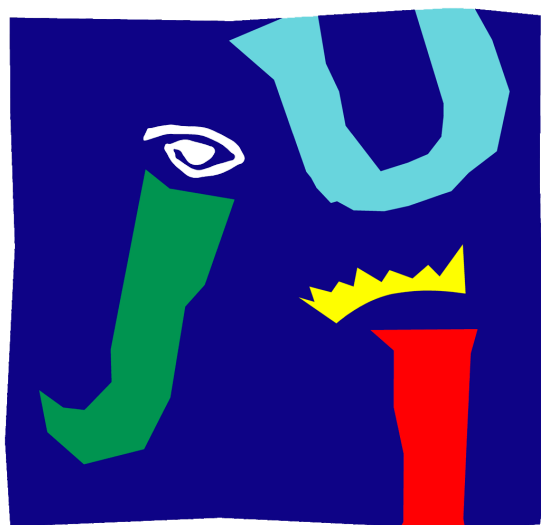# CHIMAMANDA NGOZI ADICHIE'S OLIKOYE

A DESIGN-OF-MATERIALS PROPOSAL TO INTRODUCE LITERATURE IN THE EFL CLASSROOM

UNIVERSITAT JAUME·I

MASTER'S DEGREE IN SECONDARY EDUCATION, BACCALAUREATE, VOCATIONAL TRAINING AND LANGUAGE TEACHING

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ABSTRACT

In the last three decades, literature has regained its position as an educational tool capable of promoting students' linguistic proficiency. Moreover, literary texts convey an education in values and attitudes, alongside an awareness of different cultures and worldviews. Under these parameters, the introduction of authentic reading material in the English as a Foreign Language curriculum seems not only appropriate but desirable. This design-of-material proposal intends to exploit Chimamanda Ngozi Adichie's short story Olikoye to achieve the abovementioned results. To this end, the activities and teaching materials comprised in the following Didactic Unit are designed following the three-model approach by Carter & Long (1991), which intends to develop the student's linguistic, cultural and personal growth competences.

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

1. Introduction

Literature has been traditionally considered as a powerful driver for change. Among the many advantages of reading literature, its motivational effect and its potential to lead a person towards life-achieving goals can be considered two of the most relevant. Unsurprisingly, several well-known authors have addressed this compelling quality of the written word.

American writer Ursula K. Le Guin describes this self-discovery aspect of reading a book in the following terms: "We read books to find out who we are. What other people, real or imaginary, do and think and feel... is an essential guide to our understanding of what we ourselves are and may become" (1980, p. 31). Similarly, in The New Life, Nobel prize winner Orhan Pamuk depicts a young student who gains a brand new insight after reading a book. The opening line of the novel is illuminating enough: "I read a book one day and my whole life was changed" (1998, Ch. 1, par. 1).

The Promethean nature of reading is also highlighted by poet and critic Ezra Pound: "Man reading should be man intensely alive. The book should be a ball of light in one's hand" (n.d). Likewise, Franz Kafka concurs with the idea of reading as something that touches us deeply. In a letter to a friend (1975), he compares a book with an axe capable of breaking through the frozen sea inside us.

Then, if we follow the advice of these prominent writers, would it be safe to assume that literature has a knack to initiate a process of personal growth? Moreover, would it be possible to profit from its superb possibilities in educational contexts? After carefully reviewing the body of literature devoted to this area of studies, it is no difficult task to find an increasing interest in scholars, particularly from the second half of the 1980's onward.

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The fact is that over the last century, the relation between literature and English teaching has fluctuated (Carter, 2007). In the early 20th century, the learning method relied heavily on a "close study of the canonical literature in that language" (Kramsch & Kramsch, 2000, as quoted in Carter, 2007, p. 6). Later on, from the 1940s to the 1970s, literature disappeared from teaching syllabuses in favour of approaches that revolved around functional skills. During these years, the use of canonical books to teach English was labelled as irrelevant and elitist (Carter, 2007).

In the last thirty years, the tide has changed once again, and literature regained its position as a subject of interest in second language acquisition contexts. According to Carter & Long, "literature is undergoing an extensive reconsideration within the language teaching profession" (1991, p.1). Similarly, Paran (2008) suggests that, over the last decades, there is a tendency to integrate language and literature in the teaching of English as a Foreign Language (EFL).

The shift in the perspective on literary discourses as an educational tool is another weighty argument to include them in official syllabuses:

> In many contexts of teaching and learning language and literature, the predominant view that has emerged over the past twenty years is that 'literary' texts are socially, culturally and historically variable,…and are discourses that, far from being separate from other discourses, share characteristics with them. (Carter, 2007, p. 5)

Considering this scenario, literature plays a critical role in tackling students' communicative needs (Hall, 2016). At this stage, they need to negotiate the meaning of what they already know with a vast array of stimuli - new languages and cultures among them - incoming from different sources; literature could prove valuable to this end (Carter, 2007). Authentic reading material offers young learners diverse voices, experiences, and thoughts. The heterogeneous nature of these writings can expand and enlarge their worldview.

Finally, the increasing number of scholars (Carroli, 2008; Cook, 1994; Lima, 2010;; Hanauer, 2001; Kramsch, 2013, Shanahan, 1997, among others quoted in Bobkina & Dominguez,

2014, p. 249) that advocate for the inclusion of literature in the L2 curriculum testify that this type of discourse is becoming a key player in educational environments once again.

With this in mind, the present design-of-material proposal explores the possibility of introducing literature in the EFL classroom as a proper educational tool. In order to do this, a Didactic Unit (DU) will be devised following the Carter & Long three model's approach (1991). Its main objectives are the following:

(a) To promote students' linguistic skills by offering instances of the use of direct and reported speech in a literary source,

(b) To make learners aware of the differences and similarities between different cultures, namely Nigerian and Spanish,

(c) To foster critical thinking by making them reflect upon the significance of vaccines for public health, especially under the current circumstances of a global outbreak.

The present dissertation is structured in three parts. The first section is devoted to the theoretical evidence that supports the importance of using literature as an instructional tool. It presents the examination of items like Extensive and Intensive reading, the noticing hypothesis and, the backbone of this proposal, the Carter & Long triadic model. It also comprises the contextualization of the proposal, i.e., to which ESO level is intended, alongside the justification of the reading material selected.

The second section introduces the Didactic Unit. It is concerned with the formal design of the activities and their description, along with the curricular concretion and some suggestions devised to deal with classroom diversity. In addition, it comprises a chapter devoted to assessment, with the exploration of "more progressive forms of assessment" (Hall, 2005, p. 150) that are suitable for literary reading. Finally, it features the discussion of the practice carried out in the educational centre of choice. At this point, it is necessary to clarify that, since this paper covers only the design of the material, no actual implementation of the whole unit was carried out. However,

during the internship period, I was able to work with some of the activities. Some ideas for improvement have been obtained from the practice. The results are discussed in the pertinent segment.

The third section includes some final thoughts about the proposal, the literary references and t h e appendices that support the DU's development. About the closing arguments, it can be contended that this DU concretises that authentic reading material can be exploited in the EFL classroom to profit from its unique characteristics.

2. Theoretical Framework

2.1 Literature in the EFL Classroom

Literature encompasses a considerable range of benefits when it comes to improving language proficiency. To begin with, authentic reading material may have a meaningful impact in areas such as the students' vocabulary and a broader awareness of register and genre (Hall, 2016). In the same vein, Gosh (2002) contends that literature promotes language acquisition by providing instances of natural discourse that foster word recognition. Collie & Slater (1987) concur with this idea; literary texts frame specific lexical or grammatical items with a rich context, thus, making the experience of learning a new language more memorable.

In addition to this, literature offers students the chance to perform authentic reading and writing tasks (Gosh, 2002). Therefore, by being confronted with texts that are not devised for teaching purposes, "students have to cope with language intended for native speakers and thus they gain additional familiarity with many different linguistic uses, forms and conventions of the written mode" (Collie & Slater, 1987, p. 4).

The positive effect on the learners' motivation is another convincing reason to put literature into practice. As we have witnessed throughout human history, compelling stories have the power to capture people's imagination. In this fashion, by providing texts that entice students' attention,

reading might work as a sustainable foundation to successful language acquisition (Heath, 1996, as cited in Hall, 2016). According to Collie & Slater, "engaging imaginatively with literature enables learners to shift the focus of their attention beyond the more mechanical aspects of the foreign language system" (1987, p. 5).

In this line of thought, another remarkable asset of this perspective is its capacity to make learners reflect on how language works (Heath, 1996, as cited in Hall, 2016). The concept of the "noticing hypothesis" (Schmidt, 1990 as cited in Hall, 2016) seems relevant in this context. By "noticing," we refer to paying attention to a given linguistic feature, to understand how it works and how to use it to convey meaning. To summarise the linguistic benefits of introducing literature in the EFL classroom, we refer back to Hall (2016), when he contends that language portrayed in literary discourses is useful to help students cope with their communicative needs in a wide range of situations.

Nevertheless, the improvement of the learner's proficiency in a given L2 is, by no means, the sole asset of this approach. As suggested in the introduction, literature can work as a changing agent, thus starting a process of personal enrichment that provides "emotional development and positive interpersonal and intercultural attitudes" (Gosh, 2002, p. 173). Bredella also draws attention to this particular issue: "literary texts in the foreign language classroom are not only important for foreign language learning but also provide it with significant educational goals" (as cited in Paran, 2008, p. 469). By the same token, Paran (2008) stresses that learning a language involves not only training on linguistic aspects but the acquisition of comprehensive humanistic education.

2.2 Intensive and Extensive Reading

As one of the five pivotal skills in language learning, reading ability is considered the most enduring skill in second language acquisition environments (Maher Salah, 2008; Rivers, 1981 as quoted in Anjomshoaa et al.,2012). The significance of reading is paramount, especially when

dealing with literature. Therefore, to benefit from employing literary texts in the classroom, students need to develop this particular ability.

The implementation of Extensive Reading and Intensive Reading (ER and IR from now on) might be of great help in this scenario. These two forms of reading are complementary and serve different purposes. While ER involves reading out of pleasure, at one's pace, and intending to encourage reading habits, IR focus on the language to help students grasp a given feature of the L2 (The Extensive Reading Foundation, 2011). In the context of this Master Thesis, we deal mainly with IR as a means to promote the interpretation of texts, alongside the acquisition of linguistic forms (Nation, 2009). In this regard, one of the features that define an effective intensive reading exercise is the following:

> when learners study a reading text, we want them to gain knowledge that will help them understand tomorrow's reading text. We want them to learn things that apply to all texts. We want them to gain knowledge of the language and ways of dealing with the language rather than an understanding of a particular message. If a reading exercise does not focus on generalisable features of a text, it does not provide much opportunity for any useful, cumulative learning to take place. (Nation, 2009, p. 28)

In line with the significance of providing students with durable reading skills, Nation questions the actual effectiveness of comprehension questions, by far the most frequently used technique in L2 contexts, as an assessment tool. This topic will be attended in the assessment subsection.

2.3. The Carter & Long Model

Developed in the influential *Teaching Literature*, the three-model proposal by Carter & Long (1991) supports the notion that literary texts convey values beyond their capacity to enhance the students' linguistic skills. They are also suitable instruments to bridge cultural differences and endow personal growth.

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The language-based model aims at enhancing the students' proficiency in the target language by paying attention to the language-in-use within the literary text. In this sense, narrative texts become an endless supply of instances of grammatical points and discourse categories. This approach "enables students to access a text in a systematic and methodical way to study examples of specific linguistic features, literal and figurative language, and direct and indirect speech" (Yimwilai, 2014, p. 15). Beyond the linguistic benefits, this model also intends to provide learners with the capacity to interpret relations between formal features and literary meanings, i.e., "to read between rather than in the lines of the text" (Carter & Long, 1991, p. 9).

In the cultural approach, the text is treated as a cultural product, and it is scrutinised by students to acquire information (Carter & Long, 1991). Therefore, the literary discourse becomes an ideal vehicle to convey cultural notions. The focus is set on the historical, cultural, and social characteristics portrayed in the text, and students are exposed to cultures and traditions related to the target language. The expected outcome is that, by comparing and contrasting the similarities and differences between the target culture and their own, they might gain awareness of divergent worldviews and make an effort to understand them.

The personal growth model deals mainly with the reader's response to literature. Thus, the objective is to engage students by establishing a connection between their inner experiences and those portrayed in the text. The critical issue here is that they acquire the ability to construct meaning from the text (Carter and Long, 1991). At this point, the notion of interpretation becomes a relevant issue. We are referring to the idea that students not only extract a given idea from a text, i.e., comprehends, but that they are encouraged to bring knowledge to the texts to make sense of them in new – and perhaps original - ways (Paran & Wallace, 2016). Therefore, during the implementation, an interconnected approach of these three different areas, namely, linguistic, cultural, and personal growth, come forth as necessary.

3. Context

This design-of-materials proposal is intended for 4º de ESO (4th year of secondary school). The main reason to chose this dissertation type is that the internship was prior to the subject devoted to Literature (SAP 416). As a result, the chances to carry on a Didactic Unit and measure its effects were reduced significantly. However, I was able to implement some of the activities during my time at the educational centre of choice.

3.1. The Centre

IES Joan Coromines is located in the city of Benicarló, and it is considered one of the most iconic educational centres in town, with a history that stretches over more than five decades. Notably, seven years ago, this institution put a digital program into practice at all ESO levels. Therefore, students follow their classes with computers and digital books instead of physical ones.

The multicultural diversity is another remarkable feature of this school; half of the students enrolled are of immigrant origin, namely Arab, Rumanian and Latinamerican. In addition to ESO and Baccalaureate (Bachillerato), the centre's educational offer includes professional/vocational training (Formacion Profesional) and language courses supervised by the official language school (Escuela Oficial de Idiomas).

3.2. The Group

Regarding the group's characterisation, I worked with a class of 23 students of 4th of ESO composed of 7 boys and 13 girls, aged 14-15. In terms of their overall proficiency, they exhibited an adequate command of grammatical features (with few exceptions). Therefore, the class can be located in the A2/B1 level of the Common European Framework of Reference (CEFR).

Nevertheless, their speaking skills were notably below this threshold. I support this opinion not only in their performance during class hours but in the fact that I have witnessed some of the

student's A2 official certificate tests, where I was able to observe their struggles with oral production. Regarding their attitudes towards the learning process, I noticed that they were eager to participate if adequately motivated.

4. Justification of the Material

The literary text selected to carry out the Didactic Unit is the short story, "Olikoye", by Nigerian writer Chimamanda Ngozi Adichie. It first appeared in *The Art of Saving a Life*, a collection of stories endorsed by the Bill and Melinda Gates Foundation; moreover, it is currently available to read for free in Medium (see Appendix 6), an online open platform devoted to cultural publications. In the narration, a woman ready to give birth shares with the nurse on duty her reasons to name his son Olikoye. By recalling her memories, she connects the arrival of the newborn with her birth, threatened by an unnamed lethal disease endemic in Nigeria at the time (mid-1980's). The fictional universe of the story is pierced by the apparition of a real historical figure, Olikoye Ransome- Kuti, "the best Minister of health Nigeria ever had" (Olukoya, P, Ferguson, J. , 2003, p. 175). The Minister implements a nationwide immunisation program to eradicate this disease, thus saving many infants, the narrator among them.

Ngozi Adichie is a respected voice in Africa and the Anglophone countries, but still largely unknown in the Spanish-speaking world. Her literary work comprises short story collections and novels that revolve around themes such as Nigeria's recent history, the effects of immigration in today's societies, and the role of women. She is also a renowned political and cultural activist, being the promotion of reading one of her main concerns. Her essay, *We Should all be Feminists*, along with her TED talk, *The Danger of a Single Story,* are tokens of her style: direct, intimate, and eloquent; desirable attributes when it comes to engaging teenagers' attention. The short story in question exhibits these very same traits, along with a topic of utmost relevance: public health and the importance of vaccines. The connection with the current pandemic situation and the importance of vaccines can trigger teenagers' attention and boost their curiosity and motivation. In addition, the

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setting of the story might work as a hook with immigrant-origin students (and especially those of African descent, a sizeable group in several Valencian towns).

It is important to underline that the position of Ngozi Adichie as one of the most well-known representatives of New English literature, i.e., works written in varieties used in countries with a history of colonisation where English is not the mother tongue (Nordquist, 2020), raises questions such as the ones posed by Carter (2007), in terms of which are the justifications and criteria to include Post-Colonial Literature in the curriculum.

Carter himself suggests some answers: when choosing reading material, no matter its origin, the conveyance of educational values come forth as essential, coupled with the text capacity to make students define themselves by getting in touch with other people's experiences (2007). Along these lines, the selected story comprises attributes like the ones proposed by these scholars. Moreover, "Olikoye" features an embedded narrative device, i.e., a story within a story, multiple layers of meaning, and cultural references. In like manner, the language displayed in the selected fragments adjusts accurately to the student's level. It contains short dialogues alongside clear and straightforward sentences, together with linguistic traits such as reported speech and the use of the past tense. The elements above make this narrative a suitable candidate to design a didactic unit following the triadic model of Carter and Long.

5. Didactic Unit

DIDACTIC UNIT		
USING LITERATURE IN THE EFL CLASS, CHIMAMANDA NGOZI ADICHIE'S "OLIKOYE"		
LEVEL: 4ª ESO	SUBJECT: ENGLISH	DURATION: 5 SESSIONS

Description of the task: This Didactic Unit (DU) is designed to raise awareness on the advantages arising from the employment of literature in the EFL classroom. The proposal follows the Carter & Long three model´s approach (1991). Its main objectives are the following: (a) To promote students' linguistic skills by offering instances of the use of direct and reported speech in a literary source,(b) To make learners aware of the differences and similarities between different cultures, namely Nigerian and Spanish, (c) To foster critical thinking by making them reflect upon the significance of vaccines for public health, especially taking into account the implications of the current global outbreak.

The curricular concretion containing the contents, objectives, and competencies needed to develop this lesson plan can be found in the Documento Puente, which is regulated by the Decret 87/2015 by Conselleria d'Educació, Investigació, Cultura i Esport of the Generalitat Valenciana. Under these parameters, the present DU intends to be carried out in five sessions of 55 minutes each.

The preliminary outline of the sessions is the following:
1st session: Cultural model
2nd session: Linguistic model
3rd session: Linguistic model
4th session: Personal growth model
5th session: Personal growth model

TASKS		LEARNING MANAGEMENT				
ACTIVITIES	EXERCISES	CLASS ACTIONS		TIMING	TEACHING MATERIALS	SCENARIOS AND GROUPS ORGANIZATION
		Students	Teacher			

1st SESSION - CULTURAL MODEL						
First, the students will take a quiz **(Appendix 1)** to examine their previous knowledge of Africa and its literature. The teacher will go through the student's answers to reflect upon any preconceived ideas regarding African people. Subsequently, the teacher will introduce the author of the selected novel, Chimamanda Ngozi Adichie. The presentation **(Appendix 2)** will be followed by reading the first fragment **(Appendix 3)**. Students will have to identify the situation and report it to the teacher when required. Even though the circumstances are easy to recognize (a woman giving birth), the excerpt depicts some contextual references not so easy to grasp. The most likely scenario is that students became baffled. Then, the teacher will hand out a second fragment **(Appendix 4)** with information regarding the ethnic groups (Yoruba and Bini) of Nigeria.	1.1.Mentimeter Quiz "What do we know about Africa?"	Do the Quiz Listen to the teacher's explanation Reflect on their own answers Listen to the classmates	Projects the quiz on the board Gives a brief explanation after each question Mediates students' answers	10 min	Mentimenter presentation. Screen Projector Students laptops or mobile phones	Class Individual work Whole class discussion
	1.2 Canva Presentation "Meet the author"	Watch the Presentation. Listen to the teacher.	Introduces the author.	5/10 min	Canva Presentation Screen Projector	Class
	1.3 Reading	Read the first fragment Answer to the teacher's request Read the second fragment and adjust their interpretation	Facilitates first fragment Asks for interpretation Facilitates the second fragment	20 min.	PDF documents (1-Olikoye's fragment & 2 - Tribes of Nigeria fragment)	Class Individual work
After reading the second text, the teacher will conduct a discussion that intends to be thought-provoking and incite the students' recognition of other cultures. Some questions to encourage different points of view: *What do the Yoruba and the Bini have in common? What are their differences? Do you think it is strange to name a Bini baby with a Yoruba name? Why? Do you think names are important in this African culture? Are names important in your country?* To conclude, the teacher will suggest	1.4 Class discussion	Listen to the Teacher. Share their ideas with the	Guides the discussion	10/15 min		Whole class discussion

students watch a video at home: "The danger of a single story", delivered by Ngozi Adichie **(Appendix 5).** Further, she/he will stress that this video deals with stereotypes and how people perceive people from another culture. At this point, a suggestion to catch the student's attention is (if time allows) to start watching the video 5 min before the end of the class and profit from the cliffhanger.		rest of the class				
2nd SESSION - LINGUISTIC MODEL						
As a warm-up, the teacher reminds students that an essential piece of information is missing in the story. Then elicits that they still do not know the title and prompt students to think about it. At this point, it can be hinted that the title is contained in the first fragment, thus encouraging a quick rereading. If nobody gets the correct answer, the teacher reveals the title by showing the site **(Appendix 6)** where the story is located or an image from the webpage.

Next, with the purpose to introduce the notions of Direct speech (DS) and Reported Speech (RS), the students will listen to the author reading the narration's first lines (until min. 1:35) **(Appendix 7)**. This activity can also be performed as a joint reading with students taking turns if necessary. Later on, with a brief exchange of ideas, the objective is to monitor how they employ RP with questions such as: *How many characters are talking? Who are they? What are they saying?* This final | 2.1 Pre reading | Try to guess the title | Asks for possible titles for the story

Reveals the title | 5 min. | Screen

Projector | Class

Whole class discussion |
| | 2.2 Listening/Joint Reading | Read and Listen

Reflect upon the questions and share their opinions

Listen to classmates | Projects the Youtube video

Ask questions | 15 min | Screen

Projector

Speakers

PDF document (printed or digital) | Class

Individual work

Whole class discussion |
| | 2.3 Grammatical explanation | Listen to the teacher | Explains grammatical point | 15 min | Screen

Projector

Board | Class |
| | 2.4 Change from DS to RS | Rewrite the | Explain the task | 15 min | PDF document | Class |

question might be especially problematic. After collecting a few answers, the teacher introduces the grammar point by focusing on the first section's closing lines **(Appendix 8)**. The last part of the session will be devoted to working with the first fragment **(Appendix 3)**. Students have to rewrite the passage by selecting (at least) two lines of the DS dialogue and reformulating them to RS. The teacher will collect the student's answers.		fragment Hand-in their writings.	Supervises students Recollect student's assignments		(printed or digital) Student's notebooks	Individual work
3rd SESSION - LINGUISTIC MODEL						
To start the session, the teacher will inform students that they have only read the first part of the story but do not know what is coming next. Ensuing, he/she will present some of the story's illustrations **(Appendix 9)** and a word cloud **(Appendix 10)**with words that can help them. Then, the teacher will encourage students to write down their guesses on the plot of the story. They will give their predictions to the teacher, and he/she will return the slips of paper at the end of the class.	3.1 Predicting the topic	Listen to the teacher Watch the illustrations and the word cloud Write their guesses and hand in to the teacher	Projects Olikoye's illustrations and word cloud Ask students to write down their predictions. Collect predictions	10 min	Projector Screen Digital Images	Class Individual work
Now, the teacher will hand out the second excerpt **(Appendix 11)**. The first task is to do the opposite of what the students have done in the previous session. This excerpt contains several instances of DS and RS. First, they will have to identify them and underlining them with different colours (example: DS: red RS: green). The next task is rewriting the whole fragment as a dialogue. They can add as many details as they want. The teacher will recollect the	3.2 Rewrite a dialogue	Read the excerpt Identify and underline DS and RS. Rewrite the fragment as a dialogue	Hand out the fragment Explain activities Supervises students	20/25 min	PDF document	Class Individual work

student's productions at the end of the activity. The last stage of the session will involve a discussion where the teacher will ask the class if, after reading the passage, they have confirmed or not their guesses about the plot. Rather than check if they were right or wrong, the objective is to elicit the students' opinions about the topic that will be the basis of the personal growth model: Public health and vaccines. Next, the slips of paper will be mixed and returned randomly. In this manner, each student will read a classmate's prediction, reinforcing the idea that there are no right or wrong answers and that literature is always subject to interpretation. Furthermore, while listening to the student's guesses, the teacher can inquire which particular expressions of the fragment directed them to infer that the topic was vaccination.		Hand in to teacher	Collects assignments			
	3.3 Debate	Share their opinions Read classmate's guesses about the story's topic Listen to classmates	Asks for students' opinions Returns predictions Highlights the subject matter of *Olikoye*	15 min		Class Whole class discussion
4th SESSION - PERSONAL GROWTH MODEL						

The session starts with a game: What do you want a vaccine for? After explaining the game's dynamic **(Appendix 12),** the teacher will encourage students to participate. Alongside he/she will take part by promoting the use of RS as explained in the game rules. In the following activity, students will gather in groups of 3 members each. They will get three short fragments **(Appendix 13)** of the story (one for each member). Then, they have to read it individually and, after a brief discussion, agree in the proper order. The teacher will stress that there are	4.1 Game "What do you need a vaccine for?"	Give their answers Ask and Listen to classmates Answer the teacher´s questions	Explains the game Supervises activity	15 min	Poster with game rules	Class Game dynamic
	4.2 Jumbled Story	Form groups Read fragments	Explains activity Hand out	20/25 m	PDF document (printed or digital)	Class Group of three

phrases in bold that can help them get to the solution. As a wrap-up, the teacher will provide students with the proper order and conduct a brief exchange of ideas to get the story's moral: vaccines save lives. Finally, as a follow-up, the teacher will bring to the student's consideration the critical character of the minister. Now, he/she will elicit from the students his name. If nobody reckons that he is named Olikoye (the same as the baby soon-to-be-born), he/she unveils this missing piece of information and explains that he was a historical figure supporting the use of vaccines. At this point, the teacher adds that in the current situation, not everybody supports vaccines, and now they will examine pieces of information related to that issue.		Exchange ideas with partners Share their thoughts	fragments Asks for opinions			
A presentation designed as an Instagram post **(Appendix 14 - A)** will be displayed. In the slides, several personalities related to health (including the real Olikoye, the physician and Politik portrayed in the story) will appear, along with a phrase supporting or criticizing the use of vaccines. Students have to decide whether these personalities are pro or against vaccination. As part of the dynamic, the teacher will ask for six volunteers to change (orally) the DS quotes portrayed in the presentation to RS as in the example provided **(Appendix 14 - B)**	4.3 Instagram Stories: Stances about vaccination	Watch the presentation Share opinions Convert DS into RS	Shows presentation Asks students to change orally sentences	15 m	Projector Screen	Class Whole class discussion
<td colspan="7" align="center">5th SESSION - PERSONAL GROWTH MODEL</td>
The fifth session will focus on the student's production, as well as their digital skills. To do this, they will create an Instagram (IG) post supporting the use of vaccines.	4.1 Instructions	Listen to the teacher	Explains the activity and the use of the app.	15 min	Computers/Mobile phones Canva app	Computer lab. Pair work

To begin with the activity, students will receive information on how to manage the selected app (Canva) and how to avoid copyright infringement. Students will work for the rest of the class. The teacher will provide support on the use of vocabulary. When they finish, they have to send the final product to the teacher for assessment. The final step of the task requires that students publish their creations in the social network and share them with the teacher and with Chimamanda's official IG account.	4.2 Work on the Instagram post	Find a partner. Search for information and materials. Work on the post. Create the final product. Send it to the teacher's mail address.	Assists with vocabulary and doubts.	40 min	Computers/Mobile phones Canva app	Computer lab. Pair work

6. Curricular Concretion

CURRICULAR CONCRETION						
CONTENTS	ASSESSMENT CRITERIA	SUCCESS MARKERS	COMPETEN CiES	ACTIVITIES	ASSESSMENT TOOLS	GRADE
BLOQUE 1. COMPRENSIÓN ORAL						
Estrategias de comprensión oral Movilización de información previa sobre tipo de tarea y tema. Intercambio de ideas sobre el tema. Identificación del tipo de texto, soporte y estructura: conversación formal e informal, entrevistas, anuncios, biografías, informes, noticias, canciones, fábulas, poemas, historias, artículos de opinión, críticas, *podcast,* videoconferencias, etc. Formulación de hipótesis sobre contenido y contexto apoyándolas con información e ideas explícitas e implícitas del texto. Técnicas de escucha activa: hacer preguntas para conectar con las ideas de otros, mostrar empatía, no juzgar, parafrasear, emitir refuerzos, resumir para clarificar.	4oLE.BL1.1 Identificar, aplicando estrategias de comprensión oral, la información esencial, las ideas principales y los detalles más relevantes en textos orales de longitud media y estructurados, en diferentes soportes, y articulados a velocidad media, sobre temas generales o menos habituales, en los ámbitos personal, público, educativo y ocupacional y en sus correspondientes registros, en condiciones acústicas que no distorsionen el mensaje.	4oLE.BL1.1.1 Identifica estrategias de comprensión en textos orales de longitud media, aplicando técnicas de escucha activa tales como hacer preguntas para conectar con las ideas de otros, mostrar empatía, no realizar juicios de valor, parafrasear, emitir refuerzos o resumir para clarificar.	CCLI CAA	1.1 1.2 1.3 1.4 2.1 2.2 2.3 3.1 3.3 4.1 4.2 4.3 5.1	**Test:** Comprehension of teacher explanations and involvement in debates. Comprehension and interpretation of audio passages. **Procedure**: supervision of students involvement and participation. **Instrument:** Checklist 1 (Appendix 15). Observation of students' response.	10%
Funciones Comunicativas Establecimiento y mantenimiento de la comunicación y organización del discurso: rectificar lo que se ha dicho o parafrasear para solucionar un problema de comunicación. Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y expresión de sucesos futuros. Relación de acciones en el tiempo. Comprensión de la función estética y poética	4oLE.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 y más específico para la comprensión de textos orales de longitud media, claramente estructurados y en diferentes	4oLE.BL1.3.3 Identifica las estructuras morfosintácticas y discursivas adecuadas al nivel y las relaciona con su función. 4oLE.BL1.4 Inferir el significado de palabras y expresiones de uso menos frecuente y más específico en textos orales de longitud media, en diferentes soportes, con apoyo del contexto y el cotexto.	CCLI CSC CCLI CAA	1.1 1.2 1.3 1.4 2.1 2.2 2.3 3.1 3.3 4.1 4.2		

del lenguaje. Ampliación del vocabulario y sinónimos de la lengua extranjera. Vivienda, Hogar y entorno. Familia y Amigos. Trabajo y ocupaciones. Salud y cuidados físicos.. Lenguaje Literario.	soportes.			4.3 5.1	

BLOQUE 2. PRODUCCIÓN DE TEXTOS ORALES: EXPRESIÓN E INTERACCIÓN					
Estrategias de producción e interacción oral. Planificación Producción del mensaje con claridad, distinguiendo su idea o ideas principales y su estructura básica. Adecuación del texto monológico o dialógico al destinatario, contexto y canal, aplicando el registro y la estructura de discurso adecuados a cada caso. Confianza en sí mismo y asertividad en la presentación de ideas y opiniones en debates y discusiones. Andamiaje en los conocimientos previos de otras lenguas. Facilitación, compensación y corrección de las carencias lingüísticas mediante procedimientos lingüísticos paralingüísticos y paratextuales. Interacción oral: fórmulas o gestos simples para tomar o ceder el turno de palabra.	4oLE.BL2.1 Producir, aplicando estrategias de expresión oral, textos monológicos o dialógicos de longitud media, comprensibles y estructurados, en diferentes soportes, sobre temas generales o más específicos, en los ámbitos personal, público y educativo y ocupacional, en un registro formal, informal o neutro, aunque a veces haya pausas, vacilaciones y rectificaciones.	4oLE.BL2.1.2 Produce o coproduce textos monológicos o dialógicos utilizando un registro adecuado a la situación comunicativa con las estructuras morfosintácticas, léxico y patrones sonoros del nivel.	CCLI CAA SIEE	1.3 1.4 2.2 3.3 4.1 4.2 4.3	**Test:** Participation in oral activities. Oral exchanges during group work. **Procedure:** Supervision of the correct use of spoken English (cohesion, coherence, pronunciation, etc) throughout the sessions. **Instrument:** Observation of students' response to the teacher answers. Out loud correction. Model Answers for exercise 4.3 (IG Stories) Checklist 1 (Appendix 15)	30%
Aspectos socioculturales y sociolingüísticos Fórmulas sociales y de tratamiento propias de los contactos sociales informales, o formales con una situación de jerarquía. Registro: expresiones coloquiales. Diferencias entre el texto oral y escrito. Convenciones sociales: rituales, costumbres y tradiciones más específicas de las diferentes culturas. Manifestaciones culturales y artísticas como los	4oLE.BL2.2 Incorporar, con sentido crítico, en los textos orales, los aspectos socioculturales y sociolingüísticos, relativos a la vida cotidiana, al comportamiento, a las relaciones interpersonales e interculturales, a las convenciones sociales y a las manifestaciones culturales y	4oLE.BL2.2.2 Incorpora, con sentido crítico, a la producción y la interacción, las convenciones sociales tales como las costumbres y tradiciones más específicas de las diferentes culturas mostrando actitudes inclusivas.	CCLI CSC CEC	1.3 1.4 2.2 3.3 4.1 4.2 4.3	

medios de comunicación, acontecimientos históricos y contrastes interculturales.	artísticas, considerando la diversidad y las diferencias en el aula desde una perspectiva inclusiva, como elemento enriquecedor y evitando estereotipos y prejuicios.					
Funciones Comunicativas Establecimiento y mantenimiento de la comunicación y organización del discurso: rectificar lo que se ha dicho o parafrasear para solucionar un problema de comunicación. Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y expresión de sucesos futuros. Relación de acciones en el tiempo. Función estética y poética del lenguaje. Ampliación del vocabulario y sinónimos de la lengua extranjera. Vivienda, Hogar y entorno.Familia y Amigos. Trabajo y ocupaciones. Salud y cuidados físicos.. Lenguaje Literario.	4oLE.BL2.3 Producir o coproducir, textos orales de longitud media, en diferentes soportes, coherentes y adecuados al propósito comunicativo, utilizando los conocimientos sobre funciones, patrones discursivos, organización textual, estructuras morfosintácticas y léxico, expresiones o modismos de uso frecuente o más específico, con sentido estético y creatividad.	4oLE.BL2.3.2 Produce o coproduce textos orales utilizando un repertorio amplio de palabras y expresiones de uso frecuente y más específico así como colocaciones complejas relacionadas con el tema con apenas errores o repeticiones.		1.3 1.4 2.2 3.3 4.1 4.2 4.3		
BLOQUE 3. COMPRENSIÓN DE TEXTOS ESCRITOS						
Estrategias de comprensión Movilización de información previa sobre tipo de tarea y tema. Conectar el propio conocimiento y experiencia sobre el tema. Identificación del tipo de texto, su estructura y formato: informes, cartas y correos electrónicos, instrucciones, artículos y noticias, fábulas, poemas, y relatos adaptados. Identificación del registro formal, informal o neutro. Distinción de tipos de comprensión. Sentido general, información esencial, puntos principales, detalles relevantes en una variedad	BL3.1. Identificar, aplicando estrategias de comprensión escrita, la información esencial, las ideas principales y los detalles más relevantes en textos de longitud media, continuos y discontinuos, en diferentes soportes, en un registro formal, informal o neutro, sobre temas generales o más específicos en los ámbitos personal, público, educativo y ocupacional.	4oLE.BL3.1.2 Distingue la información esencial, las ideas principales en textos sobre temas generales o menos habituales, en los ámbitos personal, público, educativo y ocupacional. 4oLE.BL3.1.3 Identifica, con sentido crítico, el tipo de texto y su estructura así como el registro formal e informal en anuncios, biografías, informes, noticias, canciones, fábulas, poemas, historias, artículos de opinión y críticas, en diferentes soportes: *podcast,* video	CCLI CD CAA CMCT CCLI CMCT	1.3 2.1 2.2 2.4 3.2 4.2 4.3	**Test:** Comprehension and interpretation of texts fragments. **Procedure:** Supervision of studentt's response to the texts. **Instrument:** Observation of students' response to the teacher answers. Out loud correction. Model Answers for exercise 4.3 (IG Stories)	15%

					Rubric 1 (Appendix 16 - A)	
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 significativos, lingüísticos y paralingüísticos. Inferir del contexto y del cotexto los significados de palabras y expresiones de uso menos frecuente o más específico.		conferencias, etc.				
Aspectos socioculturales y sociolingüísticos Relaciones interpersonales e interculturales como reconocer los tabúes propios de las diferentes culturas. Registro: expresiones coloquiales. Diferencias entre el texto oral y escrito. Convenciones sociales: rituales, costumbres y tradiciones más específicas de las diferentes culturas. Manifestaciones culturales y artísticas tales como los medios de comunicación, acontecimientos históricos, contrastes interculturales, etc.	4oLE.BL3.3 Detectar, con actitud crítica, en textos escritos, los aspectos socioculturales y sociolingüísticos relativos a la vida cotidiana, las relaciones interpersonales e interculturales, a las costumbres, celebraciones y manifestaciones culturales y artísticas, considerando la diversidad y las diferencias en el aula desde una perspectiva inclusiva, como elemento enriquecedor.	4oLE.BL3.3.1 Reconoce las fórmulas sociales y de tratamiento características de relaciones cotidianas en situaciones formales o informales y en los rituales, costumbres y tradiciones más específicos de las diferentes culturas. 4oLE.BL3.3.2 Detecta, con sentido crítico, los aspectos socioculturales y sociolingüísticos en los medios de comunicación, acontecimientos históricos y contrastes socioculturales, considerando la diversidad y las diferencias en el grupo desde una perspectiva inclusiva como elemento enriquecedor.	CCLI CSC CCLI CEC	1.3 2.1 2.2 2.4 3.2 4.2 4.3		
Funciones Comunicativas Establecimiento y mantenimiento de la comunicación y organización del discurso: rectificar lo que se ha dicho o parafrasear para solucionar un problema de comunicación. Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y expresión de sucesos futuros. Relación de acciones en el tiempo. Expresión de sentimientos tales como la indiferencia, la admiración, la simpatía o la	4oLE.BL3.4 Distinguir las funciones comunicativas del nivel y las estructuras morfosintácticas asociadas así como la organización textual y el léxico, expresiones y modismos de uso frecuente y más específico, los conocimientos sobre patrones discursivos, las convenciones ortográficas, tipográficas y de puntuación para la comprensión	4oLE.BL3.4.3 Identifica las estructuras morfosintácticas y discursivas adecuadas al nivel y las relaciona con su función. 4oLE.BL3.4.4 Distingue las convenciones ortográficas, tipográficas y de puntuación, para la comprensión de textos escritos de longitud media, claramente estructurados y en diferentes soportes.	CCLI CCLI CD	1.3 2.1 2.2 2.4 3.2 4.2 4.3		

aversión. Comprensión de la función estética y poética del lenguaje. Ampliación del vocabulario y sinónimos de la lengua extranjera. Vivienda, Hogar y entorno.Familia y Amigos. Trabajo y ocupaciones. Salud y cuidados físicos.. Lenguaje Literario.	de textos escritos de longitud media, estructurados y en diferentes soportes. 4oLE.BL3.5 Inferir el significado de palabras y expresiones de uso menos frecuente y más específico en textos escritos de longitud media, en diferente soportes, con apoyo del contexto y del cotexto.	4oBL3.5.1 Infiere el significado de palabras y expresiones de uso menos frecuente y más específico en textos escritos de longitud media, en diferentes soportes, con apoyo del contexto y el cotexto.	CCLI CAA			
BLOQUE 4. PRODUCCIÓN DE TEXTOS ESCRITOS						
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 (generar ideas sobre un tema y seleccionar los recursos adecuados). Localización y uso adecuado de recursos lingüísticos o temáticos. Selección crítica de la información para apoyar las ideas de la producción escrita. Ejecución Expresión del mensaje con claridad ajustándose a los modelos y fórmulas de cada tipo de texto: cuestionarios, textos informativos, descriptivos y narrativos; argumentativos; correspondencia personal; correspondencia formal. Andamiaje en los conocimientos previos de otras lenguas. Utilización de oraciones de diferente longitud y estructura y de mayor complejidad para organizar el texto con la suficiente cohesión interna y coherencia. Revisión. Reajuste de la tarea o del mensaje. Coevaluación del texto escrito.	BL4.1. Producir o coproducir textos escritos de longitud media, continuos o discontinuos, coherentes y estructurados, en diferentes soportes, en un registro formal, informal o neutro, sobre temas generales o más específicos, en los ámbitos personal, público, educativo y ocupacional, aplicando estrategias de planificación, ejecución y revisión con creatividad y sentido estético.	4oLE.BL4.1.1 Produce o coproduce de forma autónoma textos continuos o discontinuos de varias tipologías, coherentes y estructurados, en diferentes soportes, aunque cometa algunos errores gramaticales, utilizando las estrategias de producción escrita. 4oLE.BL4.1.2 Produce o coproduce, de forma autónoma, textos narrativos , descriptivos y argumentativos sobre temas generales y menos habituales, en los ámbitos personal, público, educativo y ocupacional, utilizando un registro adecuado a la situación comunicativa con las estructuras morfosintácticas y el léxico del nivel, con creatividad y sentido estético.	CCLI CMCT CAA CCLI SIEE	2.4 3.2 5.2	**Test:** Participation and completion of writing tasks. **Procedure:**Supervision of classwork. Revision of writing productions (rewritings). Supervision of accuracy, coherence and cohesion in their use of the written language. **Instrument:** Observation. Model answer to exercise 3.2 (Appendix 15). Rubric 2 for IG post (Appendix 16 - B)	35%

Aspectos socioculturales y sociolingüísticos Relaciones interpersonales e interculturales como reconocer los tabúes propios de las diferentes culturas. Registro: expresiones coloquiales. Diferencias entre el texto oral y escrito. Convenciones sociales: rituales, costumbres y tradiciones más específicas de las diferentes culturas. Manifestaciones culturales y artísticas tales como los medios de comunicación, acontecimientos históricos, contrastes interculturales, etc.	4oLE.BL4.2 Incorporar a la producción escrita los aspectos socioculturales y sociolingüísticos relativos a la vida cotidiana, al comportamiento, a las relaciones interpersonales e interculturales, a las convenciones sociales y a las manifestaciones culturales y artísticas, considerando la diversidad y las diferencias en el aula desde una perspectiva inclusiva, como elemento enriquecedor y evitando estereotipos y prejuicios.	4oLE.BL4.2.2 Incorpora con sentido crítico a la producción y la interacción, convenciones sociales propias de costumbres y tradiciones específicas de diferentes culturas, mostrando actitudes inclusivas.	CCLI CSC CEC	2.4 3.2 5.2		
Funciones Comunicativas Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y expresión de sucesos futuros. Relación de acciones en el tiempo. Expresión de deseos, promesas, probabilidad o improbabilidad. Formulación de hipótesis. Expresión del mensaje con claridad ajustándose a los modelos y fórmulas de cada tipo de texto: cuestionarios, textos informativos, descriptivos y narrativos; argumentativos; correspondencia personal; correspondencia formal. Reglas ortográficas básicas, puntuación, convenciones tipográficas, abreviaturas, símbolos de uso común y convenciones ortográficas más habituales en la redacción de textos en soporte electrónico: Netiqueta. Comprensión de la función estética y poética del lenguaje. Ampliación del vocabulario y sinónimos de la lengua extranjera. Vivienda, Hogar y entorno.Familia y Amigos. Trabajo y ocupaciones. Salud y cuidados físicos. Lenguaje Literario.	4oLE.BL4.3 Producir o coproducir textos escritos 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 y más específicos, en las diferentes situaciones comunicativas con sentido estético y creatividad.	4oLE.BL4.3.1 Produce o coproduce, con sentido crítico y creatividad, textos para expresar certeza, probabilidad, hipótesis, quejas o sentimientos, utilizando los conocimientos sobre las funciones comunicativas. 4oLE.BL4.3.2 Produce o coproduce textos escritos utilizando un repertorio amplio de palabras y expresiones de uso frecuente y más específico así como colocaciones complejas relacionadas con el tema con apenas errores o repeticiones. 4oLE.BL4.3.3 Produce o coproduce textos escritos de longitud media utilizando las estructuras morfo-sintácticas y discursivas adecuadas al nivel de forma que resulte un texto correcto y claro.	CCLI CD CCLI SIEE CCLI	2.4 3.2 5.2		

BLOQUE 5. ELEMENTOS TRANSVERSALES DE LA MATERIA.						
Búsqueda, selección y organización de la información en medios digitales. Herramientas digitales de búsqueda y visualización: búsqueda en blogs, *wikis*, foros, banco de sonidos, páginas web especializadas, diccionarios y enciclopedias virtuales, bases de datos especializadas. Estrategias de filtrado en la búsqueda de la información. Almacenamiento de la información digital en dispositivos informáticos y servicios de la red. Valoración de los aspectos positivos de las TIC para la búsqueda y contraste de información.	4oLE.BL5.1 Buscar y seleccionar información, documentos de texto, imágenes, bandas sonoras y vídeos a partir de una estrategia de filtrado y de forma contrastada en medios digitales como banco de sonidos, páginas web especializadas, diccionarios y enciclopedias virtuales o bases de datos especializadas, registrándola en papel de forma cuidadosa o almacenándola digitalmente en dispositivos informáticos y servicios de la red.	4oLE.BL5.1.1 Busca y selecciona información en medios digitales diversos, adecuada al nivel educativo, utilizando estrategias de filtrado y contrastándola en diferentes medios digitales.	CD	5.2	**Test:** Class Participation and production of the IG post. **Procedure:** Supervision of classwork participation and attitudes. Observation of student's correct use of technology. **Instrument:** Observation. Checklist 1 (Appendix 15) Rubric 2 for IG post (Appendix 16 - B).	10%
Comunicación Uso de las herramientas más comunes de las TIC y de las audiovisuales para colaborar y comunicarse con el resto del grupo con la finalidad de planificar el trabajo, aportar ideas constructivas propias y comprender las ideas ajenas, etc. Compartir información y recursos y construir un producto o meta colectivo. Correo electrónico. Módulos cooperativos en entornos personales de aprendizaje. Servicios de la web social como blogs, *wikis*, foros.	4oLEBL5.2. Colaborar y comunicarse para construir un producto o tarea colectiva filtrando y compartiendo información y contenidos digitales y utilizando la herramientas de comunicación TIC, servicios de la web social y entornos virtuales de aprendizaje. Aplicar buenas formas de conducta en la comunicación y prevenir, denunciar y proteger a otros de las malas prácticas como el ciberacoso.	4oLE.BL5.2.1 Colabora y se comunica para construir un producto o tarea colectiva del nivel educativo, filtrando y compartiendo información y contenidos digitales y utilizando las herramientas de comunicación TIC, servicios de la web social y entornos virtuales de aprendizaje.	CD	4.2 5.2		
Creación de contenidos digitales. Realización, formateado sencillo e impresión de documentos de texto. Diseño de presentaciones multimedia. Escalado, rotación y recorte de imágenes. Derechos de autor y licencias de publicación. Habilidades personales de autorregulación.	4oLE.BL5.3. Crear y editar contenidos digitales como documentos de texto o presentaciones multimedia con sentido estético, utilizando aplicaciones informáticas de escritorio para incluirlos en sus propios proyectos y tareas,	4oLE.BL5.3.1 Crea y edita documentos de texto y presentaciones multimedia con sentido estético que incluye en sus propios proyectos y tareas, utilizando aplicaciones informáticas de escritorio y aplicando los diferentes tipos de licencias.	CD	5.2		

	conociendo cómo aplicar los diferentes tipos de licencias.					
Planificación y evaluación de proyectos. Pensamiento medios-fin. Estrategias de planificación, organización y gestión. Selección de la información técnica y recursos materiales. Estrategias de supervisión y resolución de problemas. Evaluación de procesos y resultados. Valoración del error como oportunidad. Habilidades de comunicación.	4oLE.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.	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.	SIEE CAA	4.2 5.2		
Iniciativa e innovación. Autoconocimiento. Valoración de fortalezas y debilidades. Autorregulación de emociones, control de la ansiedad e incertidumbre y capacidad de automotivación. Resiliencia, superar obstáculos y fracasos. Perseverancia, flexibilidad. Pensamiento alternativo. Sentido crítico.	4oLE. BL5.4. Realizar de forma eficaz 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 alternativas.	4oLE.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	4.2 5.2		

7. Dealing with Classroom Diversity

DEALING WITH CLASSROOM DIVERSITY		
Activities	Options/Scaffolding	Extra content
Visual Impairment: Reading Activities (1.3 – 2.2 – 3.2 – 4.2)	Bearing in mind any visual impairment, the teacher provides the fragments in audio.	Appendix 17
Dyslexia: Reading activities((1.3 – 2.2 – 3.2 – 4.2)	Bearing in mind dyslexic students, the teacher provides the fragments in dyslexic friendly font.	Appendix 18 A - B - C - D
Hearing impairment: Listening activity (2.2) and presentations (1.2 – 4.3)	Bearing in mind any hearing loss, the teacher prepares a printed writing handout for students.	Appendix 19 (for exervise 2.2) Appendix 2 (for exercise 1.2) Appendix 14 (for exercise 4.3)
Reading comprehension assistance (1.3 – 2.2 – 3.2 – 4.2).	Scaffolding: Each fragment contains a vocabulary section to help students cope with difficult terms or expressions. Regarding activity 3.2, some key sentences to understand the gist are in bold.	Appendix 3 - B Appendix 11 - A Appendix 13 - A
Different learnign rythms: Heterogeneous groups (3.2 – 5.2)	When working in groups, these are expected to be heterogeneous to allow students to learn collaboratively.	

8. Assessment

Several authors (Alderson, 2000; Brumfit, 1991; Carter & Long, 1991; Nuttall, 1982; Urquhart, 1987; Spiro, 1991, as quoted in Hall, 2005) have identified the assessment stage as problematic. On that account, Hall stresses the surprising fact that, within the teaching literature sphere, evaluation remains a "thin and under-researched field" (2005, p. 148), a limitation amplified by its centrality in educational contexts.

In this fashion, Nation identifies the comprehension question pattern used in the traditional approach as a substantial deficiency, claiming they "are local rather than general" (2009, p. 29). Moreover, "they focus attention on the message of a particular text and, although they may require the learners to use more generalisable knowledge (…) this requirement is usually hidden to the learner" (Nation, 2009, p. 29). Another drawback is that these questions can be solved by just reading a translation or a simplified version (Carter & Long, 1991). Similarly, Nutall argues that comprehension questions tend to be aimed at testing instead of teaching and considers this methodology superficial, "if not nonsensical at times" (1982, as quoted in Hall, 2005, p. 148).

Some of the following progressive forms of assessment have been suggested to tackle the shortcomings of the traditional approach:

- coursework, ongoing portfolio construction – a range of types of considered or more spontaneous response, produced under less stressful circumstances than exams;
- the use of journals, reading diaries to record and explore response;
- group projects to promote interaction with other readers, as well as with texts;
- textual transformations- turning a short story into a play or script for TV, etc.;
- creative writing as a response. (Hall, 2005, p. 150)

A reduced number of these propositions have been integrated with the present paper, primarily due to time limitations. On this matter, the introduction of long-term evaluation

techniques such as portfolios, journals or reading diaries appears unrealistic in a DU that covers only a few sessions. Notwithstanding, other feasible items from the list above, such as group projects, textual transformation and creative writing, were chosen for this proposal.

In addition to this, the fact that literary texts are open to a wide range of interpretations may be a good starting point to open up discussion and make students apply their personal and cultural knowledge (Carter & Long, 1991). According to these authors, qualities such as imagination are required to design literature examinations, as well as greater flexibility to adapt to different class sizes and situations.

Having these issues into consideration, the assessment criteria guiding this DU are the following: Regarding **the oral comprehension skill**, it encompasses aspects such as understanding both the teacher and their classmates' utterances concerning the literary piece during class debates, alongside active listening and the proper employment of communicative functions of the language. To assess this competence, the teacher will make use of a checklist (Appendix 15), with three separate sections, one for oral comprehension, one for expression and the last one, engaged with attitude and transversal skills. In the case of oral comprehension, the corresponding percentage of the overall grade will be 10%.

The **oral expression** represents a substantial portion of the activities, primarily through class discussions and debates. Therefore, the students will be evaluated in terms of participation, speech organisation, attitudes towards other cultures and proper use of English. As stated above, a checklist (Appendix 15) will be instated as an assessment device. The teacher will use this instrument to provide a maximum of 30% of the final grade concerning oral production.

It is important to stress that during interactions, the focus will be set on the student's interpretation of the passages and, as Paran and Wallace (2016) claim, in inspiring them to bring knowledge to the texts. In like manner, the introduction of the game "What do we want a vaccine for?" might help them share their expectations and - perhaps – personal issues while performing a

speaking task. Finally, it is also a suitable instance to exploit the teenager's creativity, as suggested by Carter and Long (1991).

Apropos of the **reading skill**, these activities intend to prompt reading and re-reading in order to adjust interpretation. To evaluate this section, the teacher will consider the students' involvement in the activities succeeding the reading exercises, chiefly, the participation in oral exchanges, a good group dynamic in the jumbled story activity, and the design of the Instagram post. In consequence, the reading skill will embody 15% of the mark. The main instrument will be a rubric (Appendix 16 - A) devoted to evaluating the student's implication in the reading process.

Concerning the **writing ability**, it is important to stress that it represents the core of this DU's linguistic and personal growth models, especially in terms of the rewriting of fragments and the craft of the Instagram post. Bearing in mind the suggestions referred above (Hall, 2006), some progressive forms of assessment, such as creative writing and textual transformation, have been instated. While the former deals with a doable textual reformulation and simultaneously demands appropriate employment of the grammatical point, the latter calls for their abilities to combine the textual with the visual in a new and different way; i.e., the Instagram post.

The primary test instrument, in this case, will be a model solution (Appendix 11 - B) for the teacher to use as a guideline to assess the rewriting and a rubric (Appendix 16 - B) to evaluate the digital task. Furthermore, this device will also deal with **transversal skills**, such as digital literacy. As a result, 35% of the final grade will be given to writing proficiency and 10 % to transversal abilities.

9. Discussion

A partial implementation was carried out during the second period of the internship in the IES Joan Coromines. Due to time and curricular constraints, only four out of the six original sessions (from 22nd to 30th March) were allocated to work upon the lesson plan. Hence, I was compelled to reduce the original outline. In this point, it is necessary to stress that the first design of

the DU relied heavily on the teaching of reading strategies, namely scanning and skimming. The original intention was to weave together the training in reading strategies with the particular objectives of each model. The results were uneven; while some students displayed interest during these activities, many others lost track of classwork. A prompt conclusion was that the approach failed in one of the prime objectives of teaching through literature: to catch the student's attention. In addition, the tutor's advice against this course of action paved the way for a change in the original perspective. Thus, the decision was to get rid of the reading strategies tasks for the final version of the DU.

The length of the fragments was another item subject to reconsideration. Initially, the idea was to employ the complete short story and, by splitting it into three parts, work with them on each model. During the sessions, they proved to be excessively long, with the addition that some parts were not completely understood. The outcome was that student's needed constant attention over what they perceived as obscure sentences, such as the following: "One day, he picked up a visiting dignitary from the airport, dropped him at his hotel, and then discovered, lodged in the back seat of the car, a thick envelope of cash that had slid out of the man's bag" (Adichie, 2015, par. 5). A sensible interpretation is that they utterly failed to meet the teacher's - perhaps overconfident – expectations. To tackle these shortcomings, a further selection of passages was conducted. Consequently, the definitive version of the exercises leans on shorter and easy-to-understand fragments. Furthermore, a vocabulary section with terms and expressions was placed at the end of each fragment.

On the positive side, the first draft of the DU generated several reassuring effects. To begin with, it was remarkable the students' implication in discussions revolving around the subjects of public health and vaccination. In the same vein, they were eager to participate in activities like the Mentimeter quiz and the debate held over the presentation displaying opposite stances regarding vaccines (crafted following the layout of the Instagram Stories). This last exercise produced an

outstanding outcome: many students who had not been willing to participate up to that point raised their hands to give their opinions. Furthermore, they used Reported Speech to talk about what other people were expressing in the slides.

Another instance worth mentioning was the exhibition of the TED talk, *"The Danger of a Single Story"*, delivered by Chimamanda Ngozi Adichie, author of "Olikoye". The presentation succeeded at catching the teenager's attention, and additionally, it sparked an unplanned debate regarding stereotypes. Nevertheless, it failed in its original purpose: to establish a connection between the different stories about people's origins and the divergent opinions about vaccination. As a result, the verdict was to leave the video as an optional activity within the session devoted to the cultural model.

A final remark concerning the use of technology: as stated in the section devoted to contextualisation, students in the IES Joan Coromines employ their laptops in the classroom. Keeping in mind that, in the Spanish educational system, this is the exception rather than the rule, every effort was made not to rely entirely on digital tools. The sessions reflected this balance, although it was noticeable that they were more involved in those digitally-centred activities, such as the Mentimeter quiz, the Instagram Stories' presentation, and especially in the last activity, the design of an Instagram post (see Appendix 20 for some of the student's productions). After the implementation, it can be concluded that, by and large, the juxtaposition of easy-to-grasp and engaging narratives with digitally-driven activities emerged as the path to follow in the definitive version of the DU.

10. Final Conclusion

The present design-of-materials proposal shows an approximation to a literature-based plan designed to improve the students' linguistic proficiency and increase their cultural background and develop their critical thinking skills. Thus, the employment of literary sources to work upon an intertwined approach of the linguistic, cultural and personal growth models appears to be

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auspicious. Moreover, the partial implementation gave evidence of the selected narration's potential to engage and motivate students.

For starters, the short story "Olikoye" to introduce grammatical notions, such as Direct and Reported speech, has worked as a literary scaffolding, helping students grasp a not-so-easy to understand part of the syllabus (Direct and Reported Speech). To provide an instance, the difference between the automatic repetition of sentences in the traditional way of changing from DS to RS, and the mental effort required to craft dialogue used in the sessions, intends to support the apprehension of this particular feature of the language more dynamically and creatively.

Regarding the boost of the teenagers' cultural outlook and their acknowledgement of divergent cultures, it needs to be said that the session devoted to this approach was followed with interest and curiosity. Moreover, many students felt compelled to know more about Africa, a continent at the same time, close and distant from the Spanish reality. Considering the personal growth model, the topic of the short story "Olikoye", provided the teacher with a topic of present-day relevance such as vaccines and public health. Consequently, during the partial implementation, the subject matter of the narration triggered the class' attention and the students engaging in many activities. In this vein, the game, What do you need a vaccine for?, aims at encouraging the implication on the theme of the Didactic Unit. On like manner, technology proved to be another resource capable of promoting the teenager´s interest and participation in class.

By crafting the present paper, we reaffirm the paramount significance of literature and books within educational contexts. At this point, it is relevant to recall Margaret Atwood's foreword to this paper; "A word after a word after a word is power". Far from political allusions, we believe that the power of the written word she refers to is the power to motivate, inspire, stir our students' inner feelings, and awaken their capability to put their potential and critical thinking abilities into motion.

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APPENDICES

Appendix 1

Mentimeter

What do we know about Africa?

3 ? 2 👎 1

WHAT DO WE KNOW ABOUT AFRICA?

MENTIMETER QUIZ

LINK TO QUIZ AND RESULTS OBTAINED FROM THE
IMPLEMENTATION

MEET THE AUTHOR

CHIMAMANDA NGOZI ADICHIE BACKGROUND

LINK TO SLIDES

Reading Exercise

1) Read the following conversation, a fragment that is part of a short story by Chimamanda Ngozi Adichie. Can you identify what is happening? Can you identify where this is happening? (pay attention to proper nouns in order to find contextual references)

"You must be happy that your first is a boy," she said.

I shrugged. "As long as the baby is healthy."

"I know you are supposed to wait until he is born to decide on a name but I'm sure you already have something in mind," she said.

"I will name him Olikoye."

"Oh." She paused. "I didn't know your husband was Yoruba."

"He's not Yoruba. We're both Bini." I answered.

"But Olikoye is a Yoruba name."

"Yes it is."

"Why?" she asked. My contractions were slow. I told Sister Chioma to sit down and I would tell her the story.

Reading for context

<u>Tribes of Nigeria: The Yoruba and the Bini</u>

English is the official language of Nigeria. However, there are many tribes with over 520 languages. Ethnic groups like Hausa (North), Yoruba (southwestern), Igbo (southeast) and, Bini (southwest) are the most extended.

The Yoruba people make up the second-largest tribe.. They practice Christianity and Islam, while a minority still follow ancestral beliefs. According to Yoruba mythology, the Binis are Yoruba descendants.

Also referred to as the Edo tribe, the Bini people are also Christians or Muslims. They claim that the first Yoruba King was actually a Bini refugee, thus, making the Yoruba tribe an offspring of the ancient Kingdom of Bini (or Benin).

<u>The different accounts of their origins have triggered a long-running dispute between these two ethnic groups.</u>

<u>Vocabulary:</u>
Mythology: a set of stories, traditions, or beliefs that surround a particular person, event, or institution.
Ethnic: relating to or characteristic of a people, especially a group sharing a common and distinctive culture.
Offspring: descendants collectively.
Long-running: happening or presented over a long period of time.

(adapted from "A Guide to the Indigenous People of Nigeria")
https://theculturetrip.com/africa/nigeria/articles/a-guide-to-the-indigenous-people-of-nigeria/

Appendix 5

THE DANGER OF A SINGLE STORY

TED TALK DELIVERED BY CHIMAMANDA NGOZI ADICHIE – JULY 2009

LINK TO SITE

Ⅸ | matter

Olikoye

A new short story by the author of Americanah and We Should All Be Feminists.

Matter Follow

Jan 19, 2015 · 7 min read

By Chimamanda Ngozi Adichie

SHORT STORY "OLIKOYE"

PUBLISHED IN MEDIUM.COM
LINK TO SITE

CHIMAMANDA READS OLIKOYE

PUBLISHED IN ABOVEWHISPERS.COM –
FROM THE BEGINNING UNTIL MIN. 1:35 – LINK TO SITE

Appendix 9

ILLUSTRATIONS

THESE TWO PICTURES
ACCOMPANY THE SHORT
STORY OLIKOYE. RETRIEVED
FROM THE WEBSITE
MEDIUM.COM

WORDCLOUD

WITH TERMS RELATED TO THE SHORT STORY'S SUBJECT MATTER

Reading Exercise

1) Read the following fragment and identify the instances of Direct and Report Speech. Next, underline them using different colours.
2) Rewrite the fragment as a dialogue by changing only the sentences in Reported Speech to Direct Speech. Add or delete as many details as needed without changing the main idea. (For example, you can invent the name of the disease). Use the following model as a guide:

Original version

"The Minister asked my father about his family..."

Rewriting

The Minister - How is your family?

The Minister asked my father about his family, and my father told him everyone was fine.

The Minister asked how many children he had, and my father said none yet, but that his wife was pregnant and due in a few weeks. (My mother was pregnant with me.) Then the minister asked a question that startled my father. "How many of your children have died?"

My father stuttered and said, "Two, sir, but we are praying that it will not happen again."

The Minister told him it was good to pray, but there was something else he had to do. "Our children are dying of simple illnesses and that must stop. I want you to take me to your village. I have started a program in Lagos but I want to start others in different parts of the country. We will go to your village next week." It took my heavy-tongued father a while to find his voice and say, "Yes sir."

Vocabulary:

Due: expected to be ready, be present, or arrive; scheduled.
Stutter: to speak in such a way that the rhythm is interrupted by repetitions, blocks or spasms.
Heavy-tongued: with the inability to talk as a result of surprise.

Model solution of exercise 3.2 (in bold the rewritten sentences and the add-ons)

The minister: **How is your family.**

*The narrator's father: E***veryone is fine.**

*M: H***ow many children do you have?**

*N: **None, sir, but my wife is pregnant.***

M: How many of your children have died?

N: Two, sir, but we are praying that it will not happen again.

M: **It is good to pray, but there is something else you must do.**

N: **What is it, sir?**

M: Our children are dying of simple illnesses **like Malaria** and that must stop. I want you to take me to your village. I have started a **vaccination** program in Lagos but I want to start others in different parts of the country. We will go to your village next week.

N: Yes, sir.

Appendix 12 - Game Poster

WHAT DO WE NEED A VACCINE FOR?

Game dynamics

FIRST STEP

The teacher asks one student, "What do you need a vaccine for?" making clear that he/she can answer with anything he/she wants. For example:

Teacher: Tell me, Mikel, what do you want to get a vaccine for?

Mikel: I want to get a vaccine for… how do you say *gente mala*?

Teacher: You can say that you want to get a vaccine against mean people.

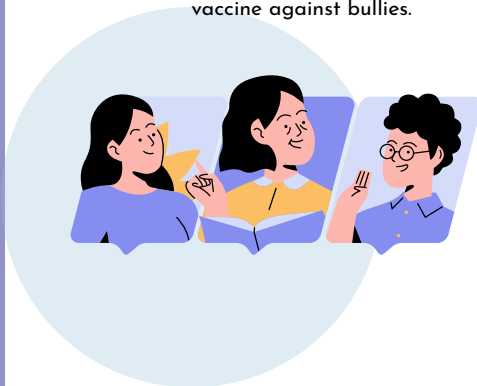Mikel: Ok, I want to get a vaccine against mean people.

SECOND STEP

Now, the teacher encourages the first student to ask the same question to a classmate by repeating the same question.

Mikel: Tell me, Sara, what do you want to get a vaccine for?

Sara: I want a vaccine for bullying

Mikel: Mee too.

Teacher: You can also say that you want a vaccine against bullies.

THIRD STEP

The game continues with the second students asking other classmate and so forth. The teacher will decide the length of the game (no more than 10 min)

FOURTH STEP

Optionally, the teacher can stop the game and check for the use of reported speech. Thus, at some point, the teacher asks:

"Sorry, Andreu, can you tell me what Inés wants a vaccine for?". The student should answer, "she said that she wanted a vaccine for…"

Reading Exercise – Jumbled Story

1)   Each member of the group selects a fragment. Read individually and discuss with your groupmates the proper order of the story. Bear in mind the temporal markers (What do you think happens first?) and the relation between cause-consequence (Is there any problem that needs a solution? How is it solved?). Pay attention to the sentences in **bold.**

____   ____   ____   ____   ____   ____   ____   ____   ____   ____

It took mere moments. A baby's small open mouth and a drop of liquid. A baby's warm arm and a small injection. **It took that to save the lives of the babies born that year** in my village, and in the villages around us and those far from us, in Calabar and Enugu and Kaduna. It took that to save my life. I was born in 1986. **I often tried to imagine myself being immunized, in my mother's arms, in the new clinic the minister built.**

____   ____   ____   ____   ____   ____   ____   ____   ____   ____

In my father's village, the Minister walked around with his assistants, meeting people and asking them questions and listening to them. He showed women how to mix sugar and salt and clean water to give their children who had diarrhea and he told them about washing their hands with soap and **he told them the Universal Primary Health Care center would be open in a month**. Once it was open, **every baby would receive vaccines.**

____   ____   ____   ____   ____   ____   ____   ____   ____   ____

My father's first child was a girl. He said she was a loud squalling baby who grasped his finger with surprising strength, and he knew it meant she would be tough. But she died at the age of four months. The second, a boy, was not yet four months old before he died. (…) **But, at that time, other babies in our village in Edo were dying too.** They got sick with watery shit and weak eyes. Some people said the diarrhea was punishment from God. The Christians prayed in church. The Muslims prayed at the mosque. The old people performed sacrifices. Still, babies died, and their tiny still bodies were wrapped in cloth and buried, and **it seemed senseless that they had even been born at all.**

Reading Exercise – Jumbled Story – Correct order of the fragments

My father's first child was a girl. He said she was a loud squalling baby who grasped his finger with surprising strength, and he knew it meant she would be tough. But she died at the age of four months. The second, a boy, was not yet four months old before he died. (…) **But, at that time, other babies in our village in Edo were dying too.** They got sick with watery shit and weak eyes. Some people said the diarrhea was punishment from God. The Christians prayed in church. The Muslims prayed at the mosque. The old people performed sacrifices. Still, babies died, and their tiny still bodies were wrapped in cloth and buried, and **it seemed senseless that they had even been born at all.**

_____   _____   _____   _____   _____   _____   _____   _____   _____   _____

In my father's village, the Minister walked around with his assistants, meeting people and asking them questions and listening to them. He showed women how to mix sugar and salt and clean water to give their children who had diarrhea and he told them about washing their hands with soap and **he told them the Universal Primary Health Care center would be open in a month**. Once it was open, **every baby would receive vaccines.**

_____   _____   _____   _____   _____   _____   _____   _____   _____   _____

It took mere moments. A baby's small open mouth and a drop of liquid. A baby's warm arm and a small injection. **It took that to save the lives of the babies born that year** in my village, and in the villages around us and those far from us, in Calabar and Enugu and Kaduna. It took that to save my life. I was born in 1986. **I often tried to imagine myself being immunized, in my mother's arms, in the new clinic the minister built.**

Appendix 14 - A

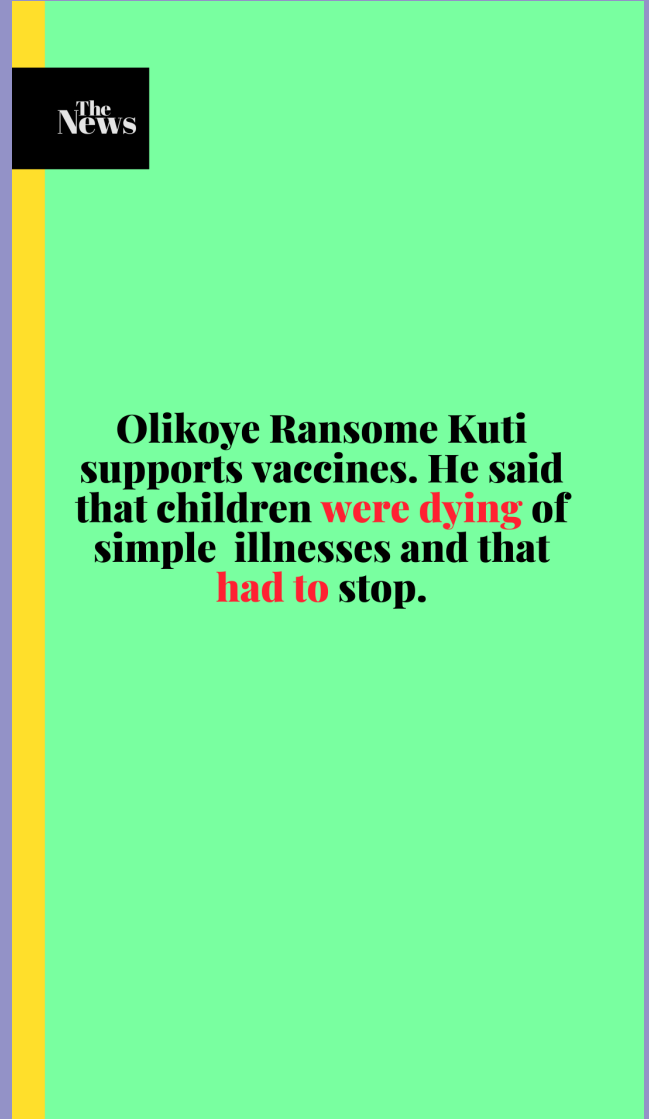Pro - vaccine
or
Anti-vaxxer?

STANCES ON VACCINATION

SLIDE PRESENTATION

LINK TO DOCUMENT

Appendix 14-B

The News

"Our children are dying of simple illnesses and that must stop"

Olikoye Ransome Kuti.

The News

Olikoye Ransome Kuti supports vaccines. He said that children **were dying** of simple illnesses and that **had to** stop.

Direct Speech

Reported Speech

STANCES ON VACCINATION

EXAMPLE: HOW TO CHANGE FROM DS TO RS

Model solution for oral answers in 4.3 (changes marked in bold)

<u>Andrew Wakefield</u>

DS: "A vaccine **is** not the answer (to covid-19)"

RS: He said that a vaccine **was** not the answer (to covid-19).

<u>Nelson Mandela</u>

DS: "W**e can** reduce the inequities of our world and tackle major epidemics"

RS: He said that **they (or we) could** reduce the inequities of our word and tackle major

epidemics.

<u>Robert Kennedy</u>

DS: "The sad reality **is** vaccines cause injuries and death"

RS: He said that the sad reality **was (that)** vaccines cause injuries and death.

<u>Jenny McCarthy</u>

DS: "The cause of the epidemic of autism **is** due to a vaccine injury"

RS: She said that the cause of the epidemic of autism **was** due to a vaccine injury

<u>Anthony Fauci</u>

DS: "Many people **might** be reluctant (to get a vaccine) based on false information that they

received, usually through social media"

RS: He said that many people **might** be reluctant (to get a vaccine) based on false information

they **have received**, usually through social media.

Sources:

https://www.westonaprice.org/health-topics/interview-with-andrew-wakefield-is-a-

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https://www.pbs.org/wgbh/frontline/article/jenny-mccarthy-were-not-an-anti-vaccine-movement-were-pro-safe-vaccine/

https://www.nutritionaction.com/daily/immunity/covid-19-vaccines-an-interview-with-dr-anthony-fauci/

Checklist (to evaluate student's oral comprehension and production, and transversal skills)

Category		Excellent	Good	Fair	Needs improvement
Oral comprehension skill	The student gives proof of **understanding** the teacher and their classmate's utterances.				
	Active listening (rephrasing, questioning, etc)				
Oral production skill	**Grammatical** correctness and use of **vocabulary.**				
	Structure: cohesion and coherence of the student's utterances.				
	Pronunciation.				
Transversal ability	**Interaction:** the student respect their classmates during exchanges.				
	Attitude: Shows tolerance and curiosity in his/her perspectives regarding different cultures.				
	Participation: The student is willing to share his/her opinions.				

Name of the Student:

Notes

Rubric 1 (to assess reading comprehension)

Category	Excellent	Good	Fair	Need to improve
Comprehension	Use own words to explain theme or message. Offers evidence to support. Applies word structure and context clues to get the meaning of unfamiliar words.	Restates understanding of theme or message and identifies supporting details. Comprehends the meaning of unfamiliar words.	Identifies theme or message incosistently. Decodes unfamiliar words, sometimes with difficulty.	Identifies theme or message with guidance. Does not decode the meaning of unfamiliar words.
Interpretation	Makes in-depth connections and/or establishes cause and effect relationships. Analyzes literary elements and their effect on the text. Compares/contrasts elements within and between texts with autonomy.	Makes connections and/or establishes cause/effect relationships specific. Understands the contribution of literary elements to the text. Compares/contrasts elements within and between texts with some asssistance.	Makes a vague connection or attempts to establish a general cause/effect relationship. Identifies with limitations how literary elements contribute to meaning. Compares/contrasts elements within and between texts with guidance.	Requires guidance to make a connection or establish a simple cause/effect relationship. Identifies but does not apply understanding of how literary elements contribute to meaning. Lacks the ability to establish connections within and between texts.
Thinks Critically	Expresses an opinion and seeks unique ways/evidence to enhance interpretation of text. Makes consistent and accurate applications of information in own life and world	Expresses an opinion and uses specific examples from the text to defend opinion. Applies information in text to own life or world	Recognizes an opinion and provides general support and/or facts from the text when prompted. Applies information in text to own life or world when prompted	Struggles to recognize an opinion, and /or may not identify facts from the text to support opinion. Struggles to apply or misapplies information in text to own life or world

Rubric 2 (to assess the Instagram post)

Category		Excellent	Good	Fair	Need to improve
Writing Skills	Grammatical correctness	Grammar and usage are correct and contribute to clarity and style.	Grammar and usage are typically correct, and errors did not affect understanding.	Grammar and usage are typically correct, but some errors affect meaning and overall understanding.	Repeated errors in grammar and usage make understanding impossible.
	Content	The register and content adjust perfectly to the subject matter: Vaccines and Public Health.	The register and content adjust fairly good to the subject matter:Vaccines and Public Health.	The register and content adjust to the subject matter: Vaccines and Public Health, but requires a bit of effort from the public.	The register and content do not adjust to the subject matter: Vaccines and Public Health.
	Message conveyed	Message and items of importance are clearly conveyed and encourage a change of attitude.	Message and items of importance clearly conveyed. The post might encourage a change of attitude.	Message poorly conveyed. The post does not encourage a change of attitude.	No message conveyed concerning the topics worked in class.
Transversal Skills	Design	The post is exceptionally attractive in terms of design, layout, and neatness.	The post is attractive in terms of design, layout, and neatness.	The post is attractive but a bit messy	The post is poorly designed and very messy.
	Digital competence	Excellent command of digital tools. No assistance from the teacher required.	Good command of digital tools. Occasional assistance from the teacher required.	Fair command of digital tools. Need some assistance from the teacher to complete the task.	Poor command of digital tools. Need constant assistance from the teacher to complete the task.

Fragments in audio for the visually impaired

Links

Link to audio file: Olikoye.

Link to audio file: Tribes of Nigeria

Audio List

For exercise 1.3 - Olikoye fragment - (min. 2.13 to 3.03 of the audio file "Olikoye")

For exercise 1.3 - Tribes of Nigeria - (Audio "Tribes of Nigeria")

Additionally, the website site https://www.naturalreaders.com/online/ offers a free service from text to voice online.

For exercise 2.2 (min 1.02 to 3.03 of the Audio_Olikoye)

For exercise 3.2 (min. 6.16 to 7.39 of the Audio_Olikoye)

For exercise 4.2:

> **1- First fragment (min. 6.16 to 7.39 of the Audio_Olikoye)**
>
> **2 - Second fragment (min. 7.45 to 8.18 of the Audio_Olikoye)**
>
> **3 - Third fragment (min. 9.20 to 10.00 of the Audio_Olikoye)**

Appendix - 18 A

Reading Exercise (Dyslexic friendly)

1) Read the following conversation, a fragment that is part of a short story by Chimamanda Ngozi Adichie. Can you identify what is happening? Can you identify where this is happening? (pay attention to proper nouns in order to find contextual references)

"You must be happy that your first is a boy," she said.

I shrugged. "As long as the baby is healthy."

"I know you are supposed to wait until he is born to decide on a name but I'm sure you already have something in mind," she said.

"I will name him Olikoye."

"Oh." She paused. "I didn't know your husband was Yoruba."

"He's not Yoruba. We're both Bini." I answered.

"But Olikoye is a Yoruba name."

"Yes it is."

"Why?" she asked. My contractions were slow. I told Sister Chioma to sit down and I would tell her the story.

Appendix 18 - B

Reading for context (Dyslexic friendly)

<u>Tribes of Nigeria: The Yoruba and the Bini</u>

English is the official language of Nigeria. However, there are many tribes with over 520 languages. Ethnic groups like Hausa (North), Yoruba (southwestern), Igbo (southeast) and, Bini (southwest) are the most extended.

The Yoruba people make up the second-largest tribe.. They practice Christianity and Islam, while a minority still follow ancestral beliefs. According to Yoruba mythology, the Binis are Yoruba descendants.

Also referred to as the Edo tribe, the Bini people are also Christians or Muslims. They claim that the first Yoruba King was actually a Bini refugee, thus, making the Yoruba tribe an offspring of the ancient Kingdom of Bini (or Benin).

The different accounts of their origins have triggered a long-running dispute between these two ethnic groups.

<u>Vocabulary:</u>
Mythology: a set of stories, traditions, or beliefs that surround a particular person, event, or institution.
Ethnic: relating to or characteristic of a people, especially a group sharing a common and distinctive culture.
Offspring: descendants collectively.
Long-running: happening or presented over a long period of time.

Appendix 18 - C

Reading Exercise (Dyslexic friendly)

1) Read the following fragment and identify the instances of Direct and Report Speech. Next, underline them using different colours.
2) Rewrite the fragment as a dialogue by changing only the sentences in Reported Speech to Direct Speech. Add or delete as many details as needed without changing the main idea. (For example, you can invent the name of the disease). Use the following model as a guide:

Original version

"The Minister asked my father about his family..."

Rewriting

The minister - how is your family?

The Minister asked my father about his family, and my father told him everyone was fine. The Minister asked how many children he had, and my father said none yet, but that his wife was pregnant and due in a few weeks. (My mother was pregnant with me.) Then the minister asked a question that startled my father. "How many of

your children have died?"

My father stuttered and said, "Two, sir, but we are praying that it will not happen again." The Minister told him it was good to pray, but there was something else he had to do. "Our children are dying of simple illnesses and that must stop. I want you to take me to your village. I have started a program in Lagos but I want to start others in different parts of the country. We will go to your village next week." It took my heavy-tongued father a while to find his voice and say, "Yes sir."

Vocabulary:

Due: expected to be ready, be present, or arrive; scheduled.
Stutter: to speak in such a way that the rhythm is interrupted by repetitions, blocks or spasms.
Heavy-tongued: with the inability to talk as a result of surprise.

Reading Exercise – Jumbled Story (Dyslexic friendly)

1)   Each member of the group selects a fragment. Read individually and discuss with your groupmates the proper order of the story. Bear in mind the temporal markers (What do you think happens first?) and the relation between cause-consequence (Is there any problem that needs a solution? How is it solved?). Pay attention to the sentences in **bold.**

————————————————————

It took mere moments. A baby's small open mouth and a drop of liquid. A baby's warm arm and a small injection. **It took that to save the lives of the babies born that year** in my village, and in the villages around us and those far from us, in Calabar and Enugu and Kaduna. It took that to save my life. I was born in 1986. **I often tried to imagine myself being immunized, in my mother's arms, in the new clinic the minister built.**

————————————————————

In my father's village, the Minister walked around with his assistants, meeting people and asking them questions and listening to them. He

showed women how to mix sugar and salt and clean water to give their children who had diarrhea and he told them about washing their hands with soap and **he told them the Universal Primary Health Care center would be open in a month.** Once it was open, **every baby would receive vaccines.**

————————————————————

My father's first child was a girl. He said she was a loud squalling baby who grasped his finger with surprising strength, and he knew it meant she would be tough. But she died at the age of four months.

The second, a boy, was not yet four months old before he died. (...) **But, at that time, other babies in our village in Edo were dying too.**

They got sick with watery shit and weak eyes. Some people said the diarrhea was punishment from God. The Christians prayed in church. The Muslims prayed at the mosque. The old people performed sacrifices. Still, babies died, and their tiny still bodies were wrapped

in cloth and buried, and **it seemed senseless that they had even**

been born at all.

Fragment for hearing impaired students - exercise 2.2 (Optionally, it can be read online from the website Medium, see Appendix 6)

How softly the rain fell that Monday morning when my water broke. Because I was used to the raging downpours of Lagos, this quiet patter calmed me, filled me with peace. My husband Omoregie was at work and so our neighbor took me to the hospital, my dress slightly damp, my heart full of expectation. My firstborn child.

The nurse on duty was Sister Chioma, a woman with an unsmiling face who liked to crack sharp-tongued jokes. During my last check up, when I complained about the backache brought on by my pregnancy, her retort was, "Did you think about backache when you were enjoying it?"

She checked my cervix and told me it was early. She encouraged me to walk up and down the ward.

"You must be happy that your first is a boy," she said.

I shrugged. "As long as the baby is healthy."

"I know you are supposed to wait until he is born to decide on a name but I'm sure you already have something in mind," she said.

"I will name him Olikoye."
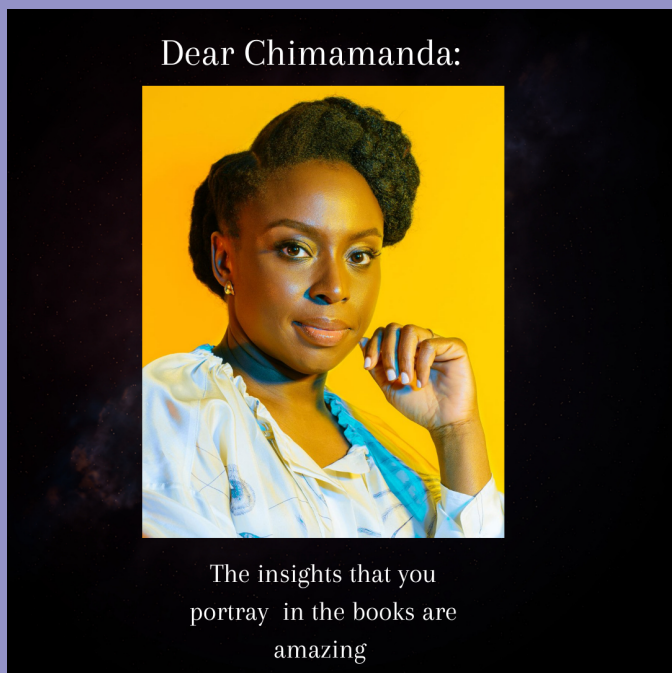
"Oh." She paused. "I didn't know your husband was Yoruba."

"He's not. We're both Bini."

"But Olikoye is a Yoruba name."

"Yes it is."

"Why?" she asked. My contractions were slow. I told Sister Chioma to sit down and I would tell her the story.

Appendix 20

THANKS TO VACCINES WE HAVE BEEN ABLE TO ERADICATE
MANY ILLNESSES THAT USED TO KILL MILLIONS OF PEOPLE.

LUCÍA B, LUCÍA LL, SOFÍA & SARA

Get vaccinated
to protect you
and next
generations

Irene, Ana i Mar

Dear Chimamanda:

The insights that you
portray in the books are
amazing

VACCINES
YES OR NO?
NIL IAN NACHO BLAI

INSTAGRAM POSTS

CRAFTED BY THE STUDENTS DURING THE INTERNSHIP PERIOD