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The Use of Literature in the English as a Foreign Language Classroom in Secondary Education: *Animal Farm*

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ABSTRACT

The purpose of this research article is to shed light on whether the use of literature in the English as a Foreign Language (EFL) classroom may result in an increased involvement of the learners in the teaching-learning process. In order to pursue that objective, a Didactic Unit (DU) has been planned and implemented in a third-year ESO course in Benicàssim. This DU takes George Orwell's novel *Animal Farm* as the basis on which the entire teaching-learning process will be sustained. Additionally, the design of all the activities is aimed to fit under the umbrella of the three pedagogical models developed by Carter and Long: the cultural, the personal growth and the language model. As a consequence, a detailed description of the DU, its actual implementation, its results and the students' responses have been collected to ascertain to what extent the initial objective has been achieved.

Keywords: Literature, EFL, English, Secondary School, Education

1. Introduction

Literature, language and education provide a strong basis for personal development. In particular, literature is an essential part of language and its study is of paramount importance in acquiring knowledge about any particular culture. Literary works generate an extra invisible genome that all human beings inherit. Historically, all civilisations have contributed to the building of our literary DNA, from the Homeric epics, through the plays of William Shakespeare to our own priceless national masterpiece, Miguel de Cervantes' *Don Quixote*. Along these lines, literature offers a unique insight into a large range of societies and cultures worldwide, from the literature of our ancestors to the digital formats of the present day, building connections to a new world of experiences.

Consequently, teaching and learning literature when approaching the formal study of any language seems more than justified. As future teachers of English, it is of paramount importance to provide our students with some language learning through literature. The use of literary works in the classroom can be highly beneficial for their learning process as students of English as a Foreign Language (EFL) and in many other subjects. In addition, the study of literature promotes critical thinking and helps build individuals with fundamental values. In Nelson Mandela's words, "Children of today are the leaders of tomorrow and education is a very important weapon to prepare children for their future roles as leaders of the community" (Quoted in Wright, 2015, p. 53).

Literature has been taught with some success in EFL classes at university level. However, it is rarely introduced in secondary school teaching. The regular EFL textbooks normally contain small pieces of text that are artificially restricted to the grammar content and vocabulary of the units. Consequently, the communicative aspects of the language are undermined. Some studies such as Celce-Murcia and Olshtain (2000) provide evidence that it is when manipulating and using language that real learning is produced. These scholars state that "it is in discourse and through discourse that all the competences are realized" (p.16). Any attempt to fragment it into parts—whether these be grammatical patterns, vocabulary lists, or phonics families—destroys it (Rigg, 1991, p. 522).

Hence, the aim of this paper is to present a Didactic Unit (DU) proposal using literature as the main agent to successfully contribute to young learners' acquisition of EFL, instead of the customary decontextualised activities. Students of a foreign language are expected to develop and master the new language despite the lack of a real English-speaking context. By means of this DU proposal, we attempt to introduce language in an interactive and meaningful way, offering learners a real context and the opportunity to play with it, while shaping the acquisition of language as a whole.

2. Theoretical Background

2.1. The Significance of Literature

Few things leave a deeper mark on a reader than the first book that finds its way into his heart. Those first images, the echo of those words we think we have left behind,

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accompany us throughout our lives and sculpt a palace in our memory to which, sooner or later — no matter how many books we read, how many worlds we discover, or how much we learn or forget — we will return (Ruiz, 2004, p. 8).

The study of literature is accepted without question in the teaching of a learner's first language (L1) whereas it is surprisingly neglected in the context of EFL. The image of literature as obscure, classicist or too specialised should be erased. Literature can be inspiring, exciting and intriguing, and these features can foster engagement and motivation in educational contexts. Additionally, the study of literature is essential because it exposes learners to meaningful contexts that include descriptive language, diverse characters and a prevailing set of cultural values. Apart from providing a richer vocabulary, interacting patterns and descriptive language, literature can develop not only language competence but also appeal to the student's imagination, cultural awareness and critical thinking about the characters, themes and plots. Hence, bringing literature into the classroom places the student at the centre of the teaching-learning process.

Furthermore, it is through literature that languages are enriched and enhanced in the most creative ways, thus providing readers with an expanded vocabulary and grammatical patterns, which enable them to express their own thoughts and feelings. Literature is part of our innermost experiences, it expands our personal knowledge and establishes meaningful cultural bonds, regardless of our particular characteristics, mutual differences or backgrounds. Most importantly for individuals, literature leads people to boost their critical thinking, showing the vast alternative dimensions of social, economic, political, educational and cultural systems. By giving learners the ability to think outside the box and to

deal with uncommon situations, literature brings us the tools to shape our own reality. Ghosn (2002) found that teaching literature enables young students to see other cultures from a different point of view, as well as it gives them the opportunity to understand their own world. Literature breaks down stereotypes and, as a result, the certainty that there are more similarities than differences among us is revealed.

There are numerous studies concerning the convenience of teaching literature in the EFL classroom, such as those of Collier and Slater (1987), Carter and Long (1991) and Paran and Robinson (2016). In all of these works, teaching language in combination with literature is regarded as highly efficient from a communicative point of view. Nevertheless, as Bernhardt (2002, p. 197) states, "language and literature teaching are far more alike than they are different—each is an act of text construction and reconstruction based on the conceptualization of available linguistic and cultural data." Furthermore, authors such as Brumfit and Ronald (1986), and Lazar (1993), reject the general assumption that there is a different language for literature. Actually, figures of speech such as the metaphor, the simile or the synecdoche are not exclusive to literature, but they also appear in common situations and daily language.

2.2. Reasons to Bring Literature into the EFL Classroom

After emphasising the importance of using literature, particularly in foreign language teaching-learning environments, this section will be devoted to offering some background to support its convenience and benefits for acquiring language proficiency. Before discussing the reasons for bringing literature into the

classroom, it is essential to highlight the relevance of using authentic literature, in contrast to the use of non-authentic texts as pedagogical resources in the classroom.

2.2.1. Unabridged Texts. The Benefits of Authentic Literature.

The importance of using authentic materials in the language classroom was stressed by different communicative methodologies as far back as the 1970s. These methodologies emphasised that using authentic materials allows learners to produce language more creatively, and increases their awareness of being able to use language with a real purpose. Hence, learners can experience how to be real users of the language. However, students usually deal only with contrived, fabricated texts in which the language is artificial, where words are used to indicate defined meanings and there is an absence of figurative language. These readings are known as *graded texts*. It follows that this type of language will allow learners to survive only in those specific, artificially created contexts. These texts confine learners to mechanical repetitions, which deprive them of the actual understanding of a varied range of texts. At the same time, these readings do not raise their awareness of the possibility of becoming active users of real language.

For a long time, it has been assumed that basic or intermediate learners were unable to handle significant literary works. Consequently, a wide range of graded titles from almost all genres is available. The main aim of these publications is to develop reading skills, and they have the added commercial point of being adaptations of highly successful literary works. Publishers claim that these graded texts are tailored to give students of all levels access to the

greatest masterpieces of world literature, since to take up the challenge of reading the originals is considered unattainable. However, publishers such as Longman, Pearson and others, never mention the word "literature" in their aims, although they commercialise literary adaptations of literature, and their targets are English teachers.

Moreover, it should be noted that the drastic simplifications of graded readings are commonly implemented by simplifying vocabulary, shortening long sentences, simplifying difficult patterns and reducing the number of dependent clauses. To illustrate this point, Carter and Long (1991) undertook several comparisons between authentic pieces of literature and their graded counterparts, underlining the drastic losses to be found in these abridged adaptations. For example, in George Elliot's novel, *Adam Bede*, there are over five hundred pages in the original book, whereas there are approximately one hundred pages in the abridged version. In general, length is not the only significant change, as other literary features are removed and the new abridged adaptations present linguistic traits that can rarely be found in places other than in graded texts. The variety and richness of literary texts, the resemblance to the original text and its authenticity, all of them are removed in favour of a uniformed, distorted and regular new text that has nothing to do with the authentic literary works from which they originated.

If the main objective of language teaching is to present authentic language from the real world, students should be able to cope with it in the classroom in the first place (Allen et al., 1988; Hedge, 2000). This is one of the main reasons for bringing literature into the classroom. The strategy of language learning involves

exposing learners to authentic experiences "which have value or significance for them" (Stern, 1992, p. 302). Since literature is an authentic type of text, the activities related to those works correspond to authentic approaches to the real world and not to contrived elaborated texts (Long, 1986). As discussed above, authentic texts are "vital; they motivate students, offer a real context, transmit the target language culture, and prepare students to read outside the classroom" (Barnett, 1989, p. 145).

2.3. Literature into the EFL Classroom.

Traditional literature has been cultivated since antiquity. Through the art of literature, history and language have been handed down from generation to generation over the centuries. The manner in which language has been inherited may have changed—orally, in a paper format or digitally—but the engagement of people in the message and the preservation of the language has always been kept at its core. Consequently, we propose the use of literature as a resource for learning English by offering activities which may engage learners more actively than abridged texts, in line with the method recommended by Carter & Long (1991).

Many scholars have published their studies under the umbrella of teaching literature, such as Christopher J. Brumfit and Ronald A. Carter; Joanne Collie and Stephen Slater; Ronald Carter and Michael N. Long; Gillian Lazar; and Amos Paran and Pauline Robinson, underscoring the numerous advantages of bringing literature into the language classroom. Keeping the same aim, some authors such as Collie and Slater (1987) have proposed similar arguments. According to these scholars, there are four reasons to use literary texts in the classroom: valuable

authentic material, cultural enrichment, language enrichment and personal involvement. Motivation, the last of the four, is also supported by authors such as Gosh (2002), since people naturally get involved with stories, due to the universality of their themes with which learners can identify. Reading generates parallel experiences for readers, a variety of spin-off activities and, ideally, it will initiate an interest in reading outside the curriculum. Another aspect of literature is that it enhances the role of the learner, who actively participates and becomes an essential agent in the teaching-learning process. This is in spite of the popular belief that literature is complex, inaccessible and possibly even detrimental to the process of learning English as a foreign language. Actually, few teachers consider introducing literature as part of their syllabus and even fewer in secondary EFL schools. However, one counter-example which serves to illustrate the relevance of literature is that of Mary Marin, who presents us with her use of poetry in the language classroom as a potentially powerful pedagogic tool (Marin, 2017).

3. Context of the DU Implementation

IES Violant de Casalduch is the only Secondary School in the town of Benicàssim, a popular holiday destination located 13km from the capital of the province of Castelló (Spain) https://goo.gl/maps/rGrbaRrBPnTeAYbe6. Spanish Education Laws divide Secondary Education into three cycles, the first two being compulsory:

- 1st cycle: 1st to 3rd ESO
- 2nd cycle: 4th ESO
- 3rd cycle: 1st and 2nd Bachillerato

3.1. The School: IES Violant of Casalduch

The school offers a complete programme that covers all levels of the Spanish Secondary Education Programme (from 1st to 4th ESO) and the two optional courses that complete the secondary education cycle (1st and 2nd Bachillerato). Regarding these two last years, the school offers only two out of the three possible options regulated by the Valencian Community Education system: Humanities & Social Sciences, and Scientific. Additionally, the school caters for two different types of Vocational Training: Basic Cycle of Vocational Training in Electricity & Electronics, and Intermediate or Higher Cycle of Vocational Training in Physical & Sports Activities.

The number of students registered at the school in January 2020 was eight hundred and fifty-nine. Prior to describing our experimental group, it is necessary to mention that the school has its own particular unofficial method of distributing the number of students per class, as an extra measure implemented to enable those with different educational needs to learn effectively. As a consequence, the number of students per class has been reduced to facilitate classroom management.

3.2. Our Group of Students: 3rd ESO, Group E

The course chosen for the implementation of this Didactic Unit was 3rd ESO Group E, which, as previously discussed, is the final year of the first cycle. When this first cycle is finished, students can choose to leave secondary schooling

and begin the basic level of a vocational training course, while remaining within the compulsory education stage.

The group is made up of 21 students (9 boys and 12 girls). There is one student who is repeating the year and another who has been diagnosed within the Asperger spectrum. It is important to underline that, in spite of this student's medical condition, it is not necessary to adopt any curricular change for him at the moment, since he is able to follow the subject without any major issues. Nevertheless, this group has been chosen by their English teacher (my tutor during this training period) because they are better behaved and more attentive than the older students she is currently teaching, whose supposed maturity should have theoretically made them more suitable for this didactic unit.

4. The Three Pedagogical Models: Cultural, Language and Personal Growth

Since the 1980s, many authors have given support to the teaching of literature in the EFL classroom by embracing the following three pedagogical models (Carter & Long, 1991), which, in spite of their having been classified as different, are not mutually exclusive:

1. Cultural model

2. Language model

3. Personal growth model

The cultural model stresses the value of literature as a recipient—and, therefore, a source—of the most significant human ideas and feelings. As a

consequence, teaching literature allows learners to understand and value ideologies and cultures that differ from their own not only in terms of time but also location. Additionally, literary works store the perceptions, thoughts, beliefs and aesthetic forms of a culture within their pages. In other words, the fact that literature reflects the human condition so accurately is precisely what places it at the centre of the study of humanities in general, and of language teaching in particular.

The language model states that its value lies in the promotion of language. It is, therefore, used by many teachers as an agent for the teaching of vocabulary and grammar structures. In spite of its focus, the combination of literature, enjoyment and learning a language is completely compatible with this type of model. However, the main reason why teachers pursue this model is to expose learners to the heterogeneous and creative use of the language that they would not otherwise be aware of. The supporters of this model promote the duality of language and literature: that is, they claim that the more students read, the more they will master the language and the more easily they will be able to accommodate more literature.

The personal growth model, as its name aptly suggests, promotes students' self-realisation, which is one of the major objectives of educators, due to the fact that this approach helps learners to not only grow personally but also to become involved with the literary text, "helping them to grow as individuals as well as in their relationships with the people and institutions around them" (Carter & Long, 1991, p. 3). It is true that this objective cannot be assessed through a test; instead progress will be perceptible to the teacher only through the observation of the

learners' enjoyment of, and engagement in, the literary text. Offering texts to which students can respond imaginatively "will make the reading of literature memorable" (Carter & Long, 1991, p. 3). In particular, the use of literature as a resource in the classroom leads to a considerable improvement in self-awareness, along with a better understanding of the world.

Therefore, our objective for the reasons mentioned above, is to introduce literature into the classroom, thereby treating the teaching-learning process of a foreign language as a whole. To this end, we will introduce George Orwell's novel, *Animal Farm*, by following the three pedagogical models established by Carter and Long (1991).

5.   Animal Farm

English, undoubtedly, plays an important role in language educational contexts. However, canonical texts still remain a significant challenge. In general, literature makes considerable demands on learners and teachers alike, indeed canonical texts are often disregarded for being too complex, that is, old-fashioned, obscure, pretentious and mostly difficult. Nevertheless, in this paper we will attempt to demonstrate that, despite these apparent obstacles, as some relevant scholars previously discussed suggest, canonical texts such as *Animal Farm* should be incorporated into the secondary school syllabuses, together with activities adapted to different levels of language proficiency. "Such canonical texts are suitable for less proficient learners, since it greatly depends on the choice of the text, its approach and how it is presented" (Paran, 2009, p. 285).

Accordingly, the DU will be based on the novel *Animal Farm*, and will follow the pedagogical approach suggested by Carter and Long (1991), with presentations and activities especially tailored to the needs and proficiency of the particular class discussed above.

6. Didactic Unit Planning

In this section, the DU is introduced through a series of tables. These tables display a summary of all the main activities included in the DU. The activities comply with all the requirements of the Spanish Education Laws regarding subject contents, achievements, evaluation, roles and so on. After presenting the tables, we will proceed to describe and reflect on the development of the DU's implementation, which took place in four sessions with the 3rd ESO, Group E class, at the IES Violant de Casalduch Secondary School.

ANIMAL FARM A CANONICAL BOOK IN THE EFL CLASROOM		
LEVEL: 3rd year Secondary School	SUBJECT: English as a Foreign Language	TIMING: 4 Sessions

This DU is aimed at achieving success in teaching English as a foreign language. The novel *Animal Farm,* will be used as a basis for the application of the three pedagogical models previously analysed. These are, in order of implementation:

- The cultural model
- The personal growth model
- The language model

This DU is intended to be conducted in 4 sessions of 55 minutes each.

Our objective is mainly linguistic, since this DU is implemented as part of the English subject. Nevertheless, after completing the lesson plans, we hope that our students will consider the activity of reading as a valuable means of personal self-realisation, not only as learners of a foreign language but also as young apprentices of life.

Furthermore, the selection of text samples extracted from the novel, together with the planning of the different activities, are all aimed at boosting the learners' motivation. Following this path, we also seek to enable our students to experience the spirit of collaboration and team-work as a new and enriching approach to classwork. Finally, by linking our DU with the contents of their compulsory textbook, we hope to motivate them by inviting them to write an article that will be published on the Google Sites shared by Universitat Jaume I of Castelló.

It is highly relevant to clarify that the cognitive skills included in the following tables are based on Bloom's Taxonomy. In the same way, the contents, the assessment criteria, achievement standards and competences have been extracted from the bridge document http://mestreacasa.gva.es/c/document_library/get_file?&folderId=500012054295&name=DLFE-609293.pdf published in 2015 by Conselleria d'Educació, Investigació, Cultura i Esport of Generalitat Valenciana, which is a simplification of the Valencian Education Law D 87/2015. Additionally, the competences needed for personal fulfilment, a healthy and sustainable lifestyle, employability, active citizenship and social inclusion, recommended by the European Commission are published as a law and listed in the RD 1105/2014 as follows:

- Comunicación lingüística → CL
- Competencia matemática y competencias básicas en ciencia y tecnología → CMCBCT
- Aprender a aprender → AA
- Competencias sociales y cívicas → CSC
- Sentido de iniciativa y espíritu emprendedor →SIEE

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ANIMAL FARM: THE CULTURAL MODEL (INTRODUCTORY SESSION)						
STRUCTURE OF THE SESSION				MANAGEMENT OF LEARNING IN THE CLASSROOM		
DESCRIPTION	ACTIVITIES	ROLES IN THE CLASSROOM		SESSIONS -55 minutes-	TEACHING MATERIALS and DIGITAL RESOURCES	STUDENT ORGANISATION
		STUDENTS	TEACHER			
This session is aimed at arousing interest in the novel and framing its historical connection with the Russian Revolution. The English class are seated in three groups of 5 students each, and one group of 6 students. The teacher explains that we are about to start a unit on literature. First there is an anonymous pre-test. Once the pre-test is done students are scaffolded with some oral brainstorming on the book.	1.1 How can you learn English?	Recall Propose	Stimulates previous background and personal thinking. Stimulates and guides class participation.	Session 1	Appendix I Computer, screen, projector, PowerPoint presentation, online connection	Whole class
After the initial warm-up session, a video on the Russian Revolution is displayed. After watching it, some clarification is given and questions are answered. The main figures of the Russian revolution, causes and geographical location are presented.	1.2. Watch the video, take notes and ask questions about vocabulary etc, or seek clarification.	Visualise Interpret Debate Decide Propose	Provides theoretical content. Answers students' questions.		Appendix I Computer, screen, projector, PowerPoint presentation, online connection	Team-work 5/6 students
At this point, there is a short brainstorming session, after which the teacher asks the students what they know about literature	1.3 What is literature?	Recall Propose	Stimulates previous background and personal thinking.		Appendix I Computer, screen, projector, PowerPoint	Whole class

DESCRIPTION	ACTIVITIES	STUDENTS	TEACHER	SESSIONS -55 minutes-	TEACHING MATERIALS and DIGITAL RESOURCES	STUDENT ORGANISATION
			Stimulates and guides class participation.		presentation, online connection	
Then, throughout a game, some adaptations of literary works are introduced, after which a few literary pieces and their counterparts in other arts are shown as examples of how enriching and diverse literature is.	1.4 Guess the name of the film	Interpret Reflect Evaluate Decide	Stimulates students' thinking. Stimulates and guides class participation.		Appendix I Computer, screen, projector, PowerPoint presentation, online connection	Team-work 5/6 students
Finally, students write what they have learnt during the class, as well as their individual impressions about the session. For the latter, they only have to write on a Post-it: "yes", "no" or "maybe".	1.5 Write your comments on your group page. Please stick your Post-it on the board provided.	Reflect Evaluate Decide Justify Write	Stimulates students' thinking and class participation. Assist.		Appendix I Computer, screen, projector, PowerPoint presentation, online connection, post-it	Groups/Individual

ANIMAL FARM: THE CULTURAL MODEL						
STRUCTURE OF THE SESSION		MANAGEMENT OF LEARNING IN THE CLASSROOM				
DESCRIPTION	ACTIVITIES	ROLES IN THE CLASSROOM		SESSIONS -55 minutes-	TEACHING MATERIALS and DIGITAL RESOURCES	STUDENT ORGANISATION
		STUDENTS	TEACHER			
The first part of the session is aimed at arousing interest in the novel and framing its historical connection with the Russian Revolution. Students are scaffolded with questions on social affairs.	2.1 Can you mention some unfair social situations?	Recall	Stimulates previous background. Stimulates and guides class participation.	Session 2	Appendix II Computer, screen, projector, PowerPoint presentation, online connection	Whole class

	2.2. What can people do when they face unfair social situations?	Propose	Stimulates personal thinking. Stimulates and guides class participation.		Appendix II Computer, screen, projector, PowerPoint presentation, online connection	Whole class
After the initial warm-up activities, the teacher introduces some figures of speech, such as allegory and satire. Then, a video that recreates the main points of the novel and its author, George Orwell, is displayed. Students have to answer a multiple-choice questionnaire on its content.	2.3. a) Watch the video, take notes b) Answer the questionnaire c) Agree on a common answer	Visualise Interpret Debate Decide	Provides theoretical content. Supervises and observes students' work.		Appendix II Computer, screen, projector, PowerPoint presentation, online connection	Team-work 5/6 students
At this point, the teacher defines about what a political speech is. Then, the first excerpt from the novel is read aloud. Some questions are asked to make them reflect on the excerpt	2.4 Read the excerpt for further discussion	Interpret Reflect Evaluate Decide	Provides theoretical content- Stimulates students' thinking. Stimulates and guides class participation.		Appendix II Computer, screen, projector, PowerPoint presentation, online connection	Whole class
Finally, students write a few lines to give their point of view: Do you agree with Old Major? Why or why not? The Post-its will be provided.	2.5 Please write a few lines on your Post-it to answer the questions, stick the Post-it on the board and then read your classmates' answers.	Evaluate Decide Justify Write	Stimulates students' thinking and class participation. Assist.		Appendix II Computer, screen, projector, PowerPoint presentation, online connection, 76x127mm post-it	Whole class

ANIMAL FARM: THE PERSONAL GROWTH MODEL						
STRUCTURE OF THE SESSION		MANAGEMENT OF LEARNING IN THE CLASSROOM				
DESCRIPTION	ACTIVITIES	ROLES IN THE CLASSROOM		SESSIONS -55 minutes-	TEACHING MATERIALS and DIGITAL RESOURCES	STUDENT ORGANISATION
		STUDENTS	TEACHER			
The second session is aimed at sustaining their interest in the novel. The teacher offers some prompts on human good intentions, power corruption and propaganda. We follow the scaffolding on social affairs. An initial brainstorming on types of government and economic systems is held. After this discussion, the teacher shows a map to place the former Soviet Union.	3.1 Can you mention some types of government?	Recall	Stimulates previous background. Stimulates and guides class participation.	Session 3	Appendix II Computer, screen, projector, PowerPoint presentation, online connection	Whole class
	3.2. Can you mention some types of economic systems?	Recall	Stimulates personal thinking. stimulates and guides class participation.		Appendix II Computer, screen, projector, PowerPoint presentation, online connection	Whole class
After the warm-up activities, the teacher introduces the next excerpt from the novel and supports it with a video clip from a film adaptation of *Animal Farm* that reproduces exactly the part of the novel from which the Seven Commandments are extracted. Students are asked to do some activities on this excerpt.	3.3. Please watch the video and mark the Commandments you hear.	Visualise Interpret Choose	Provides sheltered context to the novel. Supervises and observes students' work.		Appendix II Computer, screen, projector, PowerPoint presentation, online connection, video clip	Individually
	3.4. In the excerpt, is everything that Old Major said in his speech reproduced in the Seven Commandments? Underline/highlight	Interpret Compare Select	Supervises and observes students' work. Assists.			Team-work 5/6 students

	whether there is anything missing. Compare your results with your peers.					
Following on from the activities, students are now asked to formulate some social rules and predict their success or failure.	3.5 List five rules/laws that you would apply to obtain equality in your society	Reflect Decide Debate Recommend	Stimulates students' thinking and creativity. Assists. Observes.		Appendix II Computer, screen, projector, PowerPoint presentation, online connection	Team-work 5/6 students
Finally, students are asked to predict an outcome.	3.6. Can you foresee any problems with the application of your laws/rules?	Evaluate Decide Justify Discuss	Stimulates students' thinking and class participation. Guides. Observes.		Appendix II Computer, screen, projector, PowerPoint presentation, online connection	Whole class
After the first part of the session, the teacher introduces the term *propaganda*. A two-minute video on this concept is displayed.	3.7 Watch the video	Visualise	Observes		Appendix II Computer, screen, projector, power point presentation, online connection	Whole class
A new excerpt is read aloud and 3 true or false questions asked.	3.8 Please read the excerpt and answer the T/F questions	Interpret Decide	Guides Observes Assists		Appendix II Computer, screen, projector, PowerPoint presentation, online connection	Individually

ANIMAL FARM: THE LANGUAGE MODEL						
STRUCTURE OF THE SESSION		MANAGEMENT OF LEARNING IN THE CLASSROOM				
DESCRIPTION	ACTIVITIES	ROLES IN THE CLASSROOM		SESSIONS -55 minutes-	TEACHING MATERIALS and DIGITAL RESOURCES	STUDENT ORGANISATION
		STUDENTS	TEACHER			
The third session is devoted to the language model. An excerpt connected with crime, which is the topic of their textbook's unit, has been found. The grammar section includes some exercises of Past Perfect tense and relative pronouns We intend to revise them all using the *Animal Farm* excerpt.	4.1 Read the excerpt aloud and do the following: a) Underline all the vocabulary related to crime b) Circle the relative pronouns you find and connect them with the nouns they refer to c) Draw a rectangle containing all Past Perfect occurrences.	Interpret Recognise Identify Select Classify	Guides Observes Assists	Session 4	Appendix IV Computer, screen, projector, PowerPoint presentation, online connection	Team-work 5/6 students
To finish our sessions, the students are asked to write an article that describes a crime that they have witnessed or committed. Needless to say, we are looking for creative writing. The best articles will be published.	4.2. You have been provided with the vocabulary and grammar seen in the Unit. Please write an article (90-120 words).	Imagine Plan Combine Compose	Provides minimum content of the novel. Supervises and observes students' work.		Appendix IV Computer, screen, projector, PowerPoint presentation, online connection	Individually

ORAL COMPREHENSION					
ANIMAL FARM: CURRICULAR SPECIFICATIONS					ASSESSMENT
CONTENTS (Extracted from bridge document)	ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA	CCLV	ACTIVITIES	TEST/ INSTRUMENTS
Estrategias de comprensión oral. Movilización de información previa sobre tipo de tarea y tema (conectar el propio conocimiento y experiencia sobre el tema). Identificación del tipo de texto, soporte y estructura: conversación formal e informal, anuncios, biografías, fábulas, poemas, historias, etc. Técnicas de escucha activa como mostrar empatía, parafrasear, emitir refuerzos y resumir para clarificar.	3ºLE.BL1.1 Identificar, aplicando estrategias de comprensión oral, la información esencial, las ideas principales y los detalles más relevantes en textos orales breves y estructurados, en diferentes soportes, y articulados a velocidad media, sobre temas generales, en los ámbitos personal, público, educativo y ocupacional y en sus correspondientes registros, en condiciones acústicas que no distorsionen el mensaje.	3ºLE.BL1.1.1 Identifica estrategias de comprensión en textos orales breves y estructurados a velocidad media, aplicando técnicas de escucha activa tales como mostrar empatía, parafrasear, emitir refuerzos y resumir para clarificar. 3ºLE.BL1.1.3 Identifica, autónomamente, tipos de texto tales como: conversaciones, entrevistas, anuncios, biografías, informes, noticias, fábulas, poemas, historias, cartas, en diferentes soportes: podcast, etc.	CCLI CAA	2.1 2.2 2.3 3.1 3.2 3.3 3.6 3.7	Procedure: observation of students' involvement and questionnaires
Aspectos socioculturales y sociolingüísticos. Relaciones interpersonales e interculturales tales como las actitudes y valores en las relaciones de género.	3ºLE.BL1.2 Detectar, en textos orales, cuando éstos aparecen de manera explícita e implícita, los aspectos socioculturales y sociolingüísticos relativos a la vida cotidiana, al comportamiento, a las relaciones	3ºLE.BL1.2.1 Detecta, autónomamente, las fórmulas sociales y de tratamiento propias de las relaciones cotidianas en situaciones formales o informales y las	CCLI CSC	2.1 2.2 2.3 3.3 3.6 3.7	Procedure: observation of students' involvement and questionnaires

Registro: reconocer formas de expresiones propias de situaciones formales e informales. Convenciones sociales: costumbres, normas de comportamiento social, etc. Manifestaciones culturales y artísticas como personajes célebres, arte y autores.	interpersonales e interculturales, a las costumbres, celebraciones y manifestaciones culturales y artísticas, considerando la diversidad y las diferencias en el aula desde una perspectiva inclusiva, como elemento enriquecedor.	costumbres y normas de comportamiento			
Funciones Comunicativas. Establecimiento y mantenimiento de la comunicación y organización del discurso: señalar si se sigue una intervención y pedir aclaraciones. Explicar o traducir una palabra para ayudar a alguien que no ha entendido. Ampliación del vocabulario y sinónimos de la lengua extranjera. Desarrollo y expansión del vocabulario usual para los temas siguientes: Lengua y comunicación. Metalenguaje. Lenguaje de aula. Lenguaje literario. Estructuras morfo-sintácticas y discursivas.	3ºLE.BL1.3 Distinguir las funciones comunicativas del nivel y las estructuras morfosintácticas asociadas, así como la organización textual y el léxico, expresiones y modismos de uso frecuente para la comprensión de textos orales breves y de longitud media claramente estructurados y en diferentes soportes.	3ºLE.BL1.3.1 Distingue la función comunicativa en textos orales tales como la expresión y contraste de opiniones, comparación de situaciones o acciones, expresión de la decisión. 3ºLE.BL1.3.2 Reconoce un repertorio más amplio de palabras y expresiones de uso frecuente y más específico, así como colocaciones más complejas 3ºLE.BL1.3.3 Identifica las estructuras morfo-sintácticas y discursivas adecuadas al nivel y las relaciona con su función.	CCLI CSC		

ORAL PRODUCTION					
ANIMAL FARM: CURRICULAR SPECIFICATIONS					**ASSESSMENT**
CONTENTS (Extracted from bridge document)	ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA	CCLV	ACTIVITIES	TEST/ INSTRUMENTS
Estrategias de producción e interacción oral. Producción del mensaje con claridad, distinguiendo su idea o ideas principales y su estructura básica. Adecuación del texto monológico o dialógico al destinatario, contexto y canal, aplicando el registro y la estructura de discurso adecuados a cada caso. Expresión del mensaje con claridad, coherencia, estructurándolo adecuadamente y ajustándose, en su caso, a los modelos y fórmulas de cada tipo de texto. Confianza en sí mismo y asertividad. Definición o reformulación de término o expresión. Paralingüísticos y paratextuales: Petición de ayuda. Interacción oral (fórmulas o gestos simples para tomar o ceder el turno de palabra)	3ºLE.BL2.1 Producir o coproducir, aplicando estrategias de expresión oral, textos monológicos o dialógicos breves o de longitud media, comprensibles y estructurados, en diferentes soportes, sobre temas generales, en los ámbitos personal, público educativo y ocupacional, en un registro formal, informal o neutro, aunque a veces haya pausas, vacilaciones y rectificaciones.	3ºLE.BL2.1.1 Produce o coproduce, con ayuda o de forma autónoma textos comprensibles y estructurados, monológicos o dialógicos, narrativos, descriptivos y argumentativos, sobre temas generales, a viva voz, aunque a veces haya pausas, vacilaciones y rectificaciones, utilizando las estrategias de expresión oral en los ámbitos personal, publico, educativo y ocupacional. 3ºLE.BL2.1.2 Produce o coproduce textos breves monológicos o dialógicos utilizando un registro adecuado a la situación comunicativa con las estructuras morfosintácticas, léxico y patrones sonoros del nivel.	CCLI CAA SIEE	2.1 2.2 3.1 3.2 3.6	Procedure: observation of students' involvement and questionnaires

Funciones comunicativas. Establecimiento y mantenimiento de la comunicación y organización del discurso: señalar si se sigue una intervención y pedir aclaraciones. Explicar o traducir una palabra para ayudar a alguien que no la ha entendido correctamente. Descripción de cualidades físicas y abstractas de personas, objetos y lugares. Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y expresión de sucesos futuros. Petición y ofrecimiento de información, indicaciones, opiniones y consejos. Expresión y contraste de opiniones, acuerdos totales y parciales. Expresión de la decisión. Explicar causas, finalidad y consecuencia. Formulación de condiciones para realizar algo. Expresión de sentimientos tales como preocupación, esperanza, cansancio y aburrimiento. Reaccionar ante los sentimientos de los demás. Función estética y poética del lenguaje. Ampliación de colocaciones básicas y más específicas. Expresiones idiomáticas más habituales. Ampliación del vocabulario y sinónimos de la lengua extranjera.	3ºLE.BL2.3 Producir o coproducir, con la ayuda de modelos, textos orales de longitud media, en diferentes soportes, coherentes y adecuados al propósito comunicativo, utilizando los conocimientos sobre funciones, patrones discursivos, organización textual, estructuras morfosintácticas, léxico, expresiones y modismos de uso frecuente, con sentido estético y creatividad.	3ºLE.BL2.3.1 Produce o coproduce textos orales, autónomamente, tales como expresión y contraste de opiniones, acuerdos totales y parciales; consejos y comparación de situaciones o acciones, utilizando los conocimientos sobre las funciones comunicativas, con sentido estético y creatividad 3ºLE.BL2.3.2 Produce o coproduce textos orales utilizando un repertorio más amplio de palabras y expresiones de uso frecuente y más específico, así como colocaciones más complejas relacionadas con el tema, aunque cometa errores que no dificulten la comprensión y produzca repeticiones puntuales. 3ºLE.BL2.3.3 Produce o coproduce textos orales utilizando las estructuras morfo-sintácticas y discursivas adecuadas al nivel de forma que resulte un discurso claro y articulado.	CCLI CAA	2.1 2.2 3.1 3.2 3.6	Procedure: observation of students' involvement and questionnaires

Lenguaje de aula Lenguaje literario Estructuras morfo-sintácticas y discursivas					

WRITTEN COMPREHENSION					
ANIMAL FARM: CURRICULAR SPECIFICATIONS					ASSESSMENT
CONTENTS (Extracted from bridge document)	ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA	CCLV	ACTIVITIES	TEST/ INSTRUMENTS
Estrategias de comprensión. Movilización de información previa sobre tipo de tarea y tema. Conectar el propio conocimiento y experiencia sobre el tema. Comprensión automatizada de palabras comunes en diferentes contextos. Sentido general, información esencial, puntos principales, detalles relevantes en una variedad de textos más complejos. Resumen y explicación de las ideas más importantes y de los detalles de interés. Formulación de hipótesis sobre contenido y contexto y estructura del texto apoyándolas con información contenida en el texto. Inferencia y formulación de hipótesis sobre significados a partir de la comprensión de elementos	3ºLE.BL3.1 Identificar, aplicando estrategias de comprensión escrita, la información esencial, las ideas principales y los detalles más relevantes en textos breves y de longitud media, continuos y discontinuos, en diferentes soportes, en un registro formal, informal o neutro, sobre temas generales en los ámbitos personal, público, educativo y ocupacional	3ºLE.BL3.1.1 Identifica la información esencial en textos escritos breves y de longitud media, en diferentes soportes, aplicando estrategias de comprensión escrita tales como el uso de diccionarios monolingües y bilingües.	CCLI CAA CMCT	2.4 3.4 3.8 4.1 4.1a, b & c	Procedure: observation of students' involvement and questionnaires

significativos, lingüísticos y paralingüísticos. Inferir del contexto y del cotexto los significados de palabras y expresiones de uso menos frecuente o más específico. Desarrollo de interpretaciones utilizando ideas explícitas e implícitas para apoyar dichas interpretaciones. Reformulación de hipótesis a partir de la comprensión de nuevos elementos.					
Funciones comunicativas. Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y expresión de sucesos futuros. Petición y ofrecimiento de información, indicaciones, opiniones y consejos. Comparar situaciones o acciones. Expresión de la decisión. Explicación de causas, finalidad y consecuencia. Formulación de condiciones para realizar algo. Comprensión de la función estética y poética del lenguaje. Patrones gráficos y convenciones ortográficas y su relación con las intenciones comunicativas. Reglas ortográficas básicas, puntuación, convenciones tipográficas, abreviaturas. Estructuras morfosintácticas y discursivas	3ºLE.BL3.4 Distinguir las funciones comunicativas del nivel y las estructuras morfosintácticas asociadas, así como la organización textual y el léxico, expresiones y modismos de uso frecuente, los conocimientos sobre patrones discursivos, las convenciones ortográficas, tipográficas y de puntuación para la comprensión de textos escritos breves y de longitud media, claramente estructurados y en diferentes soportes.	3ºLE.BL3.4.1 Distingue la función comunicativa en textos escritos tales como la expresión y contraste de opiniones, comparación de situaciones o acciones, expresión de la decisión. 3ºLE.BL3.4.2 Reconoce un repertorio más amplio de palabras y expresiones de uso frecuente y más específico, así como colocaciones más complejas. 3ºLE.BL3.4.3 Identifica las estructuras morfo-sintácticas y discursivas adecuadas al nivel y las relaciona con su función. 3ºLE.BL3.4.4 Distingue las convenciones ortográficas, tipográficas y de puntuación,	CCLI CD	2.4 3.4 3.8 4.1 4.1a, b & c	Procedure: observation of students' involvement and questionnaires

| | | para la comprensión de textos escritos breves y de longitud media, claramente estructurados y en diferentes soportes. | | | |

ANIMAL FARM: CURRICULAR SPECIFICATIONS					ASSESSMENT
CONTENTS (Extracted from bridge document)	ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA	CCLV	ACTIVITIES	TEST/ INSTRUMENTS
Estrategias de producción e interacción escrita. Planificación. Movilización y coordinación de las propias competencias generales y comunicativas con el fin de realizar eficazmente la tarea. Toma de notas y confección de un esquema que se seguirá en la producción escrita. Localización y uso adecuado de recursos lingüísticos o temáticos. Expresión del mensaje con claridad ajustándose a los modelos y fórmulas de cada tipo de texto Utilización de oraciones de diferente longitud y estructura para organizar el texto con la suficiente cohesión interna y coherencia. Revisión. Reajuste de la tarea o del mensaje	3ºLE.BL4.1 Producir o coproducir, con ayuda de modelos, textos escritos breves y de longitud media, continuos o discontinuos, coherentes y estructurados, en diferentes soportes, en un registro formal, informal o neutro, sobre temas generales, en los ámbitos personal, público, educativo y ocupacional, aplicando estrategias de planificación, ejecución y revisión con creatividad y sentido estético.	3ºLE.BL4.1.1 Produce o coproduce, con ayuda o de forma autónoma textos continuos o discontinuos, coherentes y estructurados, en diferentes soportes, aunque cometa algunos errores gramaticales, utilizando las estrategias de producción escrita. 3ºLE.BL4.1.2 Produce o coproduce, con ayuda o de forma autónoma, textos narrativos, descriptivos y argumentativos sobre temas cercanos a sus intereses y más generales, en los ámbitos personal, público, educativo y	CCLI CMCT CAA SIEE	2.3 2.5 3.5 4.2	Procedure: observation of students' involvement and questionnaires

reorganizando oraciones, quitando repeticiones e información innecesaria		ocupacional, utilizando un registro adecuado a la situación comunicativa con las estructuras morfosintácticas y el léxico del nivel, con creatividad y sentido estético.			
Funciones comunicativas. Descripción de cualidades físicas y abstractas de personas, objetos y lugares. Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y expresión de sucesos futuros. Petición y ofrecimiento de información, indicaciones, opiniones y consejos. Expresión y contraste de opiniones, acuerdos totales y parciales. Comparar situaciones o acciones. Expresión de la decisión. Explicar causas, finalidad y consecuencia. Formulación de condiciones para realizar algo. Expresión de sentimientos tales como preocupación, esperanza, cansancio y aburrimiento. Reaccionar ante los sentimientos de los demás. Función estética y poética del lenguaje. Ampliación de colocaciones básicas y más específicas. Expresiones idiomáticas más habituales. Ampliación del vocabulario y	3ºLE.BL4.3 Producir o coproducir, con ayuda de modelos, textos escritos breves y de longitud media en diferentes soportes, coherentes y adecuados al propósito comunicativo, utilizando los conocimientos sobre funciones, patrones discursivos, organización textual, estructuras morfosintácticas, convenciones ortográficas, tipográficas y de puntuación, así como el léxico, expresiones y modismos de uso frecuente, en situaciones comunicativas concretas con sentido estético y creatividad.	3ºLE.BL4.3.1 Produce o coproduce autónomamente y con creatividad, textos escritos para expresar opiniones, acuerdos, consejos, comparaciones, causa, finalidad o condición, utilizando los conocimientos sobre las funciones comunicativas. 3ºLE.BL4.3.2 Produce o coproduce textos escritos utilizando un repertorio más amplio de palabras y expresiones de uso frecuente y más específico, así como colocaciones más complejas relacionadas con el tema, aunque se den errores que no dificulten la comprensión o repeticiones puntuales. 3ºLE.BL4.3.3 Produce o coproduce textos escritos utilizando las estructuras morfo-sintácticas y discursivas	CCLI SIEE	2.5 3.5 4.2	Procedure: observation of students' involvement and questionnaires

sinónimos de la lengua extranjera. Patrones gráficos y convenciones ortográficas y su relación con las intenciones comunicativas. Reglas ortográficas básicas, puntuación, convenciones tipográficas, abreviaturas. Estructuras morfosintácticas y discursivas		adecuadas al nivel de forma que resulte un texto correcto y claro.				

TRANSVERSAL ELEMENTS OF THE SUBJECT						
ANIMAL FARM: CURRICULAR SPECIFICATIONS					ASSESSMENT	
CONTENTS (Extracted from bridge document)	ASSESSMENT CRITERIA	ACHIEVEMENT CRITERIA	CCLV	ACTIVITIES	TEST/ INSTRUMENTS	
Iniciativa e innovación. Autoconocimiento. Valoración de fortalezas y debilidades. Autorregulación de emociones, control de la ansiedad e incertidumbre y capacidad de automotivación. Resiliencia, superar obstáculos y fracasos. Perseverancia, flexibilidad. Pensamiento alternativo. Sentido crítico.	3ºLE.BL5.4 Realizar de forma eficaz tareas o proyectos, tener iniciativa para emprender y proponer acciones siendo consciente de sus fortalezas y debilidades, mostrar curiosidad e interés durante su desarrollo y actuar con flexibilidad buscando soluciones alternativas.	3ºLE.BL5.4.1 Realiza de forma eficaz tareas o proyectos del nivel educativo siendo consciente de sus fortalezas y debilidades. 3ºLE.BL5.4.2 Tiene iniciativa para emprender y proponer acciones cuando realiza tareas o proyectos del nivel educativo y actúa con flexibilidad buscando soluciones alternativas a las dificultades encontradas durante su desarrollo	SIEE	All activities included in the DU	Procedure: observation of students' involvement and questionnaires	

		3ºLE.BL5.4.3 Muestra curiosidad e interés durante la planificación y el desarrollo de tareas o proyectos del nivel educativo en los que participa.				
Estrategias de supervisión y resolución de problemas. Evaluación de procesos y resultados. Valoración del error como oportunidad. Habilidades de comunicación.	3ºLE.BL5.5 Planificar tareas o proyectos, individuales o colectivos, haciendo una previsión de recursos y tiempos ajustada a los objetivos propuestos, adaptarlo a cambios e imprevistos transformando las dificultades en posibilidades, evaluar con ayuda de guías el proceso y el producto final y comunicar de forma personal los resultados obtenidos.	3ºLE.BL5.5.1 Planifica tareas o proyectos del nivel educativo, individuales o colectivos, haciendo una previsión de recursos y tiempos ajustada a los objetivos propuestos, adaptando la planificación realizada a cambios e imprevistos transformando las dificultades en posibilidades. 3ºLE.BL5.5.2 Evalúa con ayuda de guías el producto final y el proceso seguido en el desarrollo de tareas o proyectos individuales y colectivos del nivel educativo. 3ºLE.BL5.5.3 Comunica de forma personal los resultados obtenidos en la realización de tareas y proyectos del nivel educativo.	SIEE CAA	All activities included in the DU	Procedure: observation of students' involvement and questionnaires	
Responsabilidad y eficacia en la resolución de tareas. Asunción de distintos roles en equipos de trabajo. Pensamiento de perspectiva. Solidaridad, tolerancia, respeto y	3ºLE.BL5.7 Participar en equipos de trabajo para conseguir metas comunes asumiendo diversos roles con eficacia y responsabilidad, apoyar a	3ºLE.BL5.7.1 Asume de forma autónoma diversos roles con eficacia y responsabilidad cuando participa en equipos	SIEE CSD CAA	All activities included in the DU	Procedure: observation of students' involvement	

amabilidad. Técnicas de escucha activa. Diálogo igualitario.	compañeros y compañeras demostrando empatía y reconociendo sus aportaciones y utilizar el diálogo igualitario para resolver conflictos y discrepancias.	de trabajo para conseguir metas comunes. 3ºLE.BL5.7.2 Apoya por propia iniciativa a sus compañeros y compañeras demostrando empatía y reconoce sus aportaciones cuando participa en equipos de trabajo para conseguir metas comunes. 3ºLE.BL5.7.3 Resuelve, de forma autónoma los conflictos y discrepancias habituales que aparecen en la interacción con sus compañeros y compañeras mientras participa en equipos de trabajo utilizando el diálogo igualitario.			and questionnaires	

Obviously, there is a need to justify the choice of excerpts taken from *Animal Farm*, which are varied, since it is not only necessary to match the three pedagogical models described by Carter & Longman, but also to offer illustrative extracts from the novel, having carefully examined their suitability for the students and ensuring that they match the curriculum contents. In addition, we must also consider the students' involvement with the innovations incorporated into the subject.

6.1. Description of the DU's Implementation

The entire DU is aimed at addressing the educational needs of our 3rd-year ESO students by using literature as an innovative resource in the teaching-learning process of English as a foreign language. The implementation took place in four sessions of 55 minutes each, beginning on the 27th February, continuing on the 4th and 5th March, and concluding on the 9th. The first two sessions were devoted to the cultural model, the third session to the personal growth model and the final session to the language model.

For a variety of pedagogical reasons, such as timetable adjustments, the maturity of the students, and the main themes present in the novel, and because of the fact that it was a teacher-in-training who was bringing literature into the English classroom for the first time, it was considered convenient to use the first session as an introductory one. This first session may also be considered as a type of warm-up activity for the whole DU.

6.1.1. The Cultural Model Implementation: Sessions 1 and 2

The cultural model requires learners to consider, understand and appreciate the social, political, literary and historical context of a particular text and the cultural profile of its society. Our first two sessions were devoted to this model mainly because of the central role played by the Russian Revolution in the novel.

There were twenty-one students in the class. The first session began by dividing the class into three groups of five students each, and one group of six students. Once work groups had been arranged, each student filled in, anonymously, a pre-questionnaire that, along with a post-questionnaire, will be used later as part of the formative assessment. Then the teacher explained that they were about to undertake a total of four sessions of learning English through literature. All the activities included in this first session (and in the following sessions) can be found in the Appendix section to the present work.

We began the session with an oral brainstorming activity in which different ways of learning English were mentioned. The activity was concluded by addressing the fact that literature had been chosen as an innovative tool for teaching English. Following that, a video on the Russian Revolution (1917-1923) was displayed, which enabled us to contextualise our novel, *Animal Farm*. We located Russia on a map to help us appreciate both its gigantic geographical extension, and the complexity of its social organisation. We then highlighted some historical pieces of information about that period.

At this point, another brief brainstorming activity on literature was held, followed by a game in which students had to guess the title of a film based on a literary work. After the game, some literary works related to the film industry and other arts were displayed to broaden the students' awareness of literature. The session concluded by asking students to write down a ticket-out-the-door by answering the following two questions (some of which can be found in the Appendix section):

¬ What did you learn today?

¬ Did you enjoy our session today?

The second session dealt with the cultural model. It began with two warm-up activities (see the Appendix for some samples), in which students were asked to comment on social injustices and ways to solve them. Then, a video on *Animal Farm* was displayed and listening comprehension questions about it were formulated. The individual students' answers were compared in groups, and we had a short debate until a final consensus was reached. The next activity was an excerpt from Old Major's speech, which three students volunteered to read aloud. When they finished, the teacher herself read the excerpt aloud, using her voice to emphasise the dramatic content of the message, something that the students had not sufficiently underscored. Following that, there was a discussion about speeches in general, and about the message that lay hidden in the example taken from *Animal Farm*. For the last activity of the session, students were asked whether they agreed with the purpose of Old Major's speech. Finally, the students wrote their opinions on large Post-its, and stuck them on a board. The teacher read some of them aloud.

6.1.2. The Personal Growth Model: Session 3

The personal growth model seeks to imbue learners with a special atmosphere of enjoyment and love for literature, while helping them to grow as individuals. However, at the same time, this knowledge can facilitate their successful present and future interactions with, and profound understanding of, the world around them. In this particular session, we looked at *Animal Farm* as a resource enabling us to better understand politics, economic and social systems, and the role played by propaganda (for further information, see the activities in the Appendix section). As in previous sessions, we began with a brief brainstorming activity on types of government and economic systems. After that, we linked the previous sessions with the part of the novel in which the pigs formulate the Seven Commandments as a summary of Old Major's speech. Then students were shown a clip of Old Major's Speech taken from the film adaptation of *Animal Farm*, and asked to search the same excerpt in the novel to ascertain whether the pigs had left out any of Old Major's statements. Following this, students were asked to use their imagination to write laws to regulate a new society and a discussion about its pros and cons followed. Later, another short video on propaganda was displayed, and a few students volunteered to read aloud another excerpt from the novel. The session ended with a reading comprehension questionnaire and a discussion about totalitarianism and the manipulation of the media. We concluded with the idea that even good intentions may be corrupted by power.

6.1.3. The Language Model: Session 4

The language model is regarded as advantageous for the learner when it contributes to the development of language competence through the acquisition of vocabulary and grammatical structures. Therefore, it was a curriculum requirement to adapt the third session to the students' textbook unit. As previously discussed, the theme studied was crime, and some grammar sections devoted to past perfect tense, relative pronouns and other grammatical points were available. In order to meet the curriculum requirements, an excerpt from the novel where the purges were depicted was selected. Students had to read this fragment and complete some grammar activities (included in the Appendix section). As a final activity, students were asked to write an article related to the theme of crime. To enhance their writing and motivation, students were told that the three best submissions would be read aloud and, more importantly, posted on Google Sites. At the end of the session, students were asked to fill in a post-questionnaire, which had the same questions as the pre-questionnaire they had completed at the very beginning of the DU. The results of these questionnaires will be shown and discussed in the following Assessment Section.

6.2. Didactic Unit Assessment

Regarding the assessment of the DU, and taking its particular characteristics into consideration, two questionnaires were distributed, one before and another after the implementation of the DU, which along with the observation, will serve as instruments to measure the results of the present work. In an attempt to gather information about the students' attitude towards the subject of English

in general, and literature in particular, their level of engagement as well as the plausible effects of our implementation were investigated as part of the assessment process. Consequently, two questionnaires, each with the same five questions, the first being the pre-questionnaire and the second the post-questionnaire, were distributed among the students. Additionally, they were given the possibility of filling in the questionnaires anonymously. The data obtained from the documents were subsequently compiled and tabulated. These data are displayed in the bar charts shown below in Figure 1 and Figure 2. The statements included in the questionnaires are shown on the horizontal axis, and the number of students in each category is shown on the vertical axis.
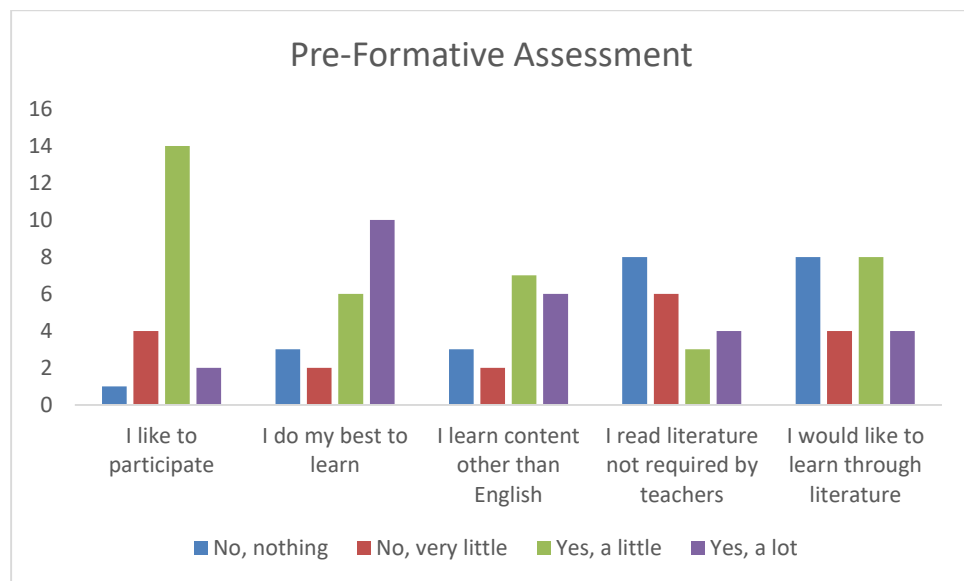
Figure 1. Pre-Formative Assessment
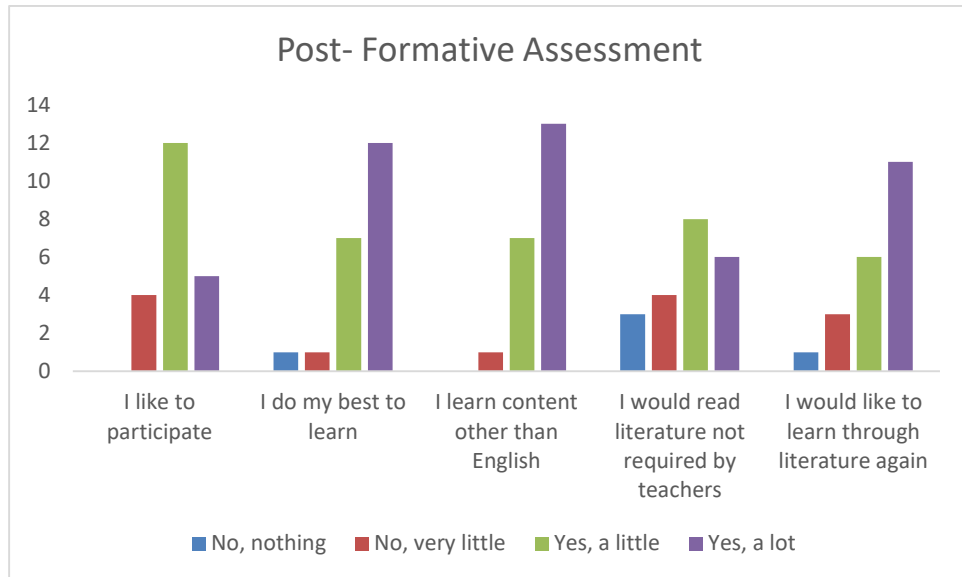
Figure 2. Post-Formative Assessment

The comparison between both charts shows a general increase in the number of positive answers between the initial questionnaire and the final questionnaire. Consequently, we can state that, even though students considered themselves, in general, to be participative and responsible learners (corresponding to the first two statements) before the implementation of the DU, the results of the final questionnaire reveal an increase in their positive attitude, not only towards literature, but also towards the DU itself (statements four and five). This result may suggest that students participated enthusiastically and became involved in the learning process during the implementation of the DU. With regard to their feelings about any learning content other than English (statement three) while taking part in the DU, students specifically acknowledged that this did indeed occur. It is also important to highlight the increase in the students' willingness to begin reading literary works, which was certainly boosted by our implementation.

The results of our questionnaires support the fact that the DU was successfully implemented, following Carter & Longman's pedagogical models.

Concerning the teacher's observation of the implementation, it has to be emphasised that students were highly involved during the whole process, asking questions, expressing their opinions and fully cooperating with their classmates to accomplish all the activities they were asked to perform. The fact of sitting together, although students were noisier than usual, fostered a good team spirit, and demonstrated that placing students at the centre of the teaching-learning process is particularly fruitful. Finally, one of our main objectives, precisely that of giving the students an enjoyable learning experience by bringing literature into the English classroom to enhance the teaching-learning process, seems to have been accomplished.

Having analysed the results of the questionnaires which students completed anonymously, we may interpret the results positively and conclude that the DU was successfully implemented. Consequently, we succeeded in engaging the students in the subject matter, involving them in the activities, and motivating them to learn and work through the samples of English literature that were provided. The use of a canonical literary text such as *Animal Farm*, together with suitably adapted activities, provides evidence that literature can be inspiring and exciting, which in turn has the power to engage students. In our case, students showed great interest, involvement and enjoyment during the whole process. In fact, on several occasions did students call me over to tell me that they were doing research on some themes or particular issues discussed in the classroom. In addition, in their tutorial session with their Physical Education teacher, the whole

class prepared a report to be read by their representative at the end-of-term Assessment Meeting in which, among other topics, they expressed their general satisfaction with the DU's sessions.

6.3. Reflection on the Implementation and Further Improvements

Upon completion of the implementation of the DU, the general feeling in the classroom was that it had been a great success. The students, their class teacher and I were all very happy and proud of what we had accomplished. However, reluctantly it has to be admitted that the first day was a bit noisier than previously expected. It is worth mentioning that these young students are not used to expressing their opinions or feelings about a topic or working in groups. Generally, they participate in class only when asked or when correcting exercises, or to demonstrate (by giving feedback) that they have assimilated the contents being taught. However, during the DU sessions, they were asked to think critically and express their own opinions about a variety of topics, using English as a means of communication. As a result, the high level of interaction among students necessarily produced a higher level of noise and dynamism than usual. Moreover, students usually work individually and are physically separated, so teamwork probably motivated and stimulated them more than regular classes. In spite of everything, little by little they understood that they were being asked to work in a different way, by sitting in groups, participating and interacting, and by working harder than usual.

All of the students seemed really interested in the resources and materials presented, especially the videos. The fact that *Animal Farm* was based upon some

historical facts was also received very positively and even enthusiastically. They also enjoyed leaving their desks and sitting together to work in groups. They probably felt that the activities proposed had a real context and an outcome, and that helped them to find the classwork more engaging. They showed interest in the answers to the questions raised in the sessions, and in finding out their classmates' answers. Nonetheless, despite being very limited in their command of English, they were eager to participate in the discussions and in all the activities in general. They were further delighted with the idea of composing a written text, of being the winners, and consequently seeing their essays published on Google Sites.

Despite the general satisfaction with the implementation of the DU, there is certainly space for future improvement. There were several weaknesses encountered during the process. The first one was the time-constraint. In total, the DU implementation had to be covered in only four sessions of 55 minutes each. However, we never had that amount of time, because it took a few minutes for the students to change rooms, rearrange the desks into groups and get started. Since this preparation took us longer than expected, and being aware of the time-constraints, the class teacher felt somewhat under pressure. Furthermore, the impossibility of obtaining more sessions than the ones previously agreed became an added stress factor, since it was evident that there were parts of the DU in which some extra time would have been appreciated. It can be assumed that the time-constraint factor is less important once one becomes the regular teacher of the class and has more freedom to organise the entire course.

As an improvement for this time-constraint, one suggestion would be to relocate the complete eight-week training period to begin on the first day of the second term instead of dividing it into two separate periods that are split between two terms. This change in the training period would allow a more relaxed and better organisation for all parties concerned.

On a positive note, the negotiations with the teacher ended with her granting three sessions. However, shortly before the DU implementation began, it was considered necessary to introduce an extra session, since there were many unknown factors for the teacher-in-training to deal with, such as the novel content of the DU, students' lack of background knowledge, students' personal interests and their command of the English language. In order to implement this extra initial session, it was agreed to ask their tutor's permission to use one of her tutorial classes for this purpose, which was granted.

Secondly, there was a lack of devices and network resources: only one internet connection for the teacher's laptop, one projector and one screen. Although permission to use the IT classroom was sought, this was not granted, which reduced both the visual impact of the DU and the possibility of offering an opportunity to interact with some technological applications. In spite of that, the core of the activities did not change substantially.

To compensate for this lack of technological resources, the possibility of installing Wi-Fi should be considered. This would enable students to bring their own laptops into the classroom. Another possibility would be to allow them to use their mobile phones for classwork since the IT room is always occupied.

Finally, the change in the working method of the group together with their low command of English are probably the main aspects to reflect on. In fact, the methodology was in itself a novelty since the students were not used to sitting in groups or even in pairs, and they had never worked in a cooperative way or participated in open discussions on contents earlier. Having observed students' performance while combining individual and group work tasks, it would be advisable to encourage the further incorporation of this type of methodology into the teaching-learning process. All these methodological aspects, together with students' lack of oral expression in English, have to be seriously taken into account for further implementations. It is necessary to underline at this point that one of the most noticeable aspects in the English class was how frequently students switched to using their mother tongue even when asked to speak in English.

Summarising, some proposals for improvement would be for the school to allocate more sessions to the implementation of the DU, which would allow the time necessary to dedicate to those more engaging aspects of the contents. Secondly, the school would need to improve its access to technological resources to enable students to work more efficiently. With sufficient time and resources, a more complete series of activities to tackle the three models in depth could be planned. Needless to say, the use of different methodologies and raising the level of English are goals that cannot be achieved in the short term.

7. Conclusion

Language learning, being naturally attached to literature, provides an interaction essential to the learning process. Students of English as a foreign language need to acquire skills such as reading, writing, listening and speaking, along with the often neglected fifth skill, thinking in English. Working with literature through this DU provided all these elements, together with natural language practice. Nevertheless, it is worth noting that literary texts, being open to interpretation, may create an enormous opportunity for interaction in the language classroom.

> Literature often represents challenging material for learners and teachers alike, but potentially leads beyond narrow instrumental views of language and language learning to wide-ranging and fundamental features of all our lives which should be of value and of interest to investigate, discuss and understand better. 'Education', in short (Hall, 2005, p. 81).

This DU was carefully planned and implemented in order to increase the learners' proficiency in English. Its success has shown that canonical texts can be successfully brought into the English classroom and incorporated into the course syllabus. In addition, it can be stated that the key to a favourable outcome was the sequence of activities that were designed based on selected excerpts taken from *Animal Farm*, which sought to maximise both the engagement and enjoyment of the students.

The use of literature in the classroom demands all the objectives of the activities (in each of the units) to be precisely stated and student-centred. Such activities boost the students' capacity to appreciate literature far beyond that studied in the classroom. However, it should be borne in mind not to stress the analysis of language over the students' pleasure in reading literature (Carter and Long, 1991; Lazar, 1993). One of the most significant reasons for incorporating literature into the English classroom is well expressed in the following quotation: "through literature I can deal with learners as people, rather than with learners as Language Acquisition Devices" (Paran, 2000, p. 88). Teachers who choose to exploit literature for language teaching purposes do so because of their belief in the power of this to enhance young learners' maturity.

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20of%20mandela&f=false (Accessed 20/02/2020)

APPENDIX

Within this section we have included some of the materials that were used during the implementation of this DU. These materials serve to show a partial representation of what has been happening in the classroom along with some samples of students' responses. As has already been mentioned, Sessions 1 and 2 were under the umbrella of the cultural model, Session 3 followed the personal growth model and Session 4 the language model.

1. Pre- and post-questionnaire used as a formative assessment (Session 1 and 4).

Nickname_____

1.- In the English class: I like to participate.

   Yes, a lot   Yes, a little   No, very little   No, nothing

2.- In the English class: I do everything possible to facilitate my learning.

   Yes, a lot   Yes, a little   No, very little   No, nothing

3.- In the English class: I learn new content apart from the language.

   Yes, a lot   Yes, a little   No, very little   No, nothing

4.- Do you read literature other than what your teachers request?

   Yes, a lot   Yes, a little   No, very little   No, nothing

5.- Would you like to learn English through literary works?

   Yes, a lot   Yes, a little   No, very little   No, nothing

Nickname_____

1.- In the English class: I like to participate.

    Yes, a lot   Yes, a little   No, very little   No, nothing

2.- In the English class: I do everything possible to facilitate my learning.

    Yes, a lot   Yes, a little   No, very little   No, nothing

3.- In the English class: I learn new content apart from the language.

    Yes, a lot   Yes, a little   No, very little   No, nothing

4.- Would you read literature other than what your teachers stipulate?

    Yes, a lot   Yes, a little   No, very little   No, nothing

5.- Would you like to learn English through literary works from now on?

    Yes, a lot   Yes, a little   No, very little   No, nothing

2. The presentation slides were a crucial source of support in getting our message across through all four sessions.
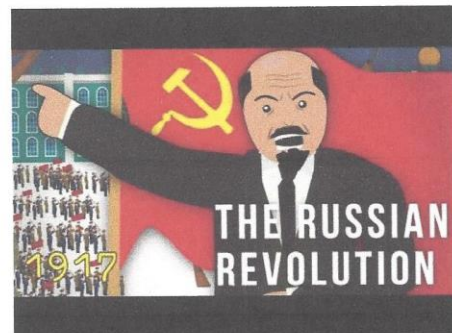
GUESS THE FILM

1. A world where the children are regularly taken from their families
2. In a dystopian future, the rich have fun watching the poor kill each other
3. It is a very advanced future but there is no food for the poor
4. The protagonist enters a life-or-death game

The Hunger Games

GUESS THE FILM

1. There is no technology; communications are by letters delivered by owls

2. They travel by train to a magical boarding school where kids do not learn English, Maths or Science

3. A hat decides your future

4. An enormous man reveals you are a wizard

Harry Potter

GUESS THE FILM

1. The heroes embark on an 11-hour New Zealand tourism scenario
2. They travel for so long that they need to be carried by horses, orcs, trees and eagles

3. Their names are so complicated than I only remember Sam, Frodo and Gandalf

4. They look for one ring to govern them all

The Lord of the Rings

It is written in the voice of 16-year-old Katniss. It's a dystopian novel

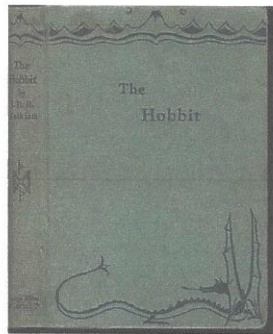2012

SUZZANE COLLINS
2008
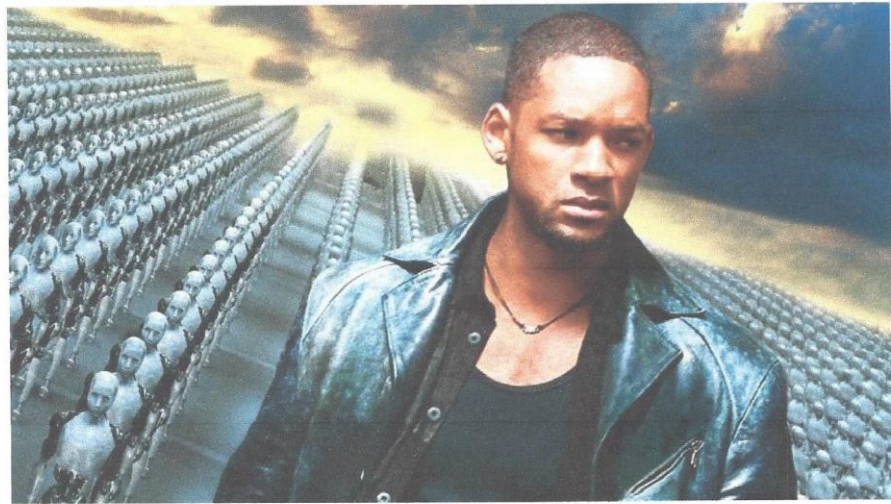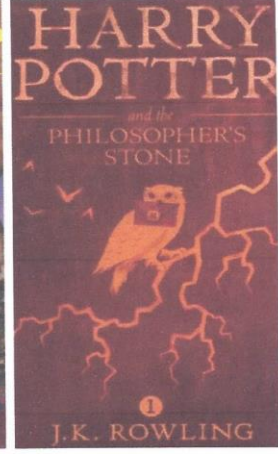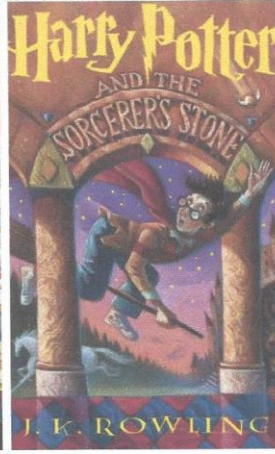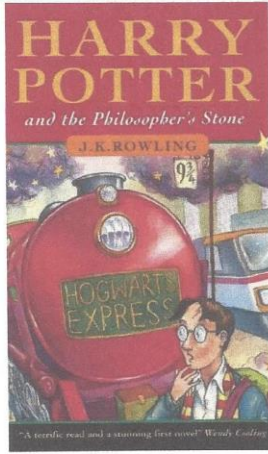
I, ROBOT by ISAAC ASIMOV

1977

2004

1984

1950

55
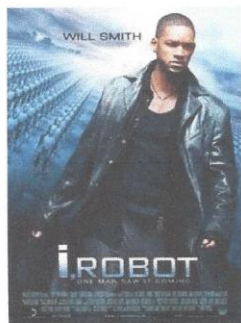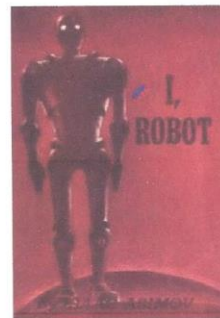
J.R.R. TOLKIEN

J.R.R. TOLKIEN
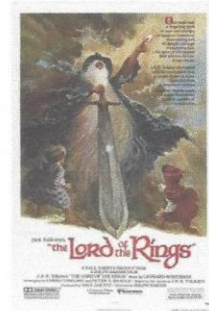
1937 - 1949
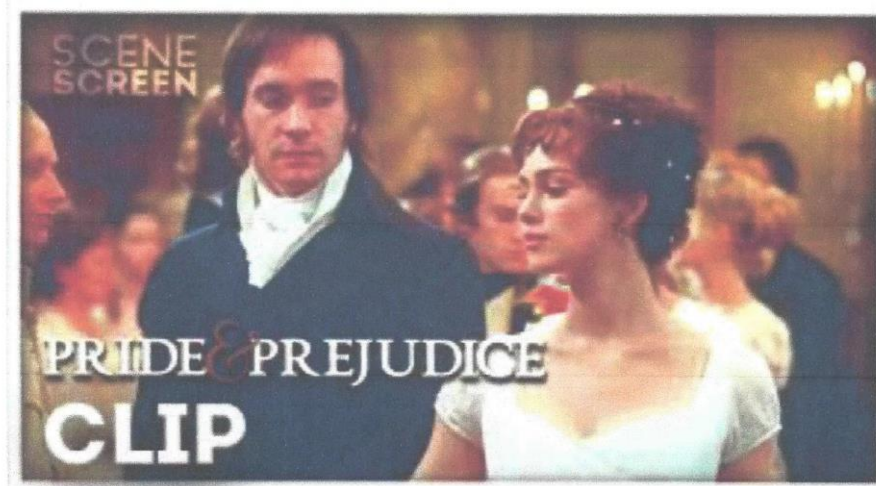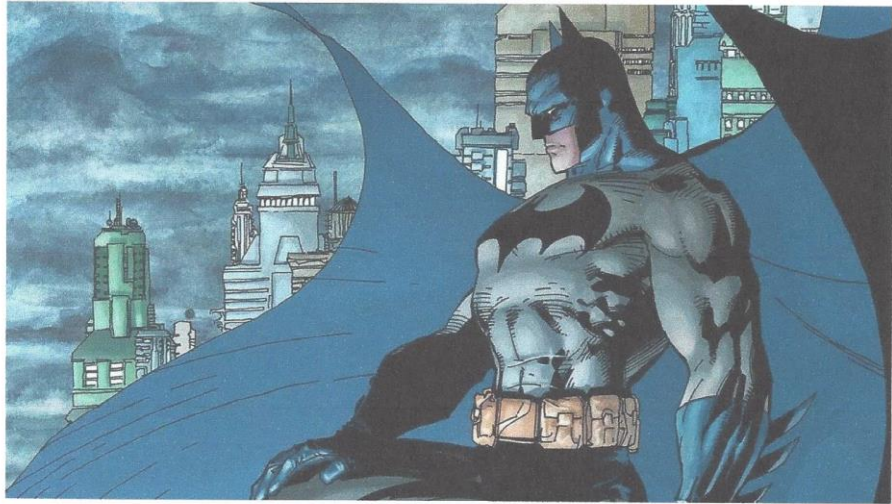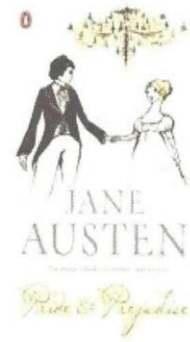
The Ryme of the Ancient Marinere by Samuel T. Coleridge 1798

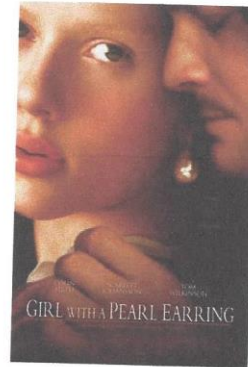

Iron Maiden, 1984 (Concert 2008)

1664 VanderMeer   1999   2003
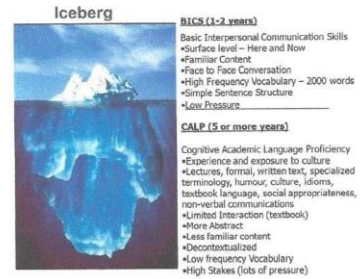

Bob Dylan Nobel Prize Literature, 2016

Leonard Cohen Príncipe de Asturias de las letras, 2011

WHAT IS LITERATURE?

WHY IS ENGLISH IMPORTANT?

- Career Opportunities
- Study Opportunities
- International Communication (lingua franca)
- And many more...

Iceberg

BICS (1-2 years)

Basic Interpersonal Communication Skills
•Surface level – Here and Now
•Familiar Content
•Face to Face Conversation
•High Frequency Vocabulary – 2000 words
•Simple Sentence Structure
•Low Pressure

CALP (5 or more years)

Cognitive Academic Language Proficiency
•Experience and exposure to culture
•Lectures, formal, written text, specialized
terminology, humour, culture, idioms,
textbook language, social appropriateness,
non-verbal communications
•Limited Interaction (textbook)
•More Abstract
•Less familiar content
•Decontextualized
•Low frequency Vocabulary
•High Stakes (lots of pressure)

TICKET OUT THE DOOR

The group:

What did you learn today?

Individually:

Did you enjoy today's class?

NO   YES!   MAYBE

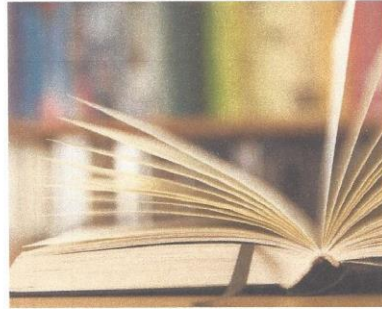THANK YOU :)
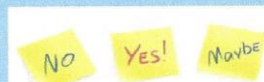
***ANIMAL FARM: A Fairy
Tale* by George Orwell
(1945)**

DU Implementation: IES Violant de Casalduch 2020

Agenda

Bringing Literature into the classroom: *Animal Farm*

❏ The Cultural Model
❏ The Personal Growth Model
❏ The Linguistic Model

The Cultural Model

Can you name some unfair social situations?

The Cultural Model

- ❏ Some people fight for their rights, while others write the facts
- ❏ George Orwell, the novel's author, did both
- ❏ It is difficult to criticise people directly, but you can criticise facts using animals instead of characters, and this is called a *fable*
- ❏ That's what happened in our novel

The Cultural Model

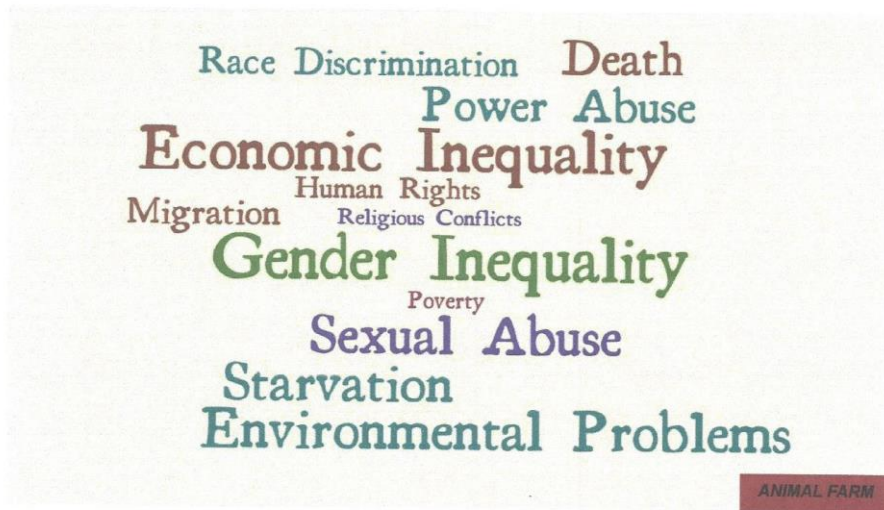https://edpuzzle.com/media/5e29d001742ad041061e38b8
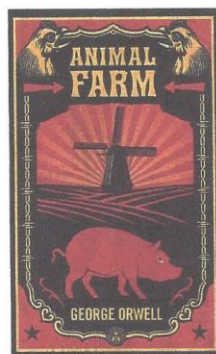
ANIMAL FARM SUMMARY
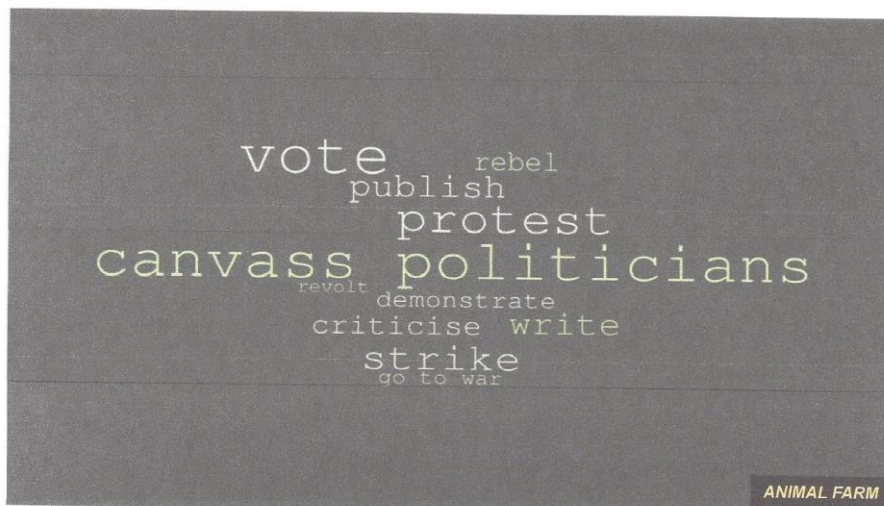
The Cultural Model

KEY ANSWER ON THE VIDEO

1. = B
2. = B
3. = A
4. = A
5. = A
6. = A
7. = A

The Cultural Model

What can people do when they face unfair social situations?

The Cultural Model

George Orwell was a political writer who used literature to change the world for the better. His novel *Animal Farm* is an allegory of the Russian Revolution, one of the biggest revolutions in history.

Now, comrades, what is the nature of this life of ours? Let us face it: our lives are miserable, laborious, and short [...]

No animal in England knows the meaning of happiness or leisure after he is a year old. No animal in England is free. The life of an animal is misery and slavery: that is the plain truth.

But is this simply part of the order of nature? Is it because this land of ours is so poor that it cannot afford a decent life to those who dwell upon it? No, comrades, a thousand times no! The soil of England is fertile, its climate is good, it is capable of affording food in abundance to an enormously greater number of animals than now inhabit it. This single farm of ours would support a dozen horses, twenty cows, hundreds of sheep—and all of them living in a comfort and a dignity that are now almost beyond our imagining. Why then do we continue in this miserable condition? Because nearly the whole of the produce of our labour is stolen from us by human beings. There, comrades, is the answer to all our problems. It is summed up in a single word—Man.

Man is the only real enemy we have. Remove Man from the scene, and the root cause of hunger and overwork is abolished for ever."

Animal Farm, p.3

The Cultural Model

Old Major put forward his ideas to persuade his audience with arguments.

WHAT IS A POLITICAL DISCOURSE? https://www.caracteristicas.co/discurso-politico/

- ❏ Objective: convince your audience
- ❏ Support your ideas with arguments
- ❏ Make allies, identify the enemy
- ❏ Function:
  - ❏ Connative: a reaction is expected
  - ❏ Referential: information to hold argumentation
  - ❏ Poetic
- ❏ Metaphors
- ❏ Repetition
- ❏ Enemy
  - ❏ Identification
  - ❏ Ask for a reaction
  - ❏ Promise to change the facts
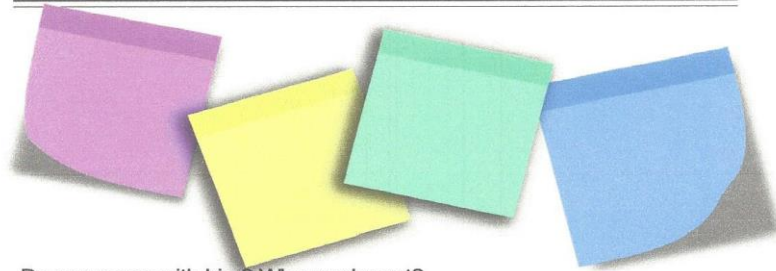- ❏ Equality with the audience

The Cultural Model

DISCUSSION

In this part of Old Major's speech:

- What does Old Major feel? (Emotions)
- What do you think his message is? (Do you think he is calling for action?)
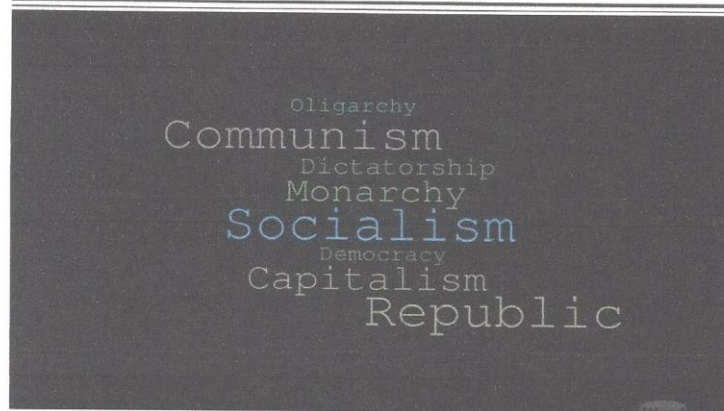
The Cultural Model

Do you agree with him? Why or why not?

Please write some lines on your post-it to answer the last question. Once you have written them, stick the post-it on the board. You may read your classmates' answers.

The Personal Growth Model

Can you name types of governments or economic systems?

After Old Major dies, the cleverest animals on Manor Farm, the pigs, summarise his long speech in a system of thought which they called *Animalism* (Communism).

The animals start a rebellion and take over the farm. Three pigs: Napoleon (symbolising Joseph Stalin), Snowball (symbolising Leon Trotsky), and Squealer (symbolising the Soviet Press and Communist propaganda), assume the leadership in this new utopian society.

The pigs write down the Seven Commandments from Old Major's speech, under which all animals will be ruled:

Now, listen to the video and while listening mark in your sheet those that you can hear.

THE SEVEN COMMANDMENTS

1. Whatever goes upon two legs is an enemy.
2. Whatever goes upon four legs, or has wings, is a friend.
3. No animal shall wear clothes.
4. No animal shall sleep in a bed.
5. No animal shall drink alcohol.
6. No animal shall kill any other animal.
7. All animals are equal.

Animal Farm, p.15

The Personal Growth Model

Q1.- Is all that Old Major said in his speech reproduced in the Seven Commandments?

Read the excerpt now and check if the pigs included all the points that Old Major mentioned. If you find something not included in the Seven Commandments, please underline it.

Whatever goes upon two legs is an enemy. Whatever goes upon four legs, or has wings, is a friend. And remember also that in fighting against Man, we must not come to resemble him. Even when you have conquered him, do not adopt his vices. No animal must ever live in a house, or sleep in a bed, or wear clothes, or drink alcohol, or smoke tobacco, or touch money, or engage in trade. All the habits of Man are evil. And, above all, no animal must ever tyrannise over his own kind. Weak or strong, clever or simple, we are all brothers. No animal must ever kill any other animal. All animals are equal.

Animal Farm, p.6

The last Commandment says: **All animals are equal.**
Is this possible?

Imagine you have the opportunity to design a society where everyone is equal (wealth, education, opportunities)

It's up to you!

Please list five rules/laws that you would apply to obtain equality in your society (for example, everyone must wear blue uniforms).

Discussion

Can you see any problems as a result of your rules or laws? (for example, some people dislike the blue uniform).
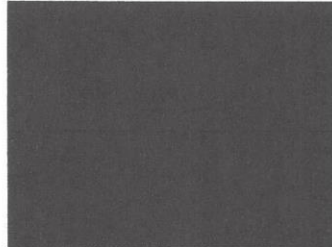
The power of propaganda is reproduced in *Animal Farm.*

Propaganda: information which often makes you believe something that is not true.

Warning: In English, the word *propaganda* always has political connotations.

The Personal Growth Model

Video on propaganda

"Comrades!" he cried. "You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proved by Science, comrades) contain substances absolutely necessary to the wellbeing of a pig. We pigs are brainworkers. The whole management and organisation of this farm depend on us. Day and night we are watching over your welfare. It is for YOUR sake that we drink that milk and eat those apples. Do you know what would happen if we pigs failed in our duty? Jones would come back! Yes, Jones would come back! Surely, comrades," cried Squealer almost pleadingly, skipping from side to side and whisking his tail, "surely there is no one among you who wants to see Jones come back?"

George Orwell, *Animal Farm*, Chapter III, p.23

What reason does he give for the pigs needing milk and apples?

"It has been proved by science" (T/F)

How does he make the pigs sound unselfish and dedicated?

"It is for the children's sake that we drink that milk and eat those apples" (T/F)

What threat does he use to convince the animals?

"Jones would come back" (T/F)

Eventually, through manipulative techniques and rhetoric used to oppress the other animals, Napoleon seizes absolute power and begins to restrict animal freedoms. Gradually, the pigs take power away from the other animals and amass wealth and rights for themselves.

The Personal Growth Model

"Every line of serious work that I have written since 1936 has been written, directly or indirectly, against **totalitarianism**" (G. Orwell).

This can be seen in *Animal Farm,* where totalitarianism in general, and Stalin's Soviet Union in particular, are both criticised. Therefore, we can see that *Animal Farm* warns us about the corruption of people in power, and the tendency to manipulate others (mainly through language/rhetoric and propaganda).

The Linguistic Model

Our topic from the textbook unit is *Crime*.

The grammar section includes among others the past perfect tense and relative pronouns.

The Linguistic Model

The following excerpt from Animal Farm mirrors the "purges".

to purge: to eliminate something you do not want (purgar)

Stalin purged people who were against his government forcing them to confess their conspiracy. In many cases, the victims would confess simply to stop being tortured although after confessing they were executed anyway. Stalin purged dissident elements and provided people with an enemy to hate. By doing this, he kept the population in a state of fear, preventing them from disobeying his ruling.

[...] and two other sheep confessed to having murdered an old ram, an especially devoted follower of Napoleon, by chasing him round and round a bonfire when he was suffering from a cough. They were all slain on the spot. And so the tale of confessions and executions went on, until there was a pile of corpses lying before Napoleon's feet and the air was heavy with the smell of blood, which had been unknown there since the expulsion of Jones.

When it was all over, the remaining animals, except for the pigs and dogs, crept away in a body. They were shaken and miserable. They did not know which was more shocking —the treachery of the animals who had leagued themselves with Snowball, or the cruel retribution they had just witnessed. In the old days there had often been scenes of bloodshed equally terrible, but it seemed to all of them that it was far worse now that it was happening among themselves. Since Jones had left the farm, until today, no animal had killed another animal. Not even a rat had been killed. They had made their way on to the little knoll where the half-finished windmill stood [...] except the cat, who had suddenly disappeared.

The Linguistic Model

Activity 1.

1. **Underline** all the **vocabulary** related to our topic: Crime (11)
2. **Circle** the *relative pronouns* (4)
3. Draw a **rectangle** containing all the occurrences of the **past perfect** (8)

The robbers had driven away from the bank in which they had committed the robbery. After that, they shared out the money between them.

https://www.timer-tab.com/

[…] and two other sheep confessed to having murdered an old ram, an especially devoted follower of Napoleon, by chasing him round and round a bonfire when he was suffering from a cough. They were all slain on the spot. And so the tale of confessions and executions went on, until there was a pile of corpses lying before Napoleon's feet and the air was heavy with the smell of blood, which had been unknown there since the expulsion of Jones.

When it was all over, the remaining animals, except for the pigs and dogs, crept away in a body. They were shaken and miserable. They did not know which was more shocking —the treachery of the animals who had leagued themselves with Snowball, or the cruel retribution they had just witnessed. In the old days there had often been scenes of bloodshed equally terrible, but it seemed to all of them that it was far worse now that it was happening among themselves. Since Jones had left the farm, until today, no animal had killed another animal. Not even a rat had been killed. They had made their way on to the little knoll where the half-finished windmill stood [   ] except the cat, who had suddenly disappeared.

Be creative

Write an article (80 -100) words in which you explain a crime that you witnessed or committed:

- Crime: Arson, Burglary, Mugging, Pickpocketing, Shoplifting, Speeding, Vandalism
- The person who commits the crime: Arsonist, Burglar, Mugger, Pickpocket, Shoplifter, Speeder, Vandal.

correct place in the table.

| after that | at first | in the end | later | then | when | while |

beginning	first of all, [1]
ordering events	before, next, [2] , [3] , [4]
describing events that happen at the same time	[5] [6] ... , ...
ending	finally, [7]

3 Choose the correct option.

1 We were walking past a bank when / later a man ran out.
2 In the end / At first, I didn't understand what was happening. I thought it was all part of a film!
3 While / Then they were robbing the bank, a camera was filming them.
4 Later / Before, Sam explained what had happened.
5 I phoned for an ambulance. After that / When, I tried to speak to the injured man.

Unit 5   Complete all activities in your notebook.

4 Write a newspaper article. Choose a photo from pages 68 and 69 and write an article about the crime. You can invent the facts.

Writing plan

Paragraph 1: Set the scene. What was happening before the crime? Who was there? What were they doing?
… was shopping when … At first, … .

Paragraph 2: Describe the crime. What type of crime was it? Who did it? What did they do? What did other people do while it was happening?
When … , she realized … After that, …

Paragraph 3: Write about what happened in the end. What did people do after the crime happened?
In the end, … Later, …

The best compositions will be published on Google sites to which the entire UNIVERSITY JAUME I *UJI* community has access.

The Personal Growth Model

https://online.seterra.com/en/vgp/3048

https://commons.wikimedia.org/wiki/File:Union_of_Soviet_Socialist_Republics_(orthographic_projection).svg#/media/File:Union_of_Soviet_Socialist_Republics_(orthographic_projection).svg

2. Ticket-out-the-door. Our 1st Session, devoted to the cultural model, ended with this; it also served as an introduction to the whole DU.

Group Name_____

Me ha gustado porque me gusta leer

Me ha gustado por que es una actividad diferente y además el libro de los animales ya me lo havia leido y me gusta

Me ha parecido guay adivinar que libro era.

Creo que ha estado bien porque en Castellano y valenciano damos literatura y me gustaría que en ingles tambien
ES UNA PENA QUE ALGUNOS NO ESCUCHARAN

I wish ~~repeat~~ that we can reperet this session.
Because its very interesting and we learned many things.

Lina = Yes.   Sofia = Yes
Mara = Yes   Judit = Yes
Jose = Yes

~~Bessie Sama~~ I like the class of you for the values of you learn me.

Yes we learned a lot of english and literature i think more class should be like this

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3. Individual listening comprehension. Session 2: the cultural model.

Name_____ELENA OLESCU_____

The Cultural Model. Questions on the video

Q1.- George Orwell is a famous British writer who wrote:

   a) *1984*

   (b) *Animal Farm* and *1984*

Q2.-What is the author intention in *Animal Farm*:

   a) His opinion about fascism in Spain

   (b) His opinion on the Soviet Union leader Joseph Stalin ✓

Q3.- *Animal Farm* tells the story of:

   (a) The Soviet-Union working class ✓

   b) Two young pigs who lived on a farm

Q4.- The pig named Snowball represents:

   (a) Leon Trotsky ✓

   b) Tzar Nicholas II

Q5.- The pig named Napoleon represents:

   (a) Joseph Stalin ✓

   b) Leon Trotsky

Q6.- Mr. Jones is the owner of the farm. He represents:

   (a) Tzar Nicholas II ✓

   b) Karl Marx

Q7.- *Animal Farm* is an allegory of:

   (a) The Russian Revolution ✓

   b) The French Revolution

4. Group agreement on the listening comprehension (Activity 2.c. Session 2)

Group Name _lovely finch 13_

The Cultural Model. Questions on the video

Q1.- George Orwell is a famous British writer who wrote:

a) *1984*
b) *Animal Farm* and *1984*

Q2.-What is the author intention in *Animal Farm*:

a) His opinion about fascism in Spain
b) His opinion on the Soviet Union leader Joseph Stalin

Q3.- *Animal Farm* tells the story of:

a) The Soviet-Union working class
b) Two young pigs who lived on a farm

Q4.- The pig named Snowball represents:

a) Leon Trotsky
b) Tsar Nicholas II

Q5.- The pig named Napoleon represents:

a) Joseph Stalin
b) Leon Trotsky

Q6.- Mr. Jones is the owner of the farm. He represents:

a) Tsar Nicholas II
b) Karl Marx

Q7.- *Animal Farm* is an allegory of:

a) The Russian Revolution
b) The French Revolution

1. Do you agree with Old Major? (Activity 2.5. Session 2)

Activity 2.5.-

Do you agree with him? Why or why not?

Please write your answer in the post- it. Then, stick the post-it on the board.

I agree because they life is unfair and they have to do somethin for change it

Yes, because if they don't die in the war, they'll die of hungry

Yes I agree with him becouse they ~~are~~ don't have enough food and that is unfair but ~~go to war~~ I ~~we~~ woudn't go to war I would just protest.

- Yes, I agree whith him, Because I participed in the revolution Because this world has enough desiguality rin a gawern and the people. But isn't mecesary a revolution. Nadjour

I agree with George Orwell that it is unfair that some people have a lot of food and others don't have any. I don't know if I would go to war because it is dangerous.

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2. Worksheets for Session 3 activities. The Personal Growth Model.

THE PERSONAL GROWTH MODEL

Name_____ELENA OLESCU_____

1. Old Major's speech is reduced by the pigs to Seven Commandments. Can you please mark the ones you hear?

THE SEVEN COMMANDMENTS

1. Whatever goes upon two legs is an enemy.
2. Whatever goes upon four legs, or has wings, is a friend.
3. No animal shall wear clothes.
4. No animal shall sleep in a bed.
5. No animal shall drink alcohol.
6. No animal shall kill any other animal.
7. All animals are equal.

George Orwell, Animal Farm, Chapter II (p15)

2. Is all that Old Major said in his speech reproduced in the Seven Commandments?

Name _ELENA OLESCU_

If you find something not included in the Seven Commandments, please underline it.

> Whatever goes upon two legs is an enemy. Whatever goes upon four legs, or has wings (alas), is a friend. <u>And remember also that in fighting against Man, we must not come to resemble (parecerse) him. Even when you have conquered (conquistar/vencer) him, do not adopt his vices (defects).</u> No animal must ever live in a house, or sleep in a bed, or wear clothes, or <u>drink alcohol, or smoke tobacco, or touch money, or engage in trade (comercio). All the habits of Man are evil (bad).</u> And, above all, no animal must ever tyrannise over his own kind(category). <u>Weak or strong, clever or simple, we are all brothers.</u> No animal must ever kill any other animal. All animals are equal.

3. Please list five rules/laws that you would apply to obtain equality in your society (for example, everyone must wear blue uniforms)

1.- Everyone has the right to educacion
2.- Everyone has the same oportunities
3.- Everybody should have a home and food
4.- Everyone should respect each other
5.- Everyone has the right to helth

Very Good :·)

Name   ELENA OLESCU

4. Read the following excerpt and answer the questions, please.

"Comrades!" he cried. "You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proved by Science, comrades) contain substances absolutely necessary to the wellbeing of a pig. We pigs are brainworkers. The whole management and organisation of this farm depend on us. Day and night we are watching over your welfare. It is for YOUR sake that we drink that milk and eat those apples. Do you know what would happen if we pigs failed in our duty? Jones would come back! Yes, Jones would come back! Surely, comrades," cried Squealer almost pleadingly, skipping from side to side and whisking his tail, "surely there is no one among you who wants to see Jones come back?"

George Orwell, *Animal Farm*, Chapter III, p. 23

☐ What reason does he give for the pigs needing milk and apples?

   a) It has been proved by science (T/F) ✓

☐ How does he make the pigs sound unselfish and dedicated?

   a) It is for the children's sake that we drink that milk and eat those apples (T/F) ✓
      For the pigs sake

☐ What threat does he use to convince the animals?

   a) Jones would come back (T/F) ✓

Well Done

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3. Worksheets for Session 4 activities. The Language Model.

Name:_____ELENA OLESCU ̤̈   3'E_____

[...] and two other sheep confessed to having murdered an old ram (male sheep),
an especially devoted follower of Napoleon, by chasing (perseguir) him round and
round a bonfire when he was suffering from a cough. They were all slain on the
spot (kill violently). And so the tale of confessions and executions went on, until
there was a pile of corpses lying before Napoleon's feet and the air was heavy
with the smell of blood, which had been unknown there since the expulsion of
Jones.

When it was all over, the remaining animals (los que quedaban), except for the
pigs and dogs, crept away (went timidly) in a body. They were shaken and
miserable. They did not know which was more shocking —the treachery (traición)
of the animals who had leagued (associated) themselves with Snowball, or the
cruel retribution (venganza) they had just witnessed. In the old days there had
often been scenes of bloodshed equally terrible, but it seemed to all of them
that it was far worse now that it was happening among themselves. Since Jones
had left the farm, until today, no animal had killed another animal. Not
even a rat had been killed. They had made their way on to the little knoll
(loma) where the half-finished windmill stood [...] except the cat, who had
suddenly disappeared.

George Orwell, *Animal Farm*, Chapter VII page 34

Groupal activity.

Activity 1:

Underline all the vocabulary related to our topic: Crime. (10)

Activity 2:

Circle the relative pronouns you find and the nouns that they refer to. (4)

Activity 3:

Draw a rectangle containing all the occurrences of the past perfect tense. (8)

Write an article (80 - 100) words in which you explain a crime that you witnessed or committed:

- Crime: Arson, Burglary, Mugging, Pickpocketing, Shoplifting, Speeding, Vandalism and so on.
- The person who commits the crime: Arsonist, Burglar, Mugger, Pickpocket, Shoplifter, Speeder, Vandal and so on.

Don't forget to include a title:

The story begins as follows:

The town was quiet last night. I had only left the party when I got a phone call from an unknown number, I responded but nobody was talking so I stopped the call.

I didn't think too much of it at First and I started walking to my house. It was nine 24:00 o'clock and the dark streets were lonely because a lot of people were sleeping or eating dinner. I wasn't scared because I often walk alone let this time but I had a feeling that somebody was fallowing me so I started walking faster and I kept hearing steps behind me. I was really scared and I hide on a street. My heart was beating really fast from running.

I was waiting and nothing was happening so after 5 minutes or hiding I decided to go home but when I turned around I saw a man wering black clothes and a mask. I couldn't move because of what I was seeing. The man had a dead body on the grownd. The body had a lot of blood. He started coming to me so I started running.

I never run fasteér in my five life. Finally, I got home and locked the dors, doors and then called the police.

I'm going to propose yours for publication Congrats :-)

[...] and two other sheep confessed to having murdered an old ram (male sheep), an especially devoted follower of Napoleon, by chasing (perseguir) him round and round a bonfire when he was suffering from a cough. They were all slain on the spot (kill violently). And so the tale of confessions and executions went on, until there was a pile of corpses lying before Napoleon's feet and the air was heavy with the smell of blood, which had been unknown there since the expulsion of Jones.

When it was all over, the remaining animals (los que quedaban), except for the pigs and dogs, crept away (went timidly) in a body. They were shaken and miserable. They did not know which was more shocking —the treachery (traición) of the animals who had leagued (associated) themselves with Snowball, or the cruel retribution (venganza) they had just witnessed. In the old days there had often been scenes of bloodshed equally terrible, but it seemed to all of them that it was far worse now that it was happening among themselves. Since Jones had left the farm, until today, no animal had killed another animal. Not even a rat had been killed. They had made their way on to the little knoll (loma) where the half-finished windmill stood [...] except the cat, who had suddenly disappeared.

George Orwell, *Animal Farm*, Chapter VII page 34

Groupal activity.

Activity 1:

Underline all the vocabulary related to our topic: Crime. (10)

Activity 2:

Circle the relative pronouns you find and the nouns that they refer to. (4)

Activity 3:

Draw a rectangle containing all the occurrences of the past perfect tense. (8)

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Write an article (80 - 100) words in which you explain a crime that you witnessed or committed:

- Crime: Arson, Burglary, Mugging, Pickpocketing, Shoplifting, Speeding, Vandalism and so on.
- The person who commits the crime: Arsonist, Burglar, Mugger, Pickpocket, Shoplifter, Speeder, Vandal and so on.

Don't forget to include a title:

The story begins as follows:

The town was quiet last night. I had only left the party when I went inside the parking lot. I saw a car coming very fast towards me. It was a Toyota. The car was so close to me when that I jumped to the right. There was a speeder! The man stopped the car and he started to sing a horrible song! I was so scared and I started to run to the town, so but he was following me. At first, I thought to ask ask him but do this is so stupid! When I was in the town, I went inside of into the police station and I explained to the police the situation and they started to laugh. It was a prank by a police officer (my father)!

115 words

Very well structured and very imaginative :)

I'm going to propose yours for publication.
Congrats!

Name: Ana Chappell Pascual.

[…] and two other sheep confessed to having murdered an old ram (male sheep), an especially devoted follower of Napoleon, by chasing (perseguir) him round and round a bonfire when he was suffering from a cough. They were all slain on the spot (kill violently). And so the tale of confessions and executions went on, until there was a pile of corpses lying before Napoleon's feet and the air was heavy with the smell of blood, which had been unknown there since the expulsion of Jones.

When it was all over, the remaining animals (los que quedaban), except for the pigs and dogs, crept away (went timidly) in a body. They were shaken and miserable. They did not know which was more shocking —the treachery (traición) of the animals who had leagued (associated) themselves with Snowball, or the cruel retribution (venganza) they had just witnessed. In the old days there had often been scenes of bloodshed equally terrible, but it seemed to all of them that it was far worse now that it was happening among themselves. Since Jones had left the farm, until today, no animal had killed another animal. Not even a rat had been killed. They had made their way on to the little knoll (loma) where the half-finished windmill stood […] except the cat, who had suddenly disappeared.

George Orwell, *Animal Farm*, Chapter VII page 34

Groupal activity.

Activity 1:

Underline all the vocabulary related to our topic: Crime. (14)

Activity 2:

Circle the relative pronouns you find and the nouns that they refer to. (4)

Activity 3:

Draw a rectangle containing all the occurrences of the past perfect tense. (8)

85

Write an article (80 - 100) words in which you explain a crime that you witnessed or committed:

- Crime: Arson, Burglary, Mugging, Pickpocketing, Shoplifting, Speeding, Vandalism and so on.
- The person who commits the crime: Arsonist, Burglar, Mugger, Pickpocket, Shoplifter, Speeder, Vandal and so on.

Don't forget to include a title:

The story begins as follows:

I'm going to propose yours for publication. Congrats!

The town was quiet last night. I had only left the party when

I discovered the secrets behind the most famous city of the world, London.

~~The Bateristock~~ There wasn't a single soul in Baker Street, No cars, no buses, no people... There weren't many lights either, just the traffic lights. Then I realised the traffic lights weren't changing, the green light on the pedestrian crossing wasn't turning green. I needed to cross the road, so I looked both ways slowly and crossed. I felt ~~to~~ as if I was being observed...

I sat on an old bench, I had still 20 minutes left before the taxi came. I thought how Baker Street looked a lot ~~more~~ better in the daytime, with all the Sherlock Holmes fans visiting the museums. Suddenly, I ~~soun~~ heard a noise of someone stepping on the autumn leaves on the ground. Anxiously, I turned around. Then, I heard it in front of me, and then to my left, and to my right. I stood up terrified. The old door of the Sherlock Holmes museum ~~gette~~ opened, making a squeaky noise. I knew I shouldn't go in, so I turned around, but a part of my mind was telling me to go in. I started to walk slowly towards the door and I put my hand on it and opened it shaking. I walked in and the door slammed ~~behind~~ behind me making a loud noise. Then, I saw in front of me a desk ~~with~~ with a type-writer, and behind the paper, Sherlock Holmes.

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