes, durante una conferencia, presentación o charla estructurada con claridad sobre un tema conocido, de carácter general o relacionado con el propio campo de especialización o de interés, aunque se pierda alguna información por concentrarse en las palabras mismas.	<p>Aplica adecuadamente a la producción de textos escritos los aspectos socioculturales y sociolingüísticos más relevantes de la lengua y culturas meta relativos a costumbres, usos, actitudes, valores y creencias que ha integrado en su competencia intercultural, y sabe superar las diferencias con respecto a las lenguas y culturas propias y los estereotipos, adaptando el registro y el estilo, o aplicando otros mecanismos de adaptación contextual para expresarse apropiadamente según la situación y el propósito comunicativos y evitar errores importantes de formulación.</p> <p>Aplica con flexibilidad las estrategias más adecuadas para elaborar textos escritos de cierta longitud, detallados y bien estructurados, p. e. desarrollando los puntos principales y ampliándolos con la información necesaria a partir de un esquema previo, o integrando de manera apropiada información relevante procedente de diversas fuentes.</p> <p>Articula el texto de manera clara y coherente utilizando adecuadamente, sin errores que conduzcan a malentendidos, los patrones comunes de organización según el género y el tipo textual, y los recursos de cohesión de uso común y más específico para desarrollar descripciones y narraciones claras y</p>	<p>Conocimiento y aplicación a la producción y coproducción del texto escrito de los aspectos socioculturales y sociolingüísticos relativos a convenciones sociales; costumbres y rituales; valores, creencias y actitudes; estereotipos y tabúes; historia, culturas y comunidades.</p> <p>Estrategias de planificación, ejecución, control y reparación de la producción y coproducción de textos escritos: -Activar esquemas mentales sobre la estructura de la actividad y el texto específicos. -Adecuar el texto al destinatario, contexto y canal, aplicando el registro y las características discursivas adecuadas a cada caso. -Localizar y usar adecuadamente recursos lingüísticos o temáticos. -Expresar el mensaje con claridad ajustándose a los modelos y fórmulas de cada tipo de texto.</p>	<p>Competencia sociocultural y sociolingüística</p> <p>Competencia estratégica</p>	<p>1.3. 1.4. 1.5. 2.1. 3.1. 3.2. 3.4. 3.5. 4.3. 4.5. 5.2. 7.3. 7.4. 7.5. 9.2. 9.4. 9.5. 10.2. 10.6.</p>	<p>Test: Active participation in individual, pair and group activities.</p> <p>Procedure: Supervision of students' work and involvement in the tasks as well as their accuracy, coherence and cohesion in their written answers.</p> <p>Instrument: Observation Checklist 2 Assessment rubric for written compositions</p>	40%

	<p>detalladas, argumentar eficazmente y matizar sus puntos de vista, indicar lo que considera importante.</p> <p>Demuestra un buen control de estructuras sintácticas comunes y algunas más complejas, con algún desliz esporádico o error no sistemático que no afecta a la comunicación, seleccionándolas con flexibilidad y adecuadamente según la intención comunicativa en el contexto específico.</p> <p>Dispone de un amplio léxico escrito de uso común y sobre asuntos relativos a su campo de especialización e intereses, y varía la formulación para evitar repeticiones frecuentes, recurriendo con flexibilidad a circunloquios cuando no encuentra una expresión más precisa.</p> <p>Utiliza con razonable corrección, aunque aún pueda manifestar influencia de su(s) lengua(s) primera(s) u otras, los patrones ortotipográficos de uso común y más específico (p. e. paréntesis, guiones, abreviaturas, asteriscos, cursiva), y aplica con flexibilidad las convenciones formales más habituales de redacción de textos tanto en soporte papel como digital.</p>	<p>Realización de las siguientes funciones comunicativas mediante exponentes variados propios la lengua escrita según el ámbito y contexto comunicativos:</p> <p>-Descripción y valoración de cualidades físicas y abstractas de personas, objetos, lugares, eventos, actividades, procedimientos, procesos y productos.</p> <p>-Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y expresión de sucesos futuros y de predicciones a corto, medio y largo plazo.</p> <p>-Formulación de sugerencias, condiciones e hipótesis.</p>	Competencia funcional			
		<p>Conocimiento y aplicación de modelos contextuales y patrones textuales variados propios de la lengua escrita a la producción y coproducción de textos:</p> <p>-Selección de patrones y características textuales demandadas por el contexto: tipo, formato y estructura textuales; variedad de lengua, registro y estilo; tema, enfoque y contenido; patrones sintácticos, léxicos, y ortotipográficos.</p> <p>-Organización y estructuración del texto según género, función textual y estructura interna primaria y secundaria.</p>	Competencia discursiva			
		<p>Conocimiento, selección según la intención comunicativa y uso de estructuras sintácticas variadas y complejas propias de la lengua escrita, según el ámbito y el contexto comunicativos, para expresar:</p> <p>-el espacio y las relaciones espaciales - el tiempo</p> <p>-relaciones lógicas de conjunción, disyunción, oposición, contraste, concesión, comparación, condición, causa, finalidad, resultado, y correlación.</p>	Competencia sintáctica			

		<p>Conocimiento, selección y uso de léxico escrito común, y más especializado dentro de las propias áreas de interés, relativo a la descripción de personas y objetos; tiempo y espacio; estados, eventos y acontecimientos; actividades, procedimientos y procesos; relaciones personales, sociales, académicas y profesionales; educación y estudio; trabajo y emprendimiento; historia y cultura.</p>	Competencia léxica			
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6. Description of the proposal

This proposal, mainly focused on the design of materials, encompasses ten sessions of two hours each whose activities have been arranged according to one of the three models; namely, personal growth model, cultural model and linguistic model. In this way, the personal growth model comprises three sessions; the cultural model embraces five sessions; and the linguistic model contains two sessions.

6.1. Personal growth model: Session 1

The session starts with a preliminary introduction to what is going to be taught in the following lessons. In this way, the teacher uses a Power Point presentation (Appendix 1, Ex. 1.1.) following a top-down approach, that is, presenting the most general information first, and then, moving to the specific topic of discussion. First, the teacher introduces the author, by providing some biographic information, and the three selected novels -*The Kite Runner* (2013), *And the Mountains Echoed* (2013) and *A Thousand Splendid Suns* (2018), by formulating some questions in connection with the covers as well as related videos. Second, the teacher explains the personal growth model focused on life goals citing as illustrative example Khaled Hosseini's life and career ambitions. Having this background information in mind, the teacher shows some suggestive pictures related on the aforementioned topic to encourage students to speculate about their connotations (Appendix 1, Ex. 1.2.).

The teacher, then, provides a handout with four passages taken from *And the Mountains Echoed* (2013) from which students identify their common idea and match their content to a corresponding given adjective (Appendix 1, Ex. 1.3.). In addition to this, students complete a table by predicting, on the one hand, who is talking and, on the other hand, their past, present and future lives (Appendix 1, Ex. 1.4.). Similarly, as a final activity, students complete the same table with their personal information so as to help them establish a connection with their own experience (Appendix 1, Ex. 1.5.).

6.2. Personal growth model: Session 2

The teacher explains that in this second session that they are going to work with the fluctuating nature of life goals; that is, how these objectives either remain or change over the course of one's life. Consequently, to tackle this issue, students start by writing a letter to their past self as a way of self-reflection upon their achievements

and desires being them either a success or a failure (Appendix 1, Ex. 2.1.). To further explore this, students watch a short video in which Khaled Hosseini offers advice to his twenty-three-year-old self (Appendix 1, Ex. 2.2.). As a result, students, taking the information from their letter and from the video, write rough guide notes in order to subsequently record in class a one-minute video giving advice to their past-self (Ex. 2.3.).

6.3. Personal growth model: Session 3

As a counteract of the last two sessions, in this last session of the personal growth model, the teacher plays a six-minute TED talk video entitled *5 Ways to Kill your Dreams* hold by Bel Pesce (Appendix 1, Ex.3.1.). In this video, students become aware of the five things they must do if they want to have their dreams unfulfilled. As a consequence, students gather in groups of four to design a poster in which they convert these five misleading statements into five practical suggestions (Appendix 1, Ex. 3.2.). Students, then, play a game called *One, some, many* whereby they can reflect individually, in pairs and as a whole group. The activity consists of three main steps; first, in a sheet of paper, students write their personal life goals; second, they compare their answers with a classmate so as to perceive how similar or different their ambitions are; finally, there is a whole group discussion in which the likeness and unlikeness are evinced. In this way, this activity serves as a way to interact and become better acquainted with their classmates (Appendix 1, Ex. 3.3.).

As a result of this, students reflect individually upon their answers by completing their wheel of life goals (Appendix 1, Ex. 3.4.). Through this activity students enhance their critical thinking due to the fact that they label each colour of the wheel with one important aspect of their lives such as family, work or friends, and, then, they write a goal concerning them. Ultimately, to establish a connection between this intense reflective work and the four literary passages shown in session 1, students must write a final reflection on one of the quotations appearing in these excerpts: “Find a purpose in your life and live it” (Appendix 1, Ex. 3.5.).

6.4. Cultural model: Session 4

The sessions of the cultural model are divided into two main parts. The first one concerns wedding celebrations and the second deals with physical descriptions. In

that case, before the beginning of this new session focused on the cultural model, students prepare at home either a cardboard or a picture related to the topic of ‘weddings’ (Ex. 4.1.). Once in class, the teacher collects the material and draws a mind map in the whiteboard at the same time that students learn new vocabulary and answer questions about them (Ex. 4.2.). Such questions are not prepared in advanced owing to the fact that they are related to students’ materials; however, it is expected that the words and images are related to the representation of Western weddings, thus, allowing the teacher to address the topic of Eastern wedding celebrations. With this in mind, students are given the first short passage to work with in this model. This fragment is taken from *A Thousand Splendid Suns* (2018) and acts as a hook to introduce learners to the world of Afghan weddings. Accordingly, students must answer some comprehension questions by making predictions about the content of the text (Appendix 2, Ex. 4.3.).

After that, students receive the entire text and the teacher plays the audiobook so as to make students read and listen simultaneously in a more enjoyable way. While doing this double task, students have also to underline some information from the text related to the depicted wedding ceremony by attending to four main criteria: objects, people involved, steps and clothes used (Appendix 2, Ex. 4.4.). With this obtained information, the teacher provides students a table handout which they must fill in with the help of a classmate. In this way, this activity allows students to share their answers and complement their collected information (Appendix 2, Ex. 4.5.). Ultimately, the last activity of this session is concerned with the obtaining of feedback. To this end, the teacher uses a Power Point presentation with the correct answers (Appendix 2, Ex. 4.7.).

6.5. Cultural model: Session 5

The teacher goes back to the slideshow of session 4 in order to provide further information about the objects used in Afghan weddings; namely, the bowl of candy, the Koran, the green clothes, the mirror and the ring, as well as about the different steps within the main wedding celebration; that is, *Lafz*, *Shirimi-kori* and *Nikah*. In order to better explain and illustrate the latter, the teacher provides some fragments taken from *The Kite Runner* (2013) and comments about them with students. Additionally, the Power Point presentation ends with a summary of all the content

discussed in these two sessions by means of a YouTube video on real Afghan weddings. In this video, a contrast between the past and the present is provided given that in the present time weddings can be celebrated with more freedom. Students, then, watch it and must answer some comprehension questions (Appendix 2, Ex. 5.1.).

By the same token, this session is also devoted to deeply delving into the subject of weddings. The teacher introduces students the project entitled “Let’s wed around the world” whereby they must work in five groups of five people and design a poster. To accomplish this purpose, the teacher hands in the instructions and assigns each group a country to work with: India, South Korea, Armenia, Ethiopia and Madagascar. Alternatively, the teacher also accepts any other suggestions if any of the five groups want to work with another country. Under those circumstances, students start working with their projects in class owing to the fact that the teacher provides all the necessary stationery for the poster design (Appendix 2, Ex. 5.2.).

6.6. Cultural model: Session 6

This session is entirely devoted to preparing and delivering the oral presentations (Appendix 2, Ex. 6.1.). Accordingly, each group has between five to ten minutes to present their posters about wedding celebrations around the world. Simultaneously, the teacher and each student assess the oral performance and content of the groups. Finally, as an extended activity, students can generate a discussion on the most interesting aspects of the ceremonies or the similarities and differences between countries.

6.7. Cultural model: Session 7

Taking into consideration the countries with which students work for their projects, the teacher shows pictures of and asks questions about the grooms and brides from these places in order to work with students the topic of physical features and expressions (Appendix 2, Ex. 7.1.). After this activation of background knowledge, the students read again a short piece of the fragment provided in session 4 and underline all the adjectives they find (Appendix 2, Ex. 7.2.). With these adjectives, students complete a mnemonic table by writing its suitable synonym and antonym (Appendix 2, Ex. 7.3.). To this end, first, the teacher highlights the

importance of using online dictionaries and devotes some time of the lesson to show students how to make a proper use of them.

In order to revise this entire new lexicon, students do the last two activities of the session. On the one hand, they rewrite in pairs the aforementioned fragment by using the antonyms of the table (Appendix 2, Ex. 7.4.). On the other hand, students work individually and write their own physical description using as many adjectives as possible (Appendix 2, Ex. 7.5.).

6.8. Cultural model: Session 8

The teacher distributes the descriptions written in the last session to a different student and explains that they are going to create a *Bitmoji*. *Bitmoji* is a mobile phone application which allows users to create an expressive personal emoji. Accordingly, based on the physical description received, students create one (Appendix 3, Ex. 8.1.). When students finish, each of them shows it and reads the description to the rest of the class who tries to guess who this classmate is (Appendix 3, Ex. 8.2.). To close this second part of the cultural model more focused on physical descriptions, the teacher makes several copies of the *Bitmojis* in order to enable students to play ‘Who is who?’ (Appendix 3, Ex. 8.3.). Under those circumstances, at the same time students play the game they do not only practice the acquired vocabulary but also the language.

6.9. Linguistic model: Session 9

The last two sessions of this proposal are devoted to the linguistic model which focuses on ‘verb + preposition’ patterns. Therefore, the teacher begins session 9 with the chosen reading fragment taken from *A Thousand Splendid Suns* (2018). The teacher plays the audiobook of this fragment, thus, allowing students to read and listen to the text at the same time (Appendix 3, Ex. 9.1.). After this first familiarisation with the text, students read it again and answer some comprehension questions while identifying the aforementioned grammatical point (Appendix 3, Ex. 9.2.). Owing to the fact that students’ background knowledge on ‘verb + preposition’ patterns is activated, the teacher provides a grammatical explanation through a Power Point which also contains more examples on this matter (Appendix 3, Ex. 9.3.).

The next activity focuses on compiling all the expressions appearing both in the text and in the Power Point presentation. To this end, students complete a handout entitled 'personal record on prepositions' in which they include the given expression, a synonym or similar pattern and an example (Appendix 3, Ex. 9.4.). To practice these expressions, the teacher proposes two different activities which are done one after the other. First, in pairs, students must complete the blanks appearing in the worked text with a similar pattern (Appendix 3, Ex. 9.5.). Second, in groups, students take part in a cloze test competition contest consisting in placing five prepositions in one of the sentences distributed around the class (Appendix 3, Ex. 9.6.). As a consequence, these two proposed activities enable students to put into practice their acquired knowledge while encouraging their participation in them.

6.10. Linguistic model: session 10

This last session of the linguistic model and of the proposal starts with a revision of the expressions learnt in the previous lesson. Consequently, working in groups, students use the competitive learning application *Quizlet* (Appendix 3, Ex. 10.1.). In it, students are grouped randomly, and they must decide together which preposition matches each verb; thus, enhancing their team-working skills. Furthermore, students also complete two different activities to revise the content. First, they construct in pairs as many sentences as possible from a handout containing numerous scattered words (Appendix 3, Ex. 10.2.). Second, they work individually and play the game *Bingo* (Appendix 3, Ex. 10.3.).

The teacher offers students the possibility to play in groups two different games in order to continue with the revision. On the one hand, students can play a memory game whereby they make pairs with bottle taps and cards (Appendix 3, Ex. 10.4.). On the other hand, students can also play the classic game dominoes by matching the verbs with their corresponding preposition (Appendix 3, Ex. 10.5.). Ultimately, to close the session, the teacher distributes to each student some already worked expressions whereby they must write a short story (Appendix 3, Ex. 10.6.).

7. Assessment

The assessment criteria followed for this proposal have been taken and adapted from *Royal Decree 1041/2017, of 22nd December* established by the Spanish Education,

Culture and Sport Ministry. In this way, attending to the four main areas considered in the curriculum; namely, oral comprehension, oral expression, written comprehension, and written expression, four assessment parameters have been established.

First, in relation to oral comprehension, this skill concerns the understanding that students display when listening to the text passages through the audiobooks, to the diverse videos played in class and to the oral presentations on weddings. Under those circumstances, the task of the teacher purely consists of observing how students participate and are involved in the activities. Therefore, the given grade for this ability is 10%.

Regarding the oral expression, students are evaluated according to their engagement in both pair and group activities, particularly, in out loud group corrections, the advice-giving video and the poster presentation. In addition to that, the teacher also considers the speech organisation as well as their fluency and accuracy. For that purpose, the teacher employs three assessment instruments in order to provide a maximum of 40% of the final mark. First, when providing feedback, the teacher uses checklist 1 (Appendix 4A); second, for the videos recorded in session 2, the teacher employs an assessment rubric (Appendix 4B); and third, for the posters' oral presentations, the teacher grades students through another assessment rubric (Appendix 4C).

Third, concerning the written comprehension, this ability concerns the understanding of the diverse book passages included in each of the three models, the text about Spanish weddings and the instructions and activities proposed. Accordingly, the teacher assigns 10% of the final mark bearing in mind students' work, implication and participation in the proposed activities.

Finally, as for the written expression, students' involvement in individual, pair and group activities concerning the production of written compositions is taken into account. These tasks include all the written activities they have to complete through the ten sessions as well as the letter, the final reflection, the description and the short story. As a result, the teacher gives up to 40% of the final mark by employing two assessment tools: class activities are evaluated with checklist 2 (Appendix 4D), whereas the four individual compositions are graded by means of an assessment rubric (Appendix 4E).

8. Final conclusions

This proposal has aimed at showing how literature could be implemented in the EFL classroom in an innovative way through the design of numerous resources and tasks. These materials were based exclusively on three novels: *The Kite Runner* (2013), *And the Mountains Echoed* (2013) and *A Thousand Splendid Suns* (2018) written by Khaled Hosseini. These three novels are departed from the usual curricular conventions provided that they unfold the different stories of Afghan people. *The Kite Runner* (2013) focuses on the allegiance and final atonement displayed within a lasting friendship. *And the Mountains Echoed* (2013) explores how past decisions may affect the present and the future. *A Thousand Splendid Suns* (2018) involves the uneasy and at the same time intimate relationship established between two women in a misogynistic society. In this way, these novels may contribute to promote students' English level by immersing them into these literary worlds.

This proposal has been designed by having as the main core Carter and Long's (1991) three model approach which focuses on linguistic, cultural and personal knowledge. Using this model, therefore, this proposal could reach the following goals by considering these three different standards: linguistic, cultural and personal growth. Regarding language, through the employment of a passage, students could learn about a grammatical pattern, particularly, the construction "verb + preposition." In fact, this could be done by providing students with a preliminary grammatical explanation to activate their background knowledge, and then, by completing subsequent tasks in order to practice it. Accordingly, these exercises could involve individual and group activities such as fill-in-the gaps sentences or a memory game which could contribute to develop decision-making skills. As a result, students could become aware of the use of syntactic and morphological rules, enrich their lexis and interpret the connotative and denotative meaning of the passage.

Culturally, students could broaden their knowledge about how Afghan weddings are celebrated. Through the exploitation of a passage, students could consider four significant aspects such as the steps, the objects, the people involved, and the clothes worn. With this in mind, students could acknowledge and comprehend the elements implicated in this tradition. Similarly, using this model, students could also widen their familiarity with this celebration by concentrating on five countries with the preparation

of a group poster. In this way, they could see alternative viewpoints from the same ceremony; thus, perceiving the existing similarities and differences, and fostering their tolerance and empathy.

Finally, at a personal level, students could draw on their inner thoughts, experiences and emotions in relation to their life goals. Using the characters' deep reflections on their lives as a starting point, students could ponder, both individually and in groups, about their own. To attain this, for instance, students could complete their 'wheel of life goals' having in mind six important aspects of their lives or they could write a letter to their past self. Consequently, they could establish an intimate connection with the text which could lead to a noteworthy stimulation towards literature.

Along these lines, this effective and efficient exploitation of authentic literature may allow students to strengthen their academic abilities at the same time that their motivation and commitment to literature may be awoken. Under those circumstances, this may generate a willingness to continue reading which is what this material-designed proposal ultimately attempts to achieve.

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APPENDICES

Appendix 1. Personal Growth Model

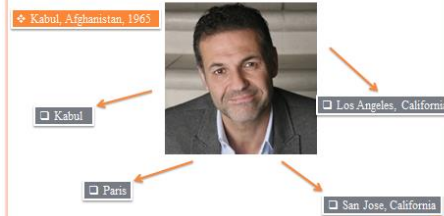
Ex 1.1

Teaching English through Literature: *The Kite Runner*, *A Thousand Splendid Suns* and *And the Mountains Echoed* by Khaled Hosseini

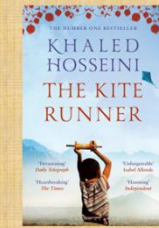
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1. Khaled Hosseini
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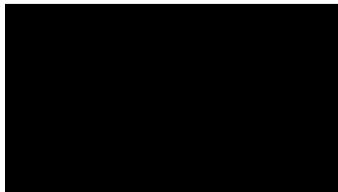
1. KHALED HOSSEINI



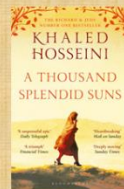
2. THE KITE RUNNER



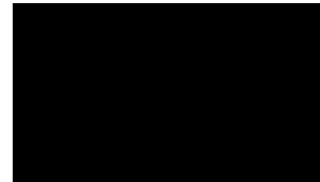
FILM TRAILER THE KITE RUNNER



3. A THOUSAND SPLENDID SUNS



BOOK TRAILER A THOUSAND SPLENDID SUNS



4. AND THE MOUNTAINS ECHOED



KHALED HOSSEINI
ON
AND THE MOUNTAINS ECHOED



5. TEACHING LITERATURE: 3 MODELS

- 1) Personal Growth Model
 - Life Goals
- 2) Cultural Model
 - Weddings
- 3) Linguistic Model
 - Verbs + Prepositions

6. PERSONAL GROWTH MODEL

Doctor



Writer

- What was Hosseini's life goal?
- Was it attainable?
- Why did he decide to change it?
- Has he ever forgotten his life dream?
- Did he do something to chase it? If so, what did he do?
- Does he regret following his prime life dream?

WHAT ABOUT
YOU?

*What are your life
goals?*

Ex. 1.2.



Ex. 1.3.

I was a young man, Mr. Markos, eager to take on the world, full of dreams, modest and vague as they may have been, and I pictured my youth ebbing away, my prospects increasingly truncated. So I left. To help provide for my sisters, yes, that is true. But also to escape. (*And the Mountains Echoed*, p.81)

Now I was free to do as I wished, but I found the freedom illusory, for what I wished for the most had been taken from me. They say, Find a purpose in your life and live it. But, sometimes, it is only after you have lived that you recognize your life had a purpose, and likely one you never had in mind. And now that I had fulfilled mine, I felt aimless and adrift. (*And the Mountains Echoed*, p.140)

I sense something deep inside me drawing me in, tugging at me like an undertow. I want to give in to it, be seized by it. I want to give up my bearings, slip out of who I am, shed everything, the way a snake discards old skin. I am not saying Manaar changed everything. He didn't. [...] But in my quiet moments, in those long rides in the back of

a bus or the bed of a truck, my mind always circles back to Manaar. Thinking of him, of the anguish of his final days, and my own helplessness in the face of it, makes everything I have done, everything I want to do, seem [...] unsubstantial. (*And the Mountains Echoed*, p.347)

All my life, I have lived like an aquarium fish in the safety of a glass tank, behind a barrier as impenetrable as it has been transparent. I have been free to observe the glimmering world on the other side, to picture myself in it, if I like. But I have always been contained, hemmed in, by the hard, unyielding confines of the existence that Baba has constructed for me, at first knowingly, when I was young, and now guilelessly, now that he is fading day by day. I think I have grown accustomed to the glass and am terrified that when it breaks, when I am alone, I will spill out into the wide open unknown and flop around, helpless, lost, gasping for breath. (*And the Mountains Echoed*, p.428)

Ex. 1.4.

Let's invent a life!

	Adjective	Who is talking?	What has their life been like in the past?	What is their life like now?	What will their life be like in the future?
TEXT 1					
TEXT 2					
TEXT 3					
TEXT 4					

Ex. 1.5.

My life

Who is talking?	Adjective	What has my life been like in the past?	What is my life like now?	What will my life be like in the future?

Ex. 2.1.

LETTER

NAME: _____

WRITE A LETTER TO YOUR PAST SELF

Reflect upon your desires and things you have already achieved being them either a success or a failure

Ex. 2.2.

The Agenda with Steve Paikin. (2013, September 10). *Advice to Your 23 Year-Old Self: Khaled Hosseini* [Video File]. Retrieved from: <https://www.youtube.com/watch?v=rrfxZ9JCZQ4>

Ex. 2.3.



Ex. 3.1.

Pesce, B. (2014). *5 ways to kill your dreams*. [Video File]. Retrieved from: https://www.ted.com/talks/bel_pesce_5_ways_to_kill_your_dreams

5 WAYS TO KILL YOUR DREAMS

Name: _____

Watch the video and write the five tips that may destroy your dreams

1.

2.

3.

4.

5.

Ex. 3.2.

5 WAYS TO ACHIEVE YOUR DREAMS

1.

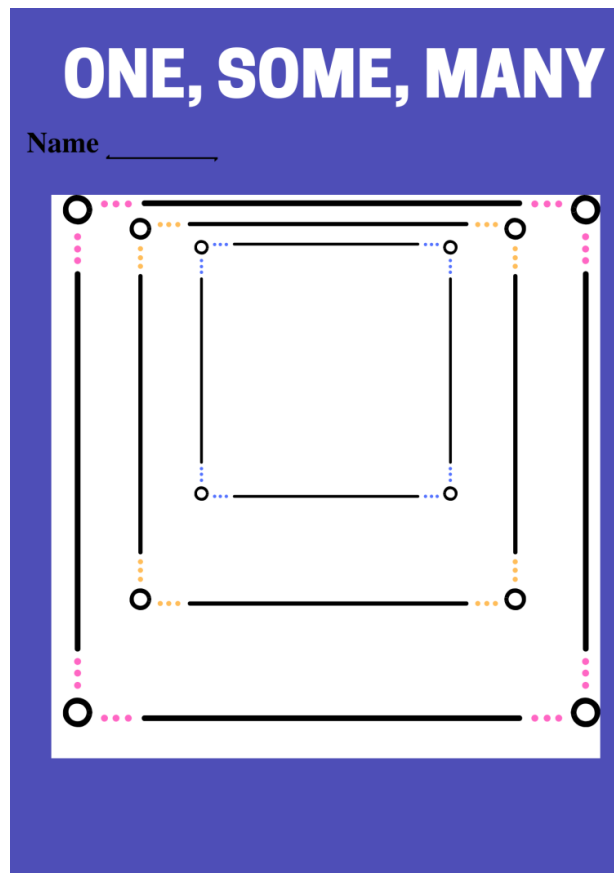
2.

3.

4.

5.

Ex. 3.3.



Ex. 3.4.

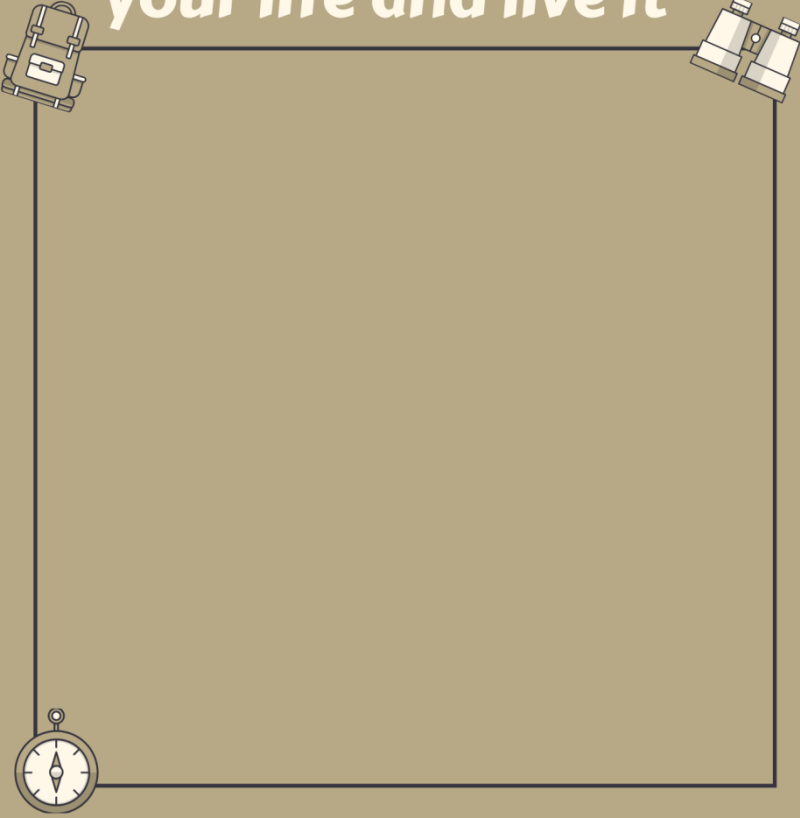


Ex. 3.5.

Name: Date:

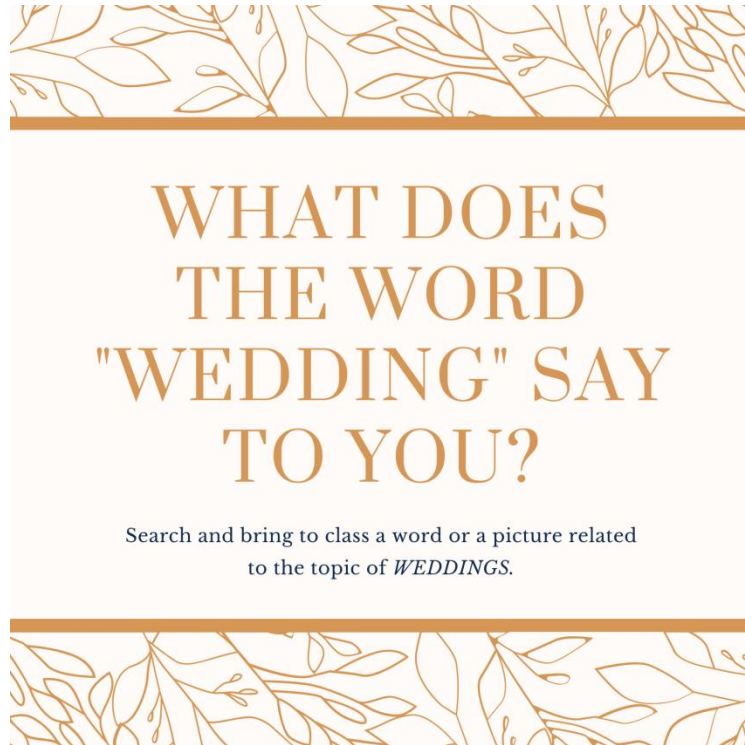
WRITE A COMPOSITION REFLECTING
UPON THE FOLLOWING QUOTATION:

***“Find a purpose in
your life and live it”***

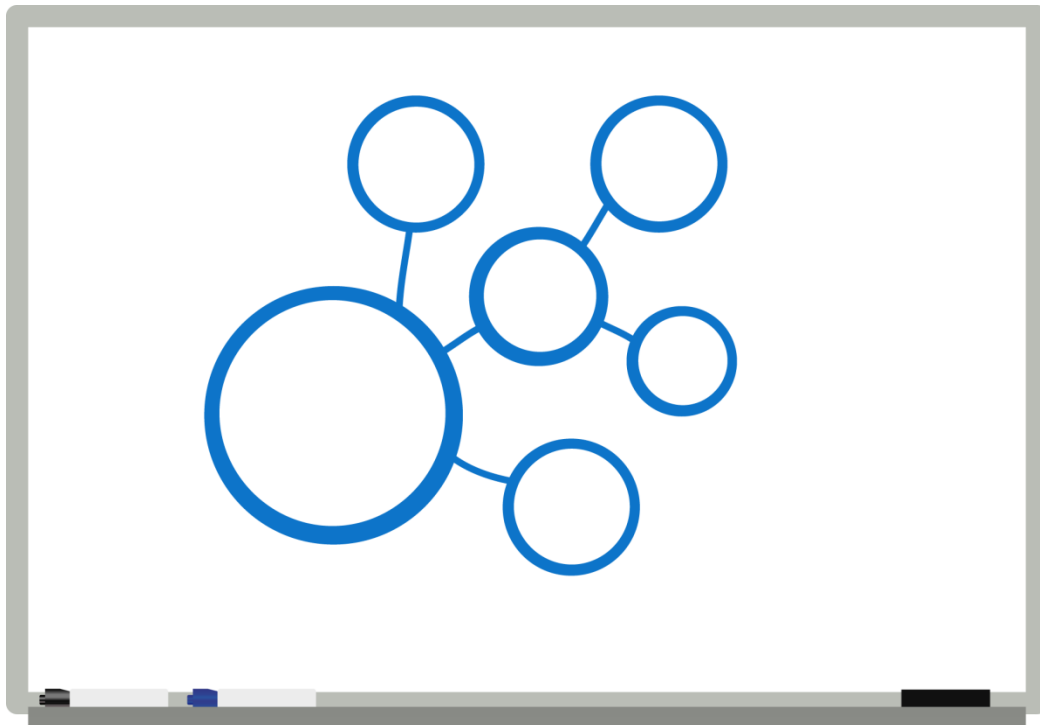


Appendix 2. Cultural Model

Ex. 4.1.



Ex. 4.2.



Possible questions to ask:

- a. Why have you chosen this word/picture?
- b. Which word and/or picture catches your attention?
- c. Don't you think that this is a western representation of weddings?
- d. Why do you think people decide to get married?
- e. How important is it marriage nowadays?
- f. Do you think people are getting married less now than before? Why?
- g. Do you think people need to get married as a way to show their love?
- h. Have you ever been to a wedding from another culture?
- i. Would you like to go?

Ex. 4.3.

UNDERSTANDING THE TEXT

Name:

Read the following text. Then, answer the questions.

The mullah gave a few blessings, said a few words about the importance of marriage. He asked Jalil if he had any objections to this union, and Jalil shook his head. Then the mullah asked Rasheed if he indeed wished to enter into a marriage contract with Mariam. Rasheed said, "Yes." His harsh, raspy voice reminded Mariam of the sound of dry autumn leaves crushed underfoot. "And do you, Mariam jan, accept this man as your husband?" Mariam stayed quiet. Throats were cleared. "She does," a female voice said from down the table. "Actually," the mullah said, "she herself has to answer. And she should wait until I ask three times. The point is, he's seeking her, not the other way around."

Questions



1. What do you think is happening?
2. Where do you think the action is taking place?
3. Who are Rasheed, Jalil and Maniam?
4. What do you think will happen next?
5. What do you think is the meaning of the last sentence: "He's seeking her, not the other way round"?

Ex. 4.4.



A THOUSAND SPLENDID SUNS

In the morning, Mariam was given a long-sleeved, dark green dress to wear over white cotton trousers. Afsoon gave her a green hijab and a pair of matching sandals. She was taken to the room with the long, brown table, except now there was a bowl of sugar-coated almond candy in the middle of the table, a Koran, a green veil, and a mirror. Two men Mariam had never seen before—witnesses, she presumed—and a mullah she did not recognize were already seated at the table. Jalil showed her to a chair. He was wearing a light brown suit and a red tie. His hair was washed. When he pulled out the chair for her, he tried to smile encouragingly. Khadija and Afsoon sat on Mariam's side of the table this time. The mullah motioned toward the veil, and Nargis arranged it on Mariam's head before taking a seat. Mariam looked down at her hands. "You can call him in now," Jalil said to someone. Mariam smelled him before she saw him. Cigarette smoke and thick, sweet cologne, not faint like Jalil's. The scent of it flooded Mariam's nostrils. Through the veil, from the corner of her eye, Mariam saw a tall man, thick-bellied and broad-shouldered, stooping in the doorway. The size of him almost made her gasp, and she had to drop her gaze, her heart hammering away. She sensed him lingering in the doorway. Then his slow, heavy-footed movement across the room.



The candy bowl on the table clinked in tune with his steps. With a thick grunt, he dropped on a chair beside her. He breathed noisily. The mullah welcomed them. He said this would not be a traditional nikka. "I understand that Rasheed agha has tickets for the bus to Kabul that leaves shortly. So, in the interest of time, we will bypass some of the traditional steps to speed up the proceedings."

The mullah gave a few blessings, said a few words about the importance of marriage. He asked Jalil if he had any objections to this union, and Jalil shook his head. Then the mullah asked Rasheed if he indeed wished to enter into a marriage contract with Mariam. Rasheed said, "Yes." His harsh, raspy voice reminded Mariam of the sound of dry autumn leaves crushed underfoot. "And do you, Mariam jan, accept this man as your husband?" Mariam stayed quiet. Throats were cleared. "She does," a female voice said from down the table. "Actually," the mullah said, "she herself has to answer. And she should wait until I ask three times. The point is, he's seeking her, not the other way around."

[...]

A mirror was passed beneath the veil. In it, Mariam saw her own face first, the archless, unshapely eyebrows, the flat hair, the eyes, mirthless green and set so closely together that one might mistake her for being cross-eyed. Her skin was coarse and had a dull, spotty appearance. She thought her brow too wide, the chin too narrow, the lips too thin. The overall impression was of a long face, a triangular face, a bit houndlike. And yet



Mariam saw that, oddly enough, the whole of these unmemorable parts made for a face that was not pretty but, somehow, not unpleasant to look at either. In the mirror, Mariam had her first glimpse of Rasheed: the big, square, ruddy face; the hooked nose; the flushed cheeks that gave the impression of sly cheerfulness; the watery, bloodshot eyes; the crowded teeth, the front two pushed together like a gabled roof; the impossibly low hairline, barely two finger widths above the bushy eyebrows; the wall of thick, coarse, salt-and-pepper hair. Their gazes met briefly in the glass and slid away. This is the face of my husband, Mariam thought. They exchanged the thin gold bands that Rasheed fished from his coat pocket. His nails were yellow-brown, like the inside of a rotting apple, and some of the tips were curling, lifting. Mariam's hands shook when she tried to slip the band onto his finger, and Rasheed had to help her. Her own band was a little tight, but Rasheed had no trouble forcing it over her knuckles. "There," he said. "It's a pretty ring," one of the wives said. "It's lovely, Mariam." "All that remains now is the signing of the contract," the mullah said.

[...]

"You are now husband and wife," the mullah said.
"Tabreek. Congratulations."

Ex. 4.5.

 **AFGHAN WEDDING**
NIKAH

Name 

Fill in the tables with the corresponding information from the text.

STEPS	OBJECTS
PEOPLE INVOLVED	CLOTHES

Ex. 4.6.

Did you get it right?

Check your answers - Spanish Wedding

STEPS 1. Civil or religious ceremony 1. Blessings 2. Exchange of rings and unity coins 3. Sign of marriage certificate 4. Exist the place 2. Wedding reception	OBJECTS ✓ Rice ✓ Rose petals ✓ Engagement ring ✓ 13 coins → unity coins ✓ Gifts ✓ Cigars ✓ Pin ✓ Bottle of wine ✓ (Ring)
PEOPLE INVOLVED • The bride • The groom • <i>Padrinos</i> : • Mother of the groom • Father of the bride • The guests • Family • Close friends • (The priest/ the registrar)	CLOTHES ➢ Tie ➢ Wedding garter ➢ (Wedding dress, Tuxedo, Veil)

Check your answers - Nikah

STEPS 1. The bride is covered with the veil 2. The groom enters the room 3. The mullah gives a few blessings 4. The mullah asks the groom and the bride to enter the marriage contract 5. A mirror is passed 6. The groom and the bride exchange gold bands 7. They sign the contract	OBJECTS ✓ Long, brown table ✓ Bowl of sugar-coated almond candy ✓ A Koran ✓ A Green veil ✓ A Mirror ✓ Thin gold bands
PEOPLE INVOLVED • The bride • The groom • A mullah • Two witnesses • The guests	CLOTHES ➢ Long-sleeved, dark green dress ➢ White cotton trousers ➢ Green hijab ➢ Green sandals ➢ Light brown suit ➢ Red tie

Ex. 5.1.

Afghan Weddings



Afghan Weddings - Ceremonies



Afghan Weddings - Objects

- ◇ Bowl of candy → a sweet life together
- ◇ A Koran → religious wedding



Afghan Weddings - Objects

- ◇ Green veil, green dress, green hijab and green sandals → prosperity, rebirth, paradise, and fertility
- ◇ Mirror → first time they see each other as a married couple
- ◇ Thin gold bands → marriage



Lafz

- *The Lafz*, the ceremony of "giving word".
- The living room was packed with about **two dozen guests** seated on chairs placed along the walls.
- In keeping with tradition, **Soraya was not present**.
- 'I ask that you honour Amir jan and me... and **accept my son** into your family.'
- 'We are honoured that your family and ours will be **joined**.'
- **Soraya appeared** at the end. Dressed in a stunning wine-coloured traditional Afghan dress with long sleeves and gold trimmings [...] tailed by a procession of young female relatives.

The Kite Runner, pp. 153-155

Shirimi-khori

- According to tradition, Soraya's family would have thrown the engagement party, the *Shirimi-khori*-or "**Eating of the Sweets**" ceremony.

The Kite Runner, p. 156

- ❖ Engagement party
- ❖ Paid by the bride's family

Awroussi (Nikah)

- Baba spent \$35,000, nearly the balance of his life savings, on the *awroussi*, the **wedding ceremony**.
- Baba paid for the *chilas*, our matching **wedding bands**, and for the diamond ring I picked out. He bought my tuxedo, and my traditional **green suit** for the *nika*-the swearing ceremony.
- We were seated around a table, Soraya and I dressed in **green**-the colour of Islam, but also the colour of spring and new beginnings. [...] The mullah questioned the witnesses and read from the **Koran**. We said our oaths. Signed the certificates.
- I remember walking toward the stage, now in my **tuxedo**, Soraya a **veiled pari in white**, our hands locked. [...] We did *Ayena Maszaf*, where they gave us a **mirror** and threw a veil over our heads, so we'd be alone to gaze at each other's reflection.

The Kite Runner, pp. 156-157



- ❖ How were weddings celebrated during the Taliban regime?
- ❖ How are they celebrated now?
- ❖ What are the main problems that most families in Afghanistan face when wanting to organise a wedding?
- ❖ What is the latest marriage trend that has been set in Afghanistan?
- ❖ Do you think is it worthy to spend such a lot of money in a wedding?
- ❖ Does the same happen in your country?

Let's wed around the world!

Ex. 5.2.

*Let's wed
around the world*

You work in a wedding's magazine and this month's topic is marriage ceremonies around the world. In groups, search for the asked information and design a poster.

Your poster should include:

- The steps involved in the ceremony
- The objects and/or symbols used in the ceremony
- People participating in the ceremony
- Clothes used for the ceremony
- Other relevant information
- Pictures

Ex. 6.1.

**LET'S WED
AROUND THE
WORLD**

Country: _____

1 2 3 4 5

Content	<ul style="list-style-type: none">• Students cover all the asked information.• Students provide new relevant information about the topic.• Students use pictures to support the information.• The information is well-organised and can be understood.
Language	<ul style="list-style-type: none">• Students use appropriate linguistic structures.• Students use appropriate vocabulary related to the topic.
Delivery	<ul style="list-style-type: none">• Students speak clearly with a good pace.• Students show enthusiasm towards the topic.• Students use direct eye contact.• All students participate in the presentation.
Comments and Final Mark	

Ex. 7.1.



Ex. 7.2.



A mirror was passed beneath the veil. In it, Mariam saw her own face first, the archless, unshapely eyebrows, the flat hair, the eyes, mirthless green and set so closely together that one might mistake her for being cross-eyed. Her skin was coarse and had a dull, spotty appearance. She thought her brow too wide, the chin too narrow, the lips too thin. The overall impression was of a long face, a triangular face, a bit houndlike.

And yet Mariam saw that, oddly enough, the whole of these unmemorable parts made for a face that was not pretty but, somehow, not unpleasant to look at either.

In the mirror, Mariam had her first glimpse of Rasheed: the big, square, ruddy face; the hooked nose; the flushed cheeks that gave the impression of sly cheerfulness; the watery, bloodshot eyes; the crowded teeth, the front two pushed together like a gabled roof; the impossibly low hairline, barely two finger widths above the bushy eyebrows; the wall of thick, coarse, salt-and-pepper hair.


Ex. 7.3.


MNEMONICS - ADJECTIVES		
Write a suitable synonym and antonym, if possible, for the adjectives given		
Name _____		
SYNONYM	ADJECTIVE	ANTONYM
	<ul style="list-style-type: none">• Archless• Unshapely• Flat• Mirthless• Green• Coarse• Dull• Spotty• Wide• Narrow• Thin• Long• Triangular	

MNEMONICS - ADJECTIVES		
Write a suitable synonym and antonym, if possible, for the adjectives given		
Name _____		
SYNONYM	ADJECTIVE	ANTONYM
	<ul style="list-style-type: none">• Big• Square• Ruddy• Hooked• Flushed• Sly• Watery• Bloodshot• Crowded• Low• Bushy• Thick• Salt-and-pepper	

Appendix 3. Linguistic Model

Ex. 8.1.





CREATING BITMOJIS

1. Download the app *Bitmoji*
2. Create your own Bitmoji based on your written physical description
3. Share your Bitmoji with your teacher

Ex. 8.2.



Example of a *Bitmoji*

Ex. 8.3.



*Who is who?
Bitmoji Edition*

???

1. Play in pairs
2. Choose one card
3. Place the other cards on the table
4. Do not let your partner see your other cards
5. Take turns to guess your opponent's character by asking yes/no questions

Ex. 9.1. and 9.2.

UNDERSTANDING THE TEXT

Name:

Read the following text. Then, answer the questions.

But just as he was bearing down on her, Mariam saw Laila behind him pick something up from the ground. She watched Laila's hand rise overhead, hold, then come swooping down against the side of his face. Glass shattered. The jagged remains of the drinking glass rained down to the ground. There was blood on Laila's hands, blood flowing from the open gash on Rasheed's cheek, blood down his neck, on his shirt. He turned around, all snarling teeth and blazing eyes. They crashed to the ground, Rasheed and Laila, thrashing about. He ended up on top, his hands already wrapped around Laila's neck. Mariam clawed at him. She beat at his chest. She hurled herself against him. She struggled to uncurl his fingers from Laila's neck. She bit them. But they remained tightly clamped around Laila's wind-pipe, and Mariam saw that he meant to carry this through. He meant to suffocate her, and there was nothing either of them could do about it. Mariam backed away and left the room. She was aware of a thumping sound from upstairs, aware that tiny palms were slapping against a locked door. She ran down the hallway. She burst through the front door. Crossed the yard. In the toolshed, Mariam grabbed the shovel.

Questions



1. Who are Rasheed, Laila and Maniam?
2. What is the relationship between them?
3. What do you think is happening?
4. What happened before?
5. Who are the "tiny palms slapping against the locked door"?
6. Why do you think Maniam grabbed the shovel?
7. What will happen next?
8. Underline all the verb + preposition patterns that you find

Ex. 9.3.

VERBS + PREPOSITIONS

CHECK YOUR ANSWERS

But just as he was **bearing down on** her, Mariam saw Laila behind him **pick something up from** the ground. She watched Laila's hand rise overhead, hold, then come **swooping down against** the side of his face. Glass shattered. The jagged remains of the drinking glass **rained down to** the ground. There was blood on Laila's hands, blood flowing from the open gash on Rasheed's cheek, blood down his neck, on his shirt. He **turned around**, all snarling teeth and blazing eyes. They **crashed to** the ground, Rasheed and Laila, thrashing about. He **ended up on** top, his hands already **wrapped around** Laila's neck. Mariam **clawed at** him. She **beat at** his chest.

She **hurled herself against** him. She **struggled to uncurl** his fingers **from** Laila's neck. She bit them. But they remained tightly **clamped around** Laila's wind-pipe, and Mariam saw that he **meant to** carry this through. He **meant to** suffocate her, and there was nothing either of them could **do about** it. Mariam backed away and left the room. She was aware of a thumping sound from upstairs, aware that tiny palms were **slapping against** a locked door. She **ran down** the hallway. She **burst through** the front door. Crossed the yard. In the toolshed, Mariam grabbed the shovel.

WHAT ARE PREPOSITIONAL VERBS?

- Certain verbs need prepositions → to connect with their objects
- Prepositions → compulsory link
 - Prepositional Verbs:
 - ❑ Take a direct object: *I don't want to **forget about** your present*
 - ❑ Cannot be separated: *He **smiled at** the baby*
**He smiled the baby at*
 - !! An adverb → between the verb and the preposition:
*She **insisted politely on** paying the bill*
 - ❑ Literal meaning of verbs: *We **participate in** the competition*

MORE EXAMPLES

- Ask about: *They are **asking about** you all the time.*
- Sit down: *Why don't you **sit down on** the sofa?*
- Roll down: *The wheel **rolled down** the hill.*
- Go through: *We need to **go through** the border before catching the plane.*
- Appear in: *Her new book will **appear in** May.*
- Assist in: *We will **assist in** anything you need.*

NOW IT'S YOUR TURN

PERSONAL RECORD ON PREPOSITIONS

On _____ Around _____
At _____ Name: _____ From _____

Verb + Preposition	Synonym or Similar Expression	Example

Ex. 9.4.

PERSONAL RECORD ON PREPOSITIONS

On Around

At Name: _____ From

Verb + Preposition	Synonym or Similar Expression	Example

Ex. 9.5.

Similar Expressions

Name:

▪ Fill in the blanks with a similar expression

But just as he was _____ her, Mariam saw Laila behind him _____ something _____ the ground. She watched Laila's hand rise overhead, hold, then come _____ the side of his face. Glass shattered. The jagged remains of the drinking glass _____ the ground. There was blood on Laila's hands, blood _____ the open gash on Rasheed's cheek, blood down his neck, on his shirt. He _____, all snarling teeth and blazing eyes.

They _____ the ground, Rasheed and Laila, thrashing about. He _____ top, his hands already _____ Laila's neck. Mariam _____ him. She _____ his chest. She _____ herself _____ him. She _____ his fingers _____ Laila's neck. She bit them. But they remained tightly _____ Laila's wind-pipe, and Mariam saw that he _____ carry this through. He _____ suffocate her, and there was nothing either of them could _____ it. Mariam backed away and left the room. She was aware of a thumping sound from upstairs, aware that tiny palms were _____ a locked door. She _____ the hallway. She _____ the front door. Crossed the yard. In the toolshed, Mariam grabbed the shovel.

Ex. 9.6.

He will participate _____ the competition

It is your problem. What will you do _____ it?

The cat uncurled _____ my legs.

Why are you smiling _____ him?

The blood was flowing _____ her leg.

Why don't we sit _____ and wait?

She insisted _____ going to the cinema tonight.

We need to go _____ the forest to reach the river.

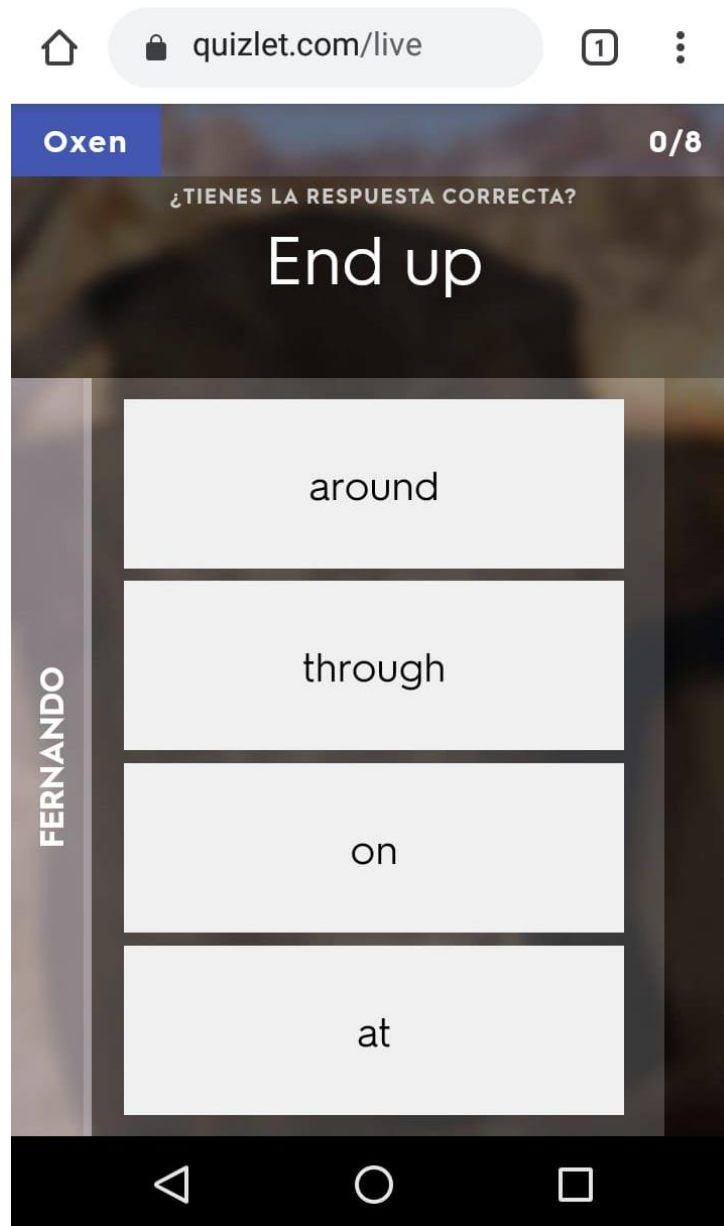
Sam turned _____ when I called him,

They were slapping _____ the window.

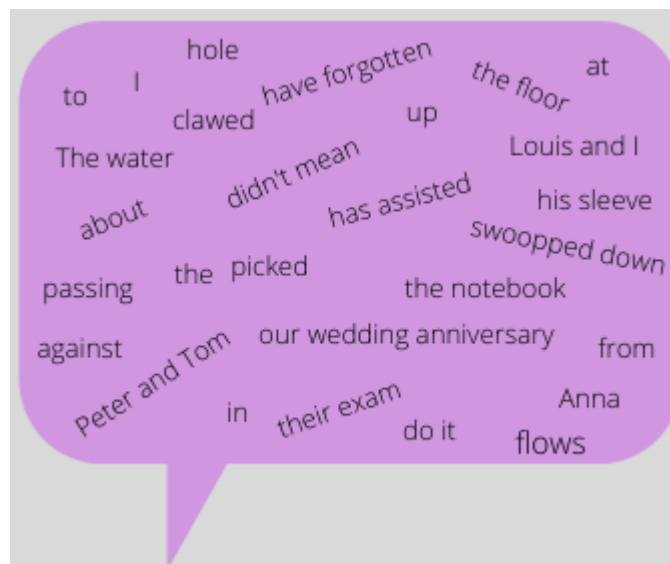
She has struggled a lot _____ get the promotion.

The article will appear _____ many newspapers.


The image shows a screenshot of a Quizlet Live game. At the top, there are two teams: **Pandas** (Sofia, Pablo) and **Oxen** (Fernando, Gloria). A teal button labeled "Iniciar juego" is visible. Below this, a browser window shows the Quizlet Live interface. The main screen features a background image of an ox and the text: "Quizlet Live", "Oxen", "¡Busca a tus compañeros de equipo y trabajen juntos!", and the team names "Fernando" and "Gloria". A quiz question is displayed: "¿TIENES LA RESPUESTA CORRECTA? End up". The question is being answered by Gloria, with four options: "to", "in", "about", and "against". The browser address bar shows "quizlet.com/live".



Ex. 10.2.



Ex. 10.3.

 **BINGO TIME!**

NAME: _____

Complete the following 20 sentences with the appropriate preposition or verb. At the same time you do this, draw a line in the corresponding bingo gap at the bottom of the page.
Call LINE if you have found a line of answers and call BINGO if you have found all the answers.

Are you ready?

1. I didn't _____ to offend you
2. She wanted to participate _____ the contest
3. Look! The ball is _____ down the ramp.
4. The doll ended up _____ the floor
5. The car _____ to the wall yesterday
6. She hurled _____ him.
7. Why are you asking me _____ the project?
8. He burst _____ the back door.
9. The thief beat _____ the police officer's chest.
10. She is _____ up the book.
11. The ribbon has been _____ around the gift.
12. We insist _____ going with him to the shop.
13. I _____ down the street because I was late.
14. Rob come _____ against her face.
15. Are you struggling _____ understand the text?
16. Linda smiled _____ her mother.
17. They sat _____ in the waiting room.
18. The blood _____ from the cheek.
19. When Rachel called me, I _____ around.
20. We came to assist _____ the accident.

	Crash		Run	Wrap
Turn		On		
About		Against		Flow
	In		To	

Ex. 10.4.



Bear down	Pick up	Swoop down	Rain down	Flow
Turn	Crash	End up	Wrap	Claw
Beat	Hurl	Struggle	Uncurl	Clamp

Mean	Do	Slap	Run	Burst
Forget	Ask	Sit	Roll	Go
Smile	Insist	Appear	Assist	Participate

Ex. 10.5.

Burst	From	Uncurl	Through
Appear	About	Forget	In
Bear down	Around	Wrap	On
Beat	To	Struggle	At
Roll	Against	Slap	Down

Ex. 10.6.

NAME: _____

DATE: _____

Story Writing

Write a short story using the expressions given



Appendix 4. Assessment

A. Checklist 1: Oral Production

Oral Production				
Category	Excellent	Good	Fair	Needs to be revised
The student uses a wide range of vocabulary suitable to the context and level.				
The student structures their speech cohesively and coherently.				
The student does not make any grammatical mistake.				
The student uses a correct pronunciation.				
The student respects and takes turns to speak.				

B. Video recording assessment rubric

Video Recording Assessment Rubric				
Category	Excellent	Good	Fair	Needs to be revised
The student clearly addresses the topic of the video: giving advice to the past self.				
The student uses a wide range of vocabulary suitable to the context and level.				
The student structures their speech cohesively and coherently.				
The student does not make any grammatical mistake.				
The student uses a correct pronunciation, rhythm, tone and pace.				
The student meets time requirements.				

 **LET'S WED AROUND THE WORLD** 

Country: _____

1 2 3 4 5

Content	<ul style="list-style-type: none">• Students cover all the asked information.• Students provide new relevant information about the topic.• Students use pictures to support the information.• The information is well-organised and can be understood.
Language	<ul style="list-style-type: none">• Students use appropriate linguistic structures.• Students use appropriate vocabulary related to the topic.
Delivery	<ul style="list-style-type: none">• Students speak clearly with a good pace.• Students show enthusiasm towards the topic.• Students use direct eye contact.• All students participate in the presentation.
Comments and Final Mark	

D. Checklist 2: Written Production

Written Production				
Category	Excellent	Good	Fair	Needs to be revised
The student uses a wide range of vocabulary suitable to the context and level.				
The student structures their written discourse cohesively and coherently.				
The student writes without any grammatical mistake.				
The student makes an appropriate use of the dictionary.				

E. Assessment rubric for written compositions: letter, final reflection, description and story

Assessment Rubric: Letter, Final reflection, Description and Story				
Category	Excellent	Good	Fair	Needs to be revised
<u>General Points</u>				
The student clearly addresses the topic and				

responds to all aspects of the task.				
The student uses a wide range of vocabulary suitable to the context and level.				
The student structures their written discourse cohesively and coherently.				
The student writes without any grammatical mistake.				
The student uses correct spelling, punctuation and capitalization.				

Letter

The student clearly addresses the topic of the composition: a letter to my past self.				
The student includes relevant information for the topic.				
The student meets the letter structure criteria by including an appropriate				

greeting, an introduction, a main body, a final paragraph and an appropriate ending.				
<u>Final reflection</u>				
The student clearly addresses the topic of the composition: a reflection on the sentence “Find a purpose in your life and live it”.				
The student includes relevant information for the topic supporting their ideas with reasons and examples.				
The student meets the essay structure criteria by including an introduction, a main body and a conclusion.				
<u>Description</u>				
The student clearly addresses the topic of the composition: my physical description.				

The student includes relevant information for the topic using a wide range of adjectives.				
The student meets the description structure criteria by including an introduction, a main body and a conclusion.				
<u>Story</u>				
The student clearly addresses the topic of the composition.				
The student includes relevant information for the topic using the expressions assigned by the teacher.				
The student meets the story structure criteria by including an introduction, a main body and a conclusion.				