

**INTRODUCING LITERATURE IN THE
EFL CLASSROOM: WILLIAM
SHAKESPEARE'S
*A MIDSUMMER NIGHT'S DREAM.***

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

FINAL DISSERTATION PROJECT

Modality: Didactic Proposal

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October 2021

LANGUAGE TEACHING AND LITERATURE

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List of abbreviations

LOMLOE	Organic Law 3/2020 which Modifies Organic Law 2/2006 on Education
EFL	English as a Foreign Language
IR	Intensive Reading
ER	Extensive Reading
ESO	Educación Secundaria Obligatoria
CEIP	Colegio de Educación Infantil y Primaria
EOI	Escuela Oficial de Idiomas
CEFR	Common European Framework of Reference for Languages

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Abstract

Literature has always been seen as a great pillar for the acquisition and development of a mother tongue; however, this relevance has traditionally become secondary when acquiring a second or foreign language. Either for lack of training or for syllabus constraints, literature continues being a great forgotten within the EFL classroom. For this reason, the purpose of the present work is to design a didactic proposal in which literature is highly beneficial for the acquisition of English as a second language.

Thus, through the use of the Shakespearean play *A Midsummer Night's Dream*, a didactic proposal has been designed to be developed in 7 sessions. This proposal intends that students and teachers become aware of the importance of literature within the EFL classroom. Literature provides students with valuable lexical resources, idiomatic phrases and collocations. Besides, it contributes to enhancing students' personal and intercultural relationships and fosters their critical thinking.

To achieve this purpose, this work will be divided into different parts. First, a theoretical framework will be provided, in which the importance of literature and its benefits for second language acquisition will be discussed. This section will also underscore the relevance of using authentic materials in the classroom, the different types of reading (bottom-up vs. top-down and Intensive vs. Extensive Reading), as well as the Three-Model Approach, as described by Carter & Long (1991). This section will provide a solid foundation for our didactic proposal. Following this theoretical framework, a brief description of the centre and the group chosen to implement this proposal will be presented, as well as the justification for the selected materials, the objectives of the proposal and the methodology employed. After that, the didactic proposal will be presented, followed by a description of the assessment criteria and the possible limitations of this proposal. Finally, some conclusions will be provided.

Keywords: Literature, Language Acquisition, EFL classroom, Shakespeare, Three-Model Approach.

1. Introduction

The role played by literature in our lives is essential and should be underscored, since it helps develop both our thinking and our personality. Literature expands and broadens our minds and perspectives every time we read something new. In addition, literature also plays a relevant part in the evolution of critical thinking, essential for the development of human personality.

Literature also contributes to a better understanding of cross-cultural relations, along with providing us with a deeper insight into our own culture and society. Reading literature helps us better understand our past and our present as well. Additionally, books give us the chance to travel to other places and historical periods of time, thus stimulating human creative thinking and enriching our personal and cultural knowledge.

Literature, as an artistic field, stimulates our thinking and invites us to reflect on the world. Consequently, it deserves a prominent space in the classroom and in course syllabi. Although students are asked to read some literary works in their mother tongue in some courses (or in the co-official language in the case of bilingual autonomous communities), thus placing the focus on their particular characteristics and characters, or even the literary movements to which they belong, this pedagogical methodology is not put into practice in English as a Foreign Language (EFL) classrooms.

The use of literature in EFL classrooms is sometimes limited to the reading of an abridged version of a novel or a short adaptation to answer a set of questions about its content. Reading has been shown to significantly improve students' understanding of a language, as well as enhancing their grammatical and lexical resources, among other benefits. Their confidence as readers is another important factor that is positively affected by the continuous use of reading.

For this reason, the present research aims at introducing literature into the EFL classroom as a tool for the teaching of the English language through a didactic unit, so that students may take advantage of the benefits of this approach. It will enable them to acquire new knowledge about this language and its culture, thus fostering the process of English language acquisition.

This work will follow the following structure: first of all, a theoretical framework to support the implementation of literature in the EFL classroom and a scientific justification for its benefits will be provided. To do so, a critical review of previous literature on the topic will be offered. Next, a justification for the use of the materials chosen to carry out this proposal will be given, linking them to the students' level of knowledge. This part will be followed by the description of the centre where this proposal intends to take place, as well as some information about the group of students that will be part of it. Afterwards, the focus will be placed on the didactic unit created for this proposal and the methodology used. To conclude this work, the assessment criteria and the possible limitations of the proposal will be discussed, and some relevant conclusions will be reached.

2. Theoretical background

In this section the materials will be presented and some previous research on the topic will be discussed in order to provide a solid basis for the Didactic Unit (DU). In the first part of this section, the focus will be placed on the topic of literature, followed by its use in the EFL classroom in relation with the Three-Model Approach.

2.1. Literature and its importance

According to the Merriam-Webster Dictionary (n.d.), literature can be defined as “writings having excellence of form or expression and expressing ideas of permanent or universal interest”, but the definition of this term has differed since the day it was designated for the first time. The etymology of the term “literature” dates back to the early fifteenth century, meaning “book-learning”, and derives from the Latin term *litteratura/litteratura* which implied “learning, a writing, grammar” (Harper 2010).

However, many other authors have tried to contribute to a better or more precise understanding of this term. For example, Austin (1975, 14-15) states that “a literary work is a discourse abstracted, or detached, from the circumstances and conditions which make illocutionary acts possible; hence it is a discourse without illocutionary force”. Other authors such as Carter or Pugh have suggested that literature is “a body of written texts, produced by a culture and highly valued within that culture over time” (Carter 1995, 102), or even that literature is “a writing that pre-eminently reflects in depth and quality some aspect of the

human experience, illuminating it from the perspective of a sensitive and intelligent observer” (Pugh 1989, 321).

Through literature, the development of the capacity for analysis and critical sense is achieved. Alonso (2007) explains it by means of a metaphorical comparison between “drinking” the images on television and “drinking” a book, the reader has to analyse and take advantage of what he or she is reading. Likewise, literature offers us language access, leaving aside the study of grammatical norms. Language is acquired fundamentally by impregnation, and this becomes noticeable when reading literary works.

Other benefits derived from reading are the stimuli to creation, imagination, participation and freedom. However, unfortunately, today’s society falls short of these stimuli and they are not properly fostered during school years. Reading should start at home, since it exposes young people to new vocabulary, and thus the link between reading for pleasure and vocabulary development is to be expected (Sullivan 2015). In addition, literature is beneficial for the little ones and has great benefits for adults. Sullivan (2015, 5) also notes that "the benefits of reading do not stop in childhood, but a love of reading gained in childhood can yield lifelong rewards".

2.2. Literature and language teaching

Literature has a great weight when we learn our first language thanks to the fact that it provides learners with a rich vocabulary, descriptive language and interactive patterns that help us have a mastery over language more quickly and effectively. However, this approach is abandoned when it comes to learning a foreign language, since literature is seen as an elitist area only achievable for those with higher levels of proficiency. According to Collie and Slater (1987), literature is seen as a difficult and static type of language that does not bear great similarities with the language we use in our everyday life.

In addition, there is also usually a certain reluctance to work with literary materials in the classroom on the part of both teachers and students. As for the former, many of them do not know how to put literature into practice to attract students’ attention in the EFL classroom, mainly because they have not been taught to do so, and also because they do not regard it as an important or effective tool. Many teachers prefer to continue using

teacher-based methodologies and are hesitant to design and experiment with student-based techniques. According to Paran (2008, 480), “Lack of training means that if teachers want to use literature later on their teaching, they do not have the methodological wherewithal to do so, [...] and fall back on teaching the way they were taught, perpetuating teacher-centred approaches”. In this light, Ghosn (2002, 172-179) provides us with four good reasons for the implementation of literature in the EFL classroom:

1. Motivation. The use of literature provides a meaningful and motivating learning context for students since people are naturally drawn to stories.
2. Language learning: Literature helps students in their language learning, as it presents a real language that encourages the learning of vocabulary and grammatical structures.
3. Academic literacy. Literature promotes students' literacy, as well as their critical thinking.
4. Literature as a change agent. By using literature in the classroom, we help students with their emotional development and foster positive intercultural and interpersonal attitudes.

Therefore, in order to design a correct methodology for the use of literature in the EFL classroom, there are four aspects of paramount relevance to take into account: (1) the use of authentic literary works vs. the use of graded readers, (2) bottom-up and top-down reading, (3) intensive and extensive reading, and (4) the Three-Model Approach. These four aspects become essential in order to design a correct methodology and will be now explained in greater detail.

2.2.1 Authentic literary works vs. graded readers

Around the 1970s, the use of authentic materials in the EFL classroom began to gain importance, since various methodologies provided evidence that the use of these materials allowed students to be more creative in using language. Thanks to these authentic resources, students are also capable of using language for a real purpose. Barnett (1989) asserts that authentic texts are vital as they provide a real context, motivate and prepare students to read outside the classroom. According to Morrow (1977, 14), authentic texts include “real

language, produced by a real speaker or writer for a real audience and are designed to convey a real message of some sort”.

If one of the main objectives of language teaching is to work with authentic language usable in the real world, students should deal with it in the classroom from the outset (Allen et al. 1988). According to Nanda & Susanto (2020), the use of authentic literary works in the EFL classroom allows students’ four language skills (reading, listening, speaking and writing) to be developed and be integrated with each other. Furthermore, authenticity is considered as an essential element in current EFL teaching, and this can be found in literary texts (Khabit et al. 2011).

On the other hand, the use of graded readers has become a normalised practice in the EFL classroom. Graded readers are books meant or adapted for a younger audience which have simplified the language of the original by repeating grammatical structures and limiting their vocabulary. Due to their popularity, many adaptations of classics for all ages and levels are to be found in bookshops. The purpose behind these adaptations is to make these literary works accessible to those students with a lower language level. However, the abridged versions of these works vary from the point of view of their length or the richness of the vocabulary that is presented. In conclusion, the similarities between these graded readers and the original works are sometimes minimal.

The reluctance to use authentic materials in the EFL classroom must be put aside due to the belief that students will not reach the required level to understand what they are reading. To do this, introducing literature into the course syllabus will help students experience real situations which are important and valuable to them (Stern 1992).

2.2.2. Bottom-Up and Top-Down Reading

When literature is used to teach a second language to students, it is of paramount relevance to bear in mind that the process of reading can be performed in two different ways: bottom-up and top-down. Generally, the information that is perceived is described as 'bottom-up', while the information provided by the context is described as 'top-down' (Field 1999).

To further explain these two concepts, Berardo (2006) states that bottom-up reading takes place when the reader reinforces the meaning of what is read by focusing on each word and by analysing the syntax and the lexical resources. The bottom-up process is often related to slow and inexperienced readers. On the other hand, the top-down process relies on a reader who infers meaning from what he or she reads, and this is a consequence of the small “clues” the text provides and their own mental schema. As opposed to bottom-up reading, the top-down process is related to good and fast readers. However, these two processes must be carried out simultaneously for the reader to get an interactive process.

2.2.3. Intensive and Extensive Reading

Another important aspect to bear in mind when using literature in the EFL classroom are the concepts of intensive reading and extensive reading, also described as “reading to learn” and “learning to read” (Uden 2013). According to Koay (2020), intensive reading refers to reading carefully and with clear objectives. By contrast, intensive reading (henceforth IR) is not designed to acquire fluency by reading several texts, but to acquire a greater understanding of a text by reading it. In other words, IR consists in using reading to learn some aspects of the language such as grammar or vocabulary, aspects requiring great concentration on the part of students in order to obtain a deeper and more detailed understanding of what has been read. IR is usually included in those textbooks students work on in the classroom, and they are normally short and simple. These texts are connected with the lexical and grammatical contents included in the unit. Macallister (2011) states that IR’s main objectives are the following:

- Focus on a new language to gain knowledge of grammar or vocabulary.
- Focus on ideas like topics and themes.
- Learn new skills by using inferences and identifying new ideas.
- Pay attention to the characteristics of the text, especially genre, structure and cohesion.

The activities that accompany IR texts are usually true or false questions, uncomplicated reading comprehension questions, multiple-choice exercises and activities to interpret these texts. These exercises are usually grouped into pre-reading activities and

post-reading activities. This approach requires great involvement and guidance on the part of the teacher to be carried out successfully in class.

On the other hand, Ur (2012) states that Extensive Reading (henceforth ER) focuses on building solid confidence and fluency in the reader. For this, it is necessary to engage students in the tasks, motivate them to read a large amount of content, read it quickly, and especially, on their own initiative for their own enjoyment. ER encourages students to read longer texts to gain a general understanding of what has been read. Students can freely choose the topic they will work on, so reading about their interests may contribute to a better development of this approach. Since ER promotes reading at home, this approach is difficult to be carried out in the classroom due to time constraints. However, as Nuttal (1996) points out, the ER approach should be carried out more often in class to train students to read and to promote this habit, as this is extremely important for those students who need a little push to read. In addition, executing the ER approach in the EFL classroom may provide the following benefits, according to Uden (2013, 270-272):

1. It allows students to know the language in a natural context and helps them analyse how it works in extended speech, which is the opposite of what they normally work on in textbooks.
2. It offers new vocabulary, as students end up mastering a large number of new words and can even predict the grammar and vocabulary preceding them.
3. It improves students' reading fluency and speed, which helps them process language automatically.
4. It creates greater confidence, motivation, enjoyment and passion for reading, and reduces the feeling of anxiety about learning a new language.
5. It helps students to read and listen to more content in English, thus promoting better reading and listening habits.
6. It provides students with an idea of how grammar patterns work in specific contexts.

2.2.4. The Three-Model Approach

Another very important factor to consider when implementing literature in the EFL classroom is the approach proposed by Ronald Carter and Michael N. Long in 1991. The

Three-Model Approach is one of the most popular and effective ones in the use of literature to teach a foreign or second language. The aforementioned approach includes the cultural model, the language model and the personal-growth model, which will be later explained in greater detail.

In the first place, the cultural model is one that sees the text as a product, this is to say, the text is treated as a source of information about its culture (Carter & Long 1991). In addition, the cultural model also enables readers to know about the social, political and historical context of what is being read, as well as to discover literary movements and genres common to other cultures and places. This model is quite popular among teachers given that it is mainly teacher-centred. It allows teachers to be in charge of developing and explaining the context of the text, so that students can understand it.

Secondly, the language model is one that allows any literary text to be used in the classroom to work on some specific linguistic aspects such as grammar or vocabulary, among others. Since this model is student-oriented, students have to analyse and work on the text to identify its meaning and learn the language. This model also allows teachers to relate the chosen literary text with other aspects under analysis in the textbook.

Finally, the personal-growth model is one that encourages students to have their own opinions, develop their critical thinking and share their own experiences. This model allows the reader to have greater interaction with this resource, since it contributes to a closer contact with the language used in the text. Carter & Long (1991) claim that this model enables students to grow as individuals as well as in their relationships with the people and the institutions that surround them. This model unveils the great power of literature and its capacity to move people. In this regard, this approach favours a greater integration of literature into the EFL classroom.

3. Didactic proposal

It is of paramount relevance for the purpose of this research to contextualise the secondary education centre where it has been decided to implement the proposal of this project, as well as a description of the group chosen for it. After that, the methodology chosen

for this project will be discussed along with a formulation of the objectives and the justification of the materials used to reach these goals. To conclude, the proposal and the assessment criteria will be discussed and illustrated in greater detail.

3.1 The centre

The secondary education school Botànic Cavanilles is located in La Vall d'Uixó, one of the most populated towns in the province of Castellón. This institution offers all compulsory secondary education courses, as well as baccalaureate and educational cycles. Taking the latter into account, IES Botànic Cavanilles provides training in three different fields: administration and finances, vehicle and transport maintenance, and electricity and electronics.

Regarding the facilities of the centre, the main building is quite old, since it was built in 1956, and houses the ESO and baccalaureate classrooms, the library, the assembly hall, the offices for the board members, the room for teachers and the laboratories. However, especially the latter, except for the computer lab, have been rendered useless due to the Covid-19 crisis. Consequently, it has proven necessary to move the professional training courses in administration and finance to another building, which belongs to the primary school La Moleta. The professional training courses on vehicle and transport maintenance and electricity and electronics continue being held in the new building, attached to the main one. In addition, it should be added that the municipal sports centre is used for the subject of physical education.

The students of the IES Botànic Cavanilles come from four different primary schools: CEIP La Cova, CEIP La Moleta, CEIP La Colonia and CEIP Ausiàs March. The area covered by these schools includes a significant number of different nationalities, the most important being Latin American countries, Romania, Morocco and other Arabic-speaking communities. Thus, these students come from areas where Valencian is not a vehicle for communication, and most of them depend on the *Xarxa de Llibres* due to the socio-economic level of their families.

Finally, teachers at this centre are divided into 18 different departments. These are the following: French, geography and history, English, music, religion, arts, technology, natural

sciences, philosophy, computer science, Latin, Spanish, Valencian, physical education, mathematics, physics and chemistry, professional training and economics. In addition, the centre has two school counsellors, an educational psychologist, and two custodians.

3.2. The group

This group consists of nine students from two different classes, 4th ESO B and 4th ESO C. These two groups belong to different fields: the students of 4th ESO B belong to the scientific branch, whereas the students of 4th ESO C are in the humanities branch. Thus, students are aged between 15 and 16, and it is a multicultural group since one of the students comes from Cuba. Students also exhibit a dissimilar English level, five of them having a good level, while the other four exhibit a bit lower one.

In addition, it becomes evident after some time with them that they have some problems in order to participate in class. Despite most of them having a good level of English, they do not show interest in participating and the teacher has to constantly motivate them. However, when speaking activities deal with a controversial topic (for example, gender violence), students show themselves more willing to participate.

This group has oral English classes four hours a week, most of them in the late hours of the day, which also makes their participation in class somewhat more difficult, since they are already a bit tired. Typically, these classes consist of taking oral exams and essays from Cambridge Official Tests and the Official Language School. Students are usually divided into two groups: in the first group are placed those students with a higher English level; and in the second those with a lower level. In addition, in some classes students ask the teacher to review the contents they have studied in class, and when the term is coming to an end, students normally watch a movie to improve their listening comprehension level.

3.3 Methodology

A highly similar and traditional methodology has been observed in this group, since most of the classes follow the same pattern. They are normally teacher-centred, and learning is based on repetition and memorisation. It could be said that, basically, the focus of learning is placed on the result rather than on the learning process.

Thus, the didactic proposal here included and discussed will try to set this pattern aside and substitute it for another based on the use of literature to acquire a second language. This proposal emphasises the development of different skills such as reading, writing, listening and speaking.

3.4 Justification of the materials

For this proposal, the English author William Shakespeare has been chosen due to his universal importance and his capacity to keep arousing the interest, even among younger generations. In fact, Shakespeare's influence is still very noticeable in our today's society, as his works keep being adapted and translated all around the world without losing their quality and canonical status. Shakespeare's plays will be eternal, as he used themes and characters that embody universal, modern and deeply human concerns.

We can find thousands of references to the works of this author from children's films such as *The Lion King* (based on *Hamlet*) to teenage films such as *10 Things I hate about you* (based on *The Taming of the Shrew*), musical films such as *West Side Story* (based upon *Romeo and Juliet*), and even TV series like *Lost* (which exhibits many similarities with *The Tempest*) or *Sons of Anarchy* (*King Lear*). However, doubtless, the American TV show *The Simpsons* is the one with more references to Shakespeare's legacy. In fact, references to many of the Shakespearean works can be found in more than 20 episodes.

The materials chosen for this proposal are taken from the Shakespearean play *A Midsummer Night's Dream*. This work, written around 1595, is one of Shakespeare's most renowned comedies. It tells the adventures that occur during the marriage of Theseus and Hippolyta. This play was chosen for the proposal because I greatly enjoyed it the first time I read it during high school. However, a deeper analysis during my university years convinced me that it was really well-suited for a proposal such as this. Another reason was not to use one of Shakespeare's most renowned tragedies but to give visibility to one of his comedies, since they are not usually studied in greater detail in secondary education. At the emotional level, this comedy is fun, whimsical, and hilarious, and it is full of nosy characters,

confusions, and clueless characters who make readers laugh outright. All in all, it seemed a great choice for this group of students.

For this proposal, three different extracts from the 2005 edition of *A Midsummer Night's Dream*, published by ICON Group International, Inc., have been selected. It is an edition meant for school districts with the aim at improving the vocabulary of students who will take tests such as the PSAT (Preliminary Scholastic Aptitude Test), as it incorporates an extensive glossary provided by Webster's Thesaurus.

Three different excerpts have been selected to cover various topics such as love, arranged marriage, machismo (tough manliness) and physical appearance. These themes were particularly well-suited for the part of this proposal devoted to the personal-growth model. In the first fragment chosen themes such as that of arranged marriages, patriarchy and machismo will be dealt with. In addition, in this fragment students will also work on the language model, focusing on grammatical aspects of the present perfect simple tense and modal verbs. We attach the fragment below:

Full of vexation come I, with complaint
Against my child, my daughter Hermia.--
Stand forth, Demetrius.--My noble lord,
This man hath my consent to marry her:--
Stand forth, Lysander;--and, my gracious duke,
This man hath bewitch'd the bosom of my child.
Thou, thou, Lysander, thou hast given her rhymes,
And interchang'd love-tokens with my child:
Thou hast by moonlight at her window sung,
With feigning voice, verses of feigning love;
And stol'n the impression of her fantasy
With bracelets of thy hair, rings, gawds, conceits,
Knacks, trifles, nosegays, sweetmeats,--messengers
Of strong prevailment in unhardened youth;--
With cunning hast thou filch'd my daughter's heart;
Turned her obedience, which is due to me,
To stubborn harshness.--And, my gracious duke,
Be it so she will not here before your grace
Consent to marry with Demetrius,

I beg the ancient privilege of Athens,--
As she is mine I may dispose of her:
Which shall be either to this gentleman
Or to her death; according to our law
Immediately provided in that case.

(1.1.22-45)

In the second fragment, students will work on the theme of love, placing the focus on jealousy, toxicity and blind love. In addition, not only the theme of love will be discussed from the point of view of sentimental relationships, but also from the perspective of family relationships and friendship:

Things base and vile, holding no quantity,
Love can transpose to form and dignity.
Love looks not with the eyes, but with the mind;
And therefore is wing'd Cupid painted blind.
Nor hath love's mind of any judgment taste;
Wings and no eyes figure unheedy haste:
And therefore is love said to be a child,
Because in choice he is so oft beguil'd.

(1.1. 232-239)

Finally, in the third fragment selected students will work on the topic of physical appearance. In addition, other issues such as self-esteem or rejection could also be part of the discussion:

I led them on in this distracted fear,
And left sweet Pyramus translated there:
When in that moment,--so it came to pass,--
Titania wak'd, and straightway lov'd an ass.

(3.2.31-34)

3.5 Objectives

The aim of this work is to devise a proposal that includes literature as a tool to teach English as a second language in secondary education, leaving behind the traditional model of classes observed in the chosen group. This didactic proposal is based on the objectives included in the official Decree 1105/2014, especially those which are relevant to the implementation of the proposal. These objectives will be detailed below:

1. Responsibly assume their duties, know and exercise their rights while respecting others, practice tolerance, cooperation and solidarity between individuals and groups, engage in dialogue, strengthen human rights and equal treatment and opportunities among women and men, as common values of a plural society and prepare for the exercise of democratic citizenship.
2. Value and respect the difference between the sexes and the equal rights and opportunities between them. Reject discrimination against people based on sex or any other personal or social condition or circumstance. Reject stereotypes that represent discrimination between men and women, as well as any manifestation of violence against women.
3. Develop basic skills in the use of information sources to critically acquire new knowledge. Acquire a basic preparation in the field of technologies, especially those of information and communication.
4. Develop an entrepreneurial spirit and self-confidence, participation, critical sense, personal initiative and the ability to learn, plan, make decisions and assume responsibilities.
5. Understand and express oneself in one or more foreign languages appropriately.
6. Know, value and respect the basic aspects of one's own culture and history and that of others, as well as artistic and cultural heritage.
7. Appreciate artistic creation and understand the language of different artistic manifestations, using various means of expression and representation.

Bearing these general objectives in mind, other specific objectives are relevant for this proposal. The first objective is to ensure that literature is included in the EFL classroom and that students do not see literature as something alien to language learning or unimportant, but

as an instructive and character-building experience. The second specific objective is to use literature and the three-model approach to develop the students' language skills, critical thinking and cultural knowledge. Each model will deal with different aspects:

- In the cultural model students will work on Shakespeare's context and his works, emphasizing *A Midsummer Night's Dream*.
- In the personal-growth model students will deal with topics such as love, physical appearance and patriarchy.
- In the language model students will work on some grammatical aspects such as present perfect simple tense and modal verbs.

3.6 Teaching proposal

According to LOMLOE, put into effect on 19th January 2021, all students in 4th year of compulsory secondary education are expected to have a B1 level. According to CEFR (2020), those users who have this level will be able to:

- Understand the main points of clear standard input on familiar matters regularly encountered at work, school, leisure, etc.
- Deal with most situations likely to arise while travelling in an area where the language is spoken.
- Produce simple connected texts on topics which are familiar or of personal interest.
- Describe experiences and events, dreams, hopes and ambitions and briefly give reasons and explanations for their opinions and plans.

Considering the students' level, the objectives and the curriculum established in decree 1105/2014 passed on 26th December, a didactic unit with a total of 7 sessions has been devised in order to introduce literature into the EFL classroom. In addition, it is also important to mention that this didactic unit will promote 6 of the 7 key competences included in the aforementioned LOMLOE. These competences are the following: the linguistic communication competence (CCLI), the learn to learn competence (CPAA), the sense of initiative and entrepreneurial spirit competence (SIE), the social and civic competence (CSC), the consciousness and cultural expressions competence (CEC), and the digital competence (CD). Thus, sessions are distributed as follows:

Table 1. Distribution and timing of the sessions.

SESSION	TIMING	NAME OF THE SESSION
1	55'	The Cultural Model
2	55'	The Personal-growth Model
3	55'	The Language Model
4	55'	Cinema conference 1: <i>A Midsummer Night's Dream</i>
5	55'	Cinema conference 2: <i>A Midsummer Night's Dream</i>
6	55'	Cinema conference 3: <i>A Midsummer Night's Dream</i>
7	55'	Poster exhibition

Below, a detailed explanation of each session will be provided. These explanations are presented in different tables, which contain the number of activities included in each session, the description of these activities, their timing and the materials used for each of them.

Table 2. Session 1: The Cultural Method

TIMING: 55’.		SESSION 1: THE CULTURAL MODEL	
ACTIVITY + TIMING	SCENERY GROUPING + EXPLANATION	MATERIALS	
1	<p>Questionnaire on literature. (5’)</p> <p>Individually.</p> <p>The teacher will give each student a printed questionnaire about literature. In this questionnaire (see Appendix 1), students will have to answer questions such as how much time they spend on reading, what type of books they usually prefer (novels, comic books...), or which is their favourite genre. Once students have filled in/out the questionnaire, the teacher will gather up all the papers to know more about the students’ reading habits.</p>	<p>Questionnaire Pencil/pen</p>	
2	<p>Who is Shakespeare? (10’)</p> <p>Individually.</p> <p>The teacher will provide students with a presentation (see Appendix 2) in which he/she will introduce William Shakespeare. In this way, students will be able to become familiar with both the author and the historical context, as part of the cultural model. In this presentation some of the author’s most famous works will be presented (especially <i>A Midsummer Night’s Dream</i>), also providing a series of references to movies and television series based on the Bard of Avon’s literary legacy. Students will discover that both the author and his works continue being relevant and influential today. Students are supposed to take notes of those aspects that seem most important to them for use in later activities.</p>	<p>Computer Projector Internet connection Paper Pencil/pen</p>	
3	<p>Can you guess these</p> <p>Individually.</p>	<p>Computer</p>	

	Shakespearean works? (5')	After the presentation about the author and his works, students will be put to the test by means of a Kahoot activity (see Appendix 3). In this task students will be asked to guess the titles of some of Shakespeare's most renowned plays. These titles will be represented with emojis. The student who manages to guess more works will be awarded a chollopoint.	Projector Internet connection Kahoot Mobile phone or tablet
4	Let's discover <i>A Midsummer Night's Dream!</i> (20')	Collectively. After having finished the Kahoot quiz, students will watch a short video which summarises, by means of animations and a good dose of humour and imagination, the plot of <i>A Midsummer Night's Dream</i> , the main work of this didactic unit. Through the video, students will put their listening comprehension skills into practice. At the end of the video, and after taking notes of the most relevant information, students are expected to explain the plot of the play in their own words.	Computer Projector Internet connection Speakers Video Pen/pencil Paper
5	Research time! (15')	In pairs. The last 15 minutes of this session are intended to find more information about the selected work, either about the context, the characters or its impact. This search will be done in pairs and through the use of ICT. With this activity, we encourage students to seek information from reliable sources and make good use of new technologies.	Mobile phone/tablet Internet connection Pen/pencil Paper

Table 3. Session 2: The Personal-growth Method

TIMING: 55’.		SESSION 2: THE PERSONAL-GROWTH MODEL	
ACTIVITY + TIMING		SCENERY GROUPING + EXPLANATION	MATERIALS
1	First contact with the play. (5’)	<p>Individually.</p> <p>The first fragment chosen to work on in this didactic unit will be projected on the screen by means of a presentation (see Appendix 4), and students will have to read it in order to complete the following activity.</p>	<p>Computer</p> <p>Projector</p> <p>Internet connection</p> <p>Presentation</p>
2	Discussion: Let us decide. (15’)	<p>Collectively.</p> <p>After reading the first selected fragment, the teacher will explain the concept and the implications of an arranged marriage, and discuss its prevalence even today. Following this topic, the teacher will ask students a series of questions to start a discussion. In addition, the topics of patriarchy and machismo will also be introduced. By means of this debate, the teacher intends to engage students into discussion, so they can make use of their oral expression skills. Those students who do not participate actively in the discussion will receive a chungopoint¹. Respect for turn-taking will also be valued and disrespect for any partner or group will not be allowed.</p>	<p>Computer</p> <p>Projector</p> <p>Internet connection</p> <p>Presentation</p>
3	Second contact with the play (5’)	<p>Individually.</p>	<p>Computer</p>

¹ A chungopoint is a resource designed by Rubio Alcalá (2006) in which students are penalised for using a language other than English in the EFL classroom during an oral expression activity. Students will be able to get rid of this penalty by earning chollopoinpoints while participating correctly in the activity.

		The second fragment chosen to work on this didactic unit will be projected on the screen and students, again, will have to read it in order to complete the following activity.	Projector Internet connection Presentation
4	Discussion: Does love conquer all? (15')	Collectively. After reading the second selected fragment, the teacher will ask students a series of questions to initiate a discussion on the topic of love. In addition, the topics of toxicity, family, friends and machismo will also be introduced. In this task students are expected to use their oral expression skills and those of them who do not participate actively in the discussion will receive a chungopoint. Respect for turn-taking will also be valued and disrespect for any partner or group will not be allowed.	Computer Projector Internet connection Presentation
5	Third contact with the play (5')	Individually. The third and last fragment chosen to work on in this didactic unit will be projected on the screen and students, again, will have to read it in order to complete the following activity.	Computer Projector Internet connection Presentation
6	Discussion: Do looks really matter? (15')	Collectively. After reading the last selected fragment, the teacher will ask students a series of questions to initiate a class discussion on the topic of looks. In addition, topics such as self-care and self-esteem will also be introduced. With this discussion it is intended that students make use of their oral expression skills. Those students who do not participate actively in the discussion will receive a chungopoint. Respect for turn-taking will also be valued and disrespect for any partner or group will not be allowed.	Computer Projector Internet connection Presentation

7	Final remarks. (5')	<p>Collectively.</p> <p>In the last 5 minutes, both the teacher and the students will be able to reflect on what has been previously discussed and retrieve what they regard as the most important points about each of the topics presented.</p>	<p>Computer Projector Internet connection Presentation</p>
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Table 4. Session 3: The Language Method

TIMING: 55'.		SESSION 3: THE LANGUAGE MODEL	
ACTIVITY + TIMING		SCENERY GROUPING + EXPLANATION	MATERIALS
1	Find the correct tense. (5')	<p>Individually.</p> <p>For the first activity in this session, students will have to re-read the first selected passage. It will be projected on the screen by means of a presentation (see Appendix 5). After reading it, students will have to identify all the verb tenses included in this fragment, paying special attention to the present perfect simple tense (which they have previously studied in class).</p>	<p>Computer Projector Internet connection Presentation Pen/pencil Paper</p>
2	What has happened? (15')	<p>Individually.</p> <p>Following with the Language Model, students will have to summarise in 5 sentences what</p>	<p>Computer Projector Internet connection</p>

		they have read in the previous passage. To do this, they are expected to use the present perfect simple (e.g., Egeus has told Hermia she has to marry Demetrius). By means of this activity, students are expected to put into practice the grammatical knowledge previously learned in class. Once these sentences have been written, students should deliver them to the teacher for later correction.	Presentation Pen/pencil Paper
3	Yours sincerely, Hermia. (35')	<p>Individually.</p> <p>To finish the session, students are expected to put themselves in Hermia's shoes. They should write an email to Egeus from Hermia's point of view explaining the reasons why he cannot marry Demetrius. Students are expected to use the present perfect tense and modal verbs, both aspects covered in the course syllabus. In addition, the teacher will project on the screen some guidelines about how to properly write an email in English, which they studied during the second quarter of the course. Once students finish writing their email, they should deliver it to their teacher for later correction. This activity is intended for students to put into practice their written expression skills, as well as their imagination. The most original email will be read to the rest of the class in the last session of this didactic unit.</p>	Computer Projector Internet connection Presentation Pen/pencil Paper

Table 5. Session 4: Cinema Conference 1: *A Midsummer Night's Dream*

TIMING: 55'.	SESSION 4: CINEMA CONFERENCE 1: <i>A Midsummer Night's Dream</i>	
ACTIVITY + TIMING	SCENERY GROUPING + EXPLANATION	MATERIALS

1	A Midsummer Night's Dream (1999) (55')	<p>Collectively.</p> <p>As it usually happens at the end of the term, students watch a movie in English to improve their listening skills. In this case, and taking advantage of this didactic unit, students will see the 1999 film <i>A Midsummer Night's Dream</i>, directed by Michael Hoffman. In this way, students will get to know the complete plot of the play in the classroom. By means of viewing the film, some of the students may decide whether to read the complete play at home.</p>	<p>Computer Projector Film</p>
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Table 6. Session 5: Cinema Conference 2: *A Midsummer Night's Dream*

TIMING: 55'.		SESSION 5: CINEMA CONFERENCE 2: <i>A Midsummer Night's Dream</i>	
ACTIVITY + TIMING		SCENERY GROUPING + EXPLANATION	MATERIALS
1	A Midsummer Night's Dream (1999) (55')	<p>Collectively.</p> <p>In this session, students will continue viewing the 1999 film to improve their listening skills.</p>	<p>Computer Projector Film</p>

Table 7. Session 6: Cinema Conference 3: *A Midsummer Night's Dream*

TIMING: 55'		SESSION 6: CINEMA CONFERENCE 3: <i>A Midsummer Night's Dream</i>	
ACTIVITY + TIMING	SCENERY GROUPING + EXPLANATION	MATERIALS	
1 A Midsummer Night's Dream (1999) (20')	<p>Collectively and individually.</p> <p>Students will be able to see the last minutes of the film at the beginning of this session. Once the film is finished, students will have to answer some questions to prove they have understood what happens in the film. These questions can be found in Appendix 6.</p>	<p>Computer Projector Film Questions on <i>A Midsummer Night's Dream</i> Pen/pencil</p>	
2 Make a poster! (35')	<p>In pairs.</p> <p>Students are expected to make a poster about the play. Students are allowed to choose the platform on which they will make their posters. In addition, they will also have complete freedom to use elements such as photos or quotes from the book on their posters. The aim of this activity is to encourage the correct use of ICT in the classroom, as well as to foster the student's creativity.</p>	<p>Computer/tablet Internet connection Platform to design the poster (Canva, Power Point, Genially...)</p>	

Table 8. Session 7: Poster Exhibition

TIMING: 55’.		SESSION 7: POSTER EXHIBITION	
ACTIVITY + TIMING		SCENERY GROUPING + EXPLANATION	MATERIALS
1	<p>Show us your work! (55’)</p>	<p>In pairs.</p> <p>In this session, students will present their posters to the rest of the class. Their work will be projected on the screen and, in pairs, students are expected to explain their posters to the rest of the class, along with the reasons they had for devising them as they did. Students are expected to vote for the poster they liked the most. Once all posters have been submitted, the most original email to Egeus will be read aloud by the student who wrote it. In case there are some other volunteers, they will also be welcomed to read aloud their emails.</p>	<p>Computer Projector Internet connection</p>

3.7 Assessment criteria and instruments

Regarding the assessment of this didactic unit, different instruments have been used for the activities. It is worth mentioning that the assessment criteria followed for this didactic proposal are based on the Document Pont of the Generalitat Valenciana, governed by Decree 87/2015. In this document, all the educational contents expected for this level and course are divided into five different blocks: oral comprehension, oral text production (expression and interaction), written text comprehension, written text production (expression and interaction), and transversal elements of the subject. Moreover, this document also provides the assessment criteria, some indicators of achievement, and the key competences expected to be followed. Thus, a table containing all this information can be found in Appendix 7.

Regarding the different activities included in this didactic proposal, it is worth mentioning that two questionnaires have been devised. The first one is used at the beginning of the first session to gather some information about the students' attitude towards literature. This questionnaire is made up of 11 questions related to students' reading habits and their preferences regarding their favourite literary genres. The second questionnaire will be used at the beginning of session 6, and will be made up of ten questions in which students have to prove they have comprehended what they have seen. The second instrument used in this didactic unit will be a Kahoot test, in which students are expected to show they are capable of identifying some of William Shakespeare's most renowned works. In the quiz, students will have to find the correct name of the work through a series of emojis.

The third instrument used is related to the language model, in which students will have to work on the present perfect simple tense. Students will be asked to compose five sentences using this tense to retell and paraphrase the passage they have just read. Subsequently, students are expected to deliver this activity to the teacher. To correct these sentences, a rubric which covers the topics of grammar, spelling, and creativity is going to be used. This rubric is available in Appendix 8.

Also related to the language model, students will be asked to compose an email from Hermia's perspective in which they explain to her father the reasons why she should not

marry Demetrius. In this email, students are expected to use the present perfect tense and some modal verbs. As in the previous activity, students are expected to deliver a written copy of this text to the teacher for later correction. This email will also be corrected following a rubric which covers the topics of structure, organisation, style, grammar, content and creativity (see Appendix 9).

Regarding the personal-growth method, students will have to participate in several discussions. As mentioned in the didactic unit, those students who do not participate actively will receive a chungopoint. It is also of paramount relevance to highlight that these discussions will be assessed following a table/rubric that covers several relevant aspects such as pronunciation or turn-taking, among others. This table/rubric can be found in Appendix 10. Finally, posters will also be assessed according to a rubric, in which design, creativity and format will be taken into account (see Appendix 11).

4. Limitations of the proposal

The main limitation of this proposal derives from the impossibility to implement it. Due to health problems, my internship had to be divided into two periods, both of which coincided with the exam periods of the second and third trimesters respectively, so I was not allowed to implement this proposal.

Another limitation I would like to highlight is the possible participation of the group. As previously mentioned in the description, this group is quite small (only nine students) and its members usually showed themselves reluctant to willingly participate. This means that it was necessary for the teacher to constantly motivate them or ask them to speak. As previously mentioned, this behaviour is a consequence of the repetitive dynamics of the sessions, since they are sometimes based on speaking exams prepared by EOI or Cambridge.

Another possible limitation of this proposal may deal with computer resources. Some of the activities included in this didactic unit require the use of tablets or computers, individually or in pairs. These computer resources are not available right now at this IES, so these activities should be carried out in one of the computer rooms or students should use their mobile phones. If this were the case, students might end up being distracted and using their mobile phones for anything else but the activity in question.

5. Conclusions

The current proposal has intended to demonstrate the power of literature and foster its use and relevance in the EFL classroom. In addition, it is also necessary to emphasise the importance of using authentic texts, thus leaving aside common graded readers. Using authentic materials not only helps students to work with real language in a real situation, but also allows them to work on their critical thinking and the cultural aspects that these materials provide. Thus, literature provides a great educational function, since it is universal and varied, and encourages the use of the four basic competences of the language.

Nevertheless, despite its many benefits, literature has generally been a forgotten aspect when teaching a second language. However, literature is generally regarded as a tool of great importance to learn and improve any language, especially the mother tongue. This means that the use of literature to acquire a second language is more than justified. This absence in course syllabi is probably due to the lack of proper training for teachers to put it into practice, time constraints or an excessive compliance with the contents established in the curriculum. In fact, the use of literature within EFL classrooms is limited to those texts included in textbooks. As previously discussed, these texts are usually short and have been adapted.

It is of paramount relevance to consider several aspects when devising an effective proposal. These factors have to deal with the students' English level, their interests, the length of the fragments they are going to work on and, of course, knowing how to motivate our learners. If any of these aspects is left out, the implementation of the proposal may not obtain the expected results.

Thus, with the help of the three models described by Carter & Long (1991), a proposal has been designed. This didactic unit should be divided into 7 sessions in which students are expected to work on the cultural, linguistic and personal values present in the play *A Midsummer Night's Dream*, written by William Shakespeare. One of the aims of this proposal is to improve the students' skills regarding the use of the English language within a more motivating context and overcoming a more traditional model based on repetition. In addition, the students' digital skills will also be promoted through the design of a poster in which they are expected to show what they liked the most about the work.

This proposal is intended to demonstrate that the use of literary texts in the EFL classroom is effective, possible and beneficial for students. And it is hoped that it can serve as an inspiration for other teachers to start implementing proposals related to literature. To conclude, the use of literary texts in the EFL classroom helps students to be more aware of the language they are learning, motivates them to continue with this process, and makes it more enjoyable. For all these reasons, the use of literature in the EFL classroom should be reasonably increased.

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Appendices

Appendix 1. Questionnaire on literature

Name: _____

QUESTIONNAIRE ON LITERATURE

1. Do you like reading?
 - a) Yes
 - b) No

2. Do you read regularly?
 - a) Yes
 - b) No
 - c) Other: _____




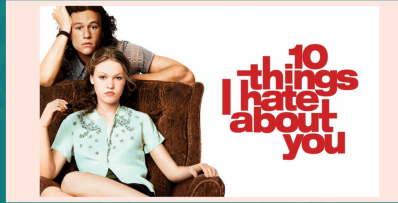
3. What types of books do you prefer reading? (you can choose more than one option)
Novel _____
Comics _____
Poetry _____
Newspapers _____
Biographies _____
Other: _____

4. Which genre do you prefer reading?
 - a) Drama
 - b) Romance
 - c) Mystery
 - d) Historical
 - e) Fantasy
 - f) Other: _____

5. Do you read in your free time?
 - a) Everyday
 - b) Once or twice a week
 - c) Once or twice a month
 - d) Rarely
 - e) Never

6. How many books did you read last year? (approximately)
- a) One
 - b) 2 - 4
 - c) 5 - 8
 - d) 9 - 12
 - e) More than 12
 - f) None
7. Where do you normally read? (you can choose more than one option)
- a) Home
 - b) Park/Outdoors
 - c) Public library
 - d) School library
 - e) Public transport
 - f) Café
 - g) Others: _____
8. Why did you read the last book?
- a) Entertainment
 - b) Improving my Reading skills
 - c) Studying/Group work
 - d) Consulting
9. How did you get the last book you read?
- a) I borrowed it from someone
 - b) I borrowed it from the library
 - c) I bought it
 - d) Other: _____
10. Do you enjoy reading the books proposed in class?
- a) Yes
 - b) No
- Why? _____
11. Would you like reading more in class?
- a) Yes
 - b) No
- Why? _____

Appendix 2. Slides for Session 1: The Cultural Model

<p>SESSION 1: CULTURAL MODEL</p> <h1>William Shakespeare</h1> 	<p>Who was William Shakespeare?</p>  <table border="1"> <tr> <td data-bbox="805 548 949 750">APRIL 1564 – APRIL 1616</td> <td data-bbox="949 548 1093 750">PLAYWRIGHT POET ACTOR</td> <td data-bbox="1093 548 1236 750">GREATEST WRITER IN THE ENGLISH LANGUAGE</td> <td data-bbox="1236 548 1380 750">WORLD'S GREATEST DRAMATIST</td> </tr> </table>	APRIL 1564 – APRIL 1616	PLAYWRIGHT POET ACTOR	GREATEST WRITER IN THE ENGLISH LANGUAGE	WORLD'S GREATEST DRAMATIST								
APRIL 1564 – APRIL 1616	PLAYWRIGHT POET ACTOR	GREATEST WRITER IN THE ENGLISH LANGUAGE	WORLD'S GREATEST DRAMATIST										
<p>MOST FAMOUS WORKS</p> <table border="1"> <tr> <td data-bbox="255 873 351 974"></td> <td data-bbox="430 873 518 974"></td> <td data-bbox="606 873 694 974"></td> </tr> <tr> <td data-bbox="247 985 359 1052">ROMEO AND JULIET <small>Written in 1597</small></td> <td data-bbox="438 985 510 1030">HAMLET <small>Written in 1611</small></td> <td data-bbox="606 985 686 1030">MACBETH <small>Written in 1623</small></td> </tr> </table>				ROMEO AND JULIET <small>Written in 1597</small>	HAMLET <small>Written in 1611</small>	MACBETH <small>Written in 1623</small>	<p>MOST FAMOUS WORKS</p> <table border="1"> <tr> <td data-bbox="853 884 965 963"></td> <td data-bbox="989 884 1157 974"></td> <td data-bbox="1204 873 1300 985"></td> </tr> <tr> <td data-bbox="845 985 965 1030">THE TEMPEST <small>Written in 1623</small></td> <td data-bbox="1005 985 1141 1052">THE MERCHANT OF VENICE <small>Written in 1600</small></td> <td data-bbox="1204 985 1292 1030">KING LEAR <small>Written in 1606</small></td> </tr> </table>				THE TEMPEST <small>Written in 1623</small>	THE MERCHANT OF VENICE <small>Written in 1600</small>	KING LEAR <small>Written in 1606</small>
ROMEO AND JULIET <small>Written in 1597</small>	HAMLET <small>Written in 1611</small>	MACBETH <small>Written in 1623</small>											
THE TEMPEST <small>Written in 1623</small>	THE MERCHANT OF VENICE <small>Written in 1600</small>	KING LEAR <small>Written in 1606</small>											
<p>MOST FAMOUS WORKS</p> <table border="1"> <tr> <td data-bbox="247 1232 375 1344"></td> <td data-bbox="430 1220 534 1344"></td> <td data-bbox="622 1209 702 1344"></td> </tr> <tr> <td data-bbox="223 1344 391 1411">MUCH ADO ABOUT NOTHING <small>Written in 1600</small></td> <td data-bbox="414 1344 550 1388">AS YOU LIKE IT <small>Written in 1623</small></td> <td data-bbox="590 1344 726 1411">A MIDSUMMER NIGHT'S DREAM <small>Written in 1600</small></td> </tr> </table>				MUCH ADO ABOUT NOTHING <small>Written in 1600</small>	AS YOU LIKE IT <small>Written in 1623</small>	A MIDSUMMER NIGHT'S DREAM <small>Written in 1600</small>	<p>DO YOU KNOW WE CAN FIND SHAKESPEAREAN REFERENCES EVERYWHERE?</p>						
MUCH ADO ABOUT NOTHING <small>Written in 1600</small>	AS YOU LIKE IT <small>Written in 1623</small>	A MIDSUMMER NIGHT'S DREAM <small>Written in 1600</small>											
 <p>The Lion King is based on Shakespeare's work Hamlet</p>	 <p>The film 10 Things I Hate About You has many references from The Taming of The Shrew.</p>												



The musical West Side Story is based on the work Romeo and Juliet.



The TV Show Sons of Anarchy has many references from King Lear.

BUT YOU WILL RECOGNISE THESE ONES FOR SURE!



This is The Simpsons's reinterpretation of Hamlet



This one is Macbeth!



And this one is A Midsummer Night's Dream



We can also see the author appear in some episodes!



NOW THAT YOU KNOW MORE ABOUT THE AUTHOR AND HIS WORKS...

Kahoot!

Can you guess Shakespeare's works by emojis?

GAME CODE: 3990617

NOW IT'S TIME TO FOCUS ON A WORK!

A MIDSUMMER NIGHT'S DREAM



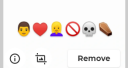

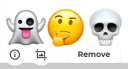


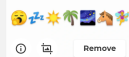
THIS VIDEO WILL SHOW YOU THE WORK'S PLOT.
PAY ATTENTION TO IT AND TAKE NOTES IF YOU
FIND IT NECESSARY.



NOW IT'S RESEARCH TIME!

IN PAIRS, LOOK FOR INFORMATION ABOUT THE WORK
(CHARACTERS, IMPACT...). IT WILL BE USEFUL FOR THE NEXT
SESSIONS!

Appendix 3. Kahoot quiz about Shakespeare's works

<p style="text-align: center;">Can you guess this work?</p> <div style="text-align: center; margin-bottom: 10px;">  </div> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="background-color: #e91e63; color: white; padding: 5px;">▲ Romeo and Julia <input type="radio"/></td> <td style="background-color: #2196f3; color: white; padding: 5px;">◆ The top couple <input type="radio"/></td> </tr> <tr> <td style="background-color: #ffc107; color: white; padding: 5px;">● Roman and Julie <input type="radio"/></td> <td style="background-color: #4caf50; color: white; padding: 5px;">■ Romeo and Juliet <input checked="" type="radio"/></td> </tr> </table>	▲ Romeo and Julia <input type="radio"/>	◆ The top couple <input type="radio"/>	● Roman and Julie <input type="radio"/>	■ Romeo and Juliet <input checked="" type="radio"/>	<p style="text-align: center;">And this one?</p> <div style="text-align: center; margin-bottom: 10px;">  </div> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="background-color: #e91e63; color: white; padding: 5px;">▲ Macbeth <input checked="" type="radio"/></td> <td style="background-color: #2196f3; color: white; padding: 5px;">◆ The witch and the king <input type="radio"/></td> </tr> <tr> <td style="background-color: #ffc107; color: white; padding: 5px;">● The chronicles of Narnia <input type="radio"/></td> <td style="background-color: #4caf50; color: white; padding: 5px;">■ Kill the witch <input type="radio"/></td> </tr> </table>	▲ Macbeth <input checked="" type="radio"/>	◆ The witch and the king <input type="radio"/>	● The chronicles of Narnia <input type="radio"/>	■ Kill the witch <input type="radio"/>
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<p style="text-align: center;">What about this one?</p> <div style="text-align: center; margin-bottom: 10px;">  </div> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="background-color: #e91e63; color: white; padding: 5px;">▲ Who's the ghost? <input type="radio"/></td> <td style="background-color: #2196f3; color: white; padding: 5px;">◆ Thinking about ghosts <input type="radio"/></td> </tr> <tr> <td style="background-color: #ffc107; color: white; padding: 5px;">● Hamlet <input checked="" type="radio"/></td> <td style="background-color: #4caf50; color: white; padding: 5px;">■ The sixth sense <input type="radio"/></td> </tr> </table>	▲ Who's the ghost? <input type="radio"/>	◆ Thinking about ghosts <input type="radio"/>	● Hamlet <input checked="" type="radio"/>	■ The sixth sense <input type="radio"/>	<p style="text-align: center;">Guess this one!</p> <div style="text-align: center; margin-bottom: 10px;">  </div> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="background-color: #e91e63; color: white; padding: 5px;">▲ Lost <input type="radio"/></td> <td style="background-color: #2196f3; color: white; padding: 5px;">◆ The tempest <input checked="" type="radio"/></td> </tr> <tr> <td style="background-color: #ffc107; color: white; padding: 5px;">● Bad weather <input type="radio"/></td> <td style="background-color: #4caf50; color: white; padding: 5px;">■ It's raining! <input type="radio"/></td> </tr> </table>	▲ Lost <input type="radio"/>	◆ The tempest <input checked="" type="radio"/>	● Bad weather <input type="radio"/>	■ It's raining! <input type="radio"/>
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<p style="text-align: center;">This one too!</p> <div style="text-align: center; margin-bottom: 10px;">  </div> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="background-color: #e91e63; color: white; padding: 5px;">▲ Crazy rich Italians <input type="radio"/></td> <td style="background-color: #2196f3; color: white; padding: 5px;">◆ Give me my money back! <input type="radio"/></td> </tr> <tr> <td style="background-color: #ffc107; color: white; padding: 5px;">● Roman holiday <input type="radio"/></td> <td style="background-color: #4caf50; color: white; padding: 5px;">■ The merchant of Venice <input checked="" type="radio"/></td> </tr> </table>	▲ Crazy rich Italians <input type="radio"/>	◆ Give me my money back! <input type="radio"/>	● Roman holiday <input type="radio"/>	■ The merchant of Venice <input checked="" type="radio"/>	<p style="text-align: center;">Last one!</p> <div style="text-align: center; margin-bottom: 10px;">  </div> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="background-color: #e91e63; color: white; padding: 5px;">▲ A Midsummer Night's Dream <input checked="" type="radio"/></td> <td style="background-color: #2196f3; color: white; padding: 5px;">◆ My crazy dreams <input type="radio"/></td> </tr> <tr> <td style="background-color: #ffc107; color: white; padding: 5px;">● Dream of fairytales <input type="radio"/></td> <td style="background-color: #4caf50; color: white; padding: 5px;">■ Fairytopia <input type="radio"/></td> </tr> </table>	▲ A Midsummer Night's Dream <input checked="" type="radio"/>	◆ My crazy dreams <input type="radio"/>	● Dream of fairytales <input type="radio"/>	■ Fairytopia <input type="radio"/>
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Appendix 4. Slides for session 2: The Personal-growth Model

 <p>Session 2: The personal-growth model</p>	 <p>Let's begin!</p> <p>Activity 1: Please, read the following extract.</p>
 <p>Full of vexation come I, with complaint Against my child, my daughter Hermia.-- Stand forth, Demetrius.--My noble lord, This man hath my consent to marry her:-- Stand forth, Lysander;--and, my gracious duke, This man hath bewitch'd the bosom of my child. Thou, thou, Lysander, thou hast given her rhymes, And interchang'd love-tokens with my child: Thou hast by moonlight at her window sung, With feigning voice, verses of feigning love; And stol'n the impression of her fantasy With bracelets of thy hair, rings, gawds, conceits,</p>	 <p>Knacks, trifles, nose-gays, sweet-meats,--messengers Of strong prevailment in unhardened youth;-- With cunning hast thou filch'd my daughter's heart; Turned her obedience, which is due to me, To stubborn harshness.--And, my gracious duke, Be it so she will not here before your grace Consent to marry with Demetrius, I beg the ancient privilege of Athens:-- As she is mine I may dispose of her; Which shall be either to this gentleman Or to her death; according to our law Immediately provided in that case.</p>
 <p>Do you know what is an arranged marriage?</p>	 <p>Arranged marriages have been happening since the 18th century</p>
 <p>But they are still happening nowadays</p>	 <ul style="list-style-type: none"> • What are your thoughts on arranged marriages? • Do you think arranged marriages should exist? • Is it fair for both parties? • Do you think this practice is influenced by patriarchal society?

Let's continue.

Activity 2: Please, read the following extract.

Things base and vile, holding no quantity,
Love can transpose to form and dignity.
Love looks not with the eyes, but with the mind;
And therefore is wing'd Cupid painted blind.
Nor hath love's mind of any judgment taste;
Wings and no eyes figure unheedy haste:
And therefore is love said to be a child,
Because in choice he is so oft beguil'd.

- Does love conquer all?
- Is love addictive?
- Is love just romantic love?
- Is it okay to let someone treat you the way they want just because you love them?
- Do you know what toxicity is?

Let's continue.

Activity 3: Please, read the following extract.

I led them on in this distracted fear,
And left sweet Pyramus translated there:
When in that moment,—so it came to pass,—
Titania wak'd, and straightway lov'd an ass.

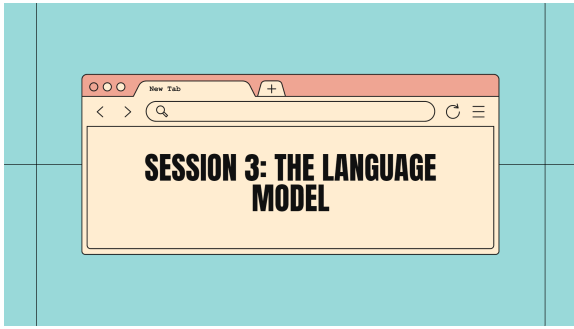

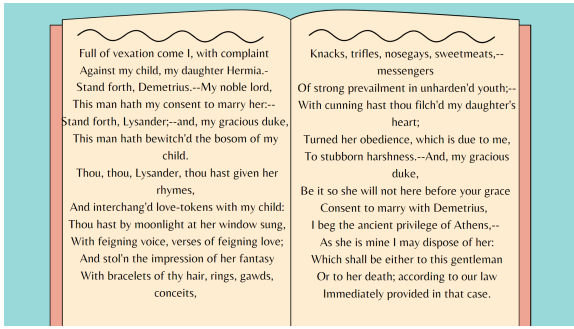

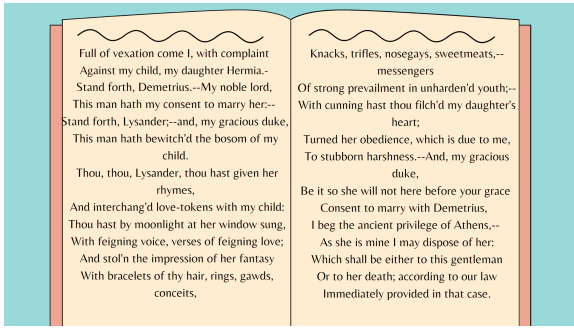
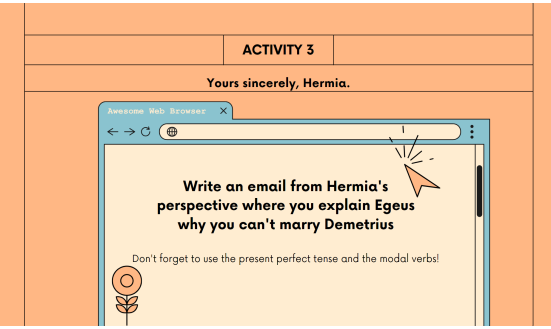
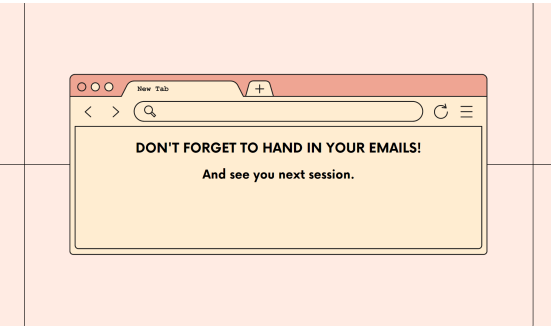
- Do you think physical appearance is important?
- Is it okay to reject someone because of their looks?
- Do looks matter more than personality?
- What is self-esteem?
- Do you love yourself?

FINAL REMARKS.

Please, reflect on what we discussed. Which topic do you think is the most important?

See you next session!

Appendix 5. Slides for Session 3: The Language Model.

	<p>ACTIVITY 1: FIND THE CORRECT TENSE</p> <table border="1"> <tr> <td>1</td> <td>Read the following fragment</td> </tr> <tr> <td>2</td> <td>Underline all the verb tenses you can find</td> </tr> <tr> <td>3</td> <td>On a piece of paper, write all the verb tenses that belong to the present perfect simple tense.</td> </tr> </table> 	1	Read the following fragment	2	Underline all the verb tenses you can find	3	On a piece of paper, write all the verb tenses that belong to the present perfect simple tense.								
1	Read the following fragment														
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3	On a piece of paper, write all the verb tenses that belong to the present perfect simple tense.														
	<p>ACTIVITY 2: WHAT HAS HAPPENED?</p> <table border="1"> <tr> <td>1</td> <td>Read the fragment again</td> </tr> <tr> <td>2</td> <td>Write 5 sentences about what you read using the present perfect simple tense.</td> </tr> <tr> <td>3</td> <td>Here's an example: Egeus has told Hermia she has to marry Demetrius</td> </tr> </table> 	1	Read the fragment again	2	Write 5 sentences about what you read using the present perfect simple tense.	3	Here's an example: Egeus has told Hermia she has to marry Demetrius								
1	Read the fragment again														
2	Write 5 sentences about what you read using the present perfect simple tense.														
3	Here's an example: Egeus has told Hermia she has to marry Demetrius														
	<p>ACTIVITY 3</p> <p>Yours sincerely, Hermia.</p> 														
<p>Here's the structure you have to follow to write the email.</p> <table border="1"> <tr> <td>Greeting</td> <td>Dear Lily,</td> </tr> <tr> <td>Opening p.</td> <td>Thanks a lot for writing! It's great to hear from you.</td> </tr> <tr> <td>Main p. 1</td> <td>Regarding your question, I must admit that I very much prefer eating in a restaurant. Having lunch or dinner at home is fine, but it's more convenient to have something in a restaurant, because you don't have to wash up.</td> </tr> <tr> <td>Main p. 2</td> <td>As for my favourite place, it's a Mexican place near my house. I love Mexican food because it's hot and spicy, and this place has really nice waiters.</td> </tr> <tr> <td>Closing p.</td> <td>I gotta go now, but tell me about your favourite bar or restaurant in your next email.</td> </tr> <tr> <td>Goodbye</td> <td>Sincerely,</td> </tr> <tr> <td>Signature</td> <td>Luis</td> </tr> </table>	Greeting	Dear Lily,	Opening p.	Thanks a lot for writing! It's great to hear from you.	Main p. 1	Regarding your question, I must admit that I very much prefer eating in a restaurant. Having lunch or dinner at home is fine, but it's more convenient to have something in a restaurant, because you don't have to wash up.	Main p. 2	As for my favourite place, it's a Mexican place near my house. I love Mexican food because it's hot and spicy, and this place has really nice waiters.	Closing p.	I gotta go now, but tell me about your favourite bar or restaurant in your next email.	Goodbye	Sincerely,	Signature	Luis	
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Goodbye	Sincerely,														
Signature	Luis														

Appendix 6. Questionnaire on *A Midsummer Night's Dream* film

Quiz on *A Midsummer Night's Dream* (1999)

- 1) Who is getting married at the beginning of the film?
 - a. Hermia and Lysander
 - b. Oberon and Titania
 - c. Theseus and Hippolyta
 - d. Titania and Bottom

- 2) What is Puck also known as?
 - a. Harold
 - b. Little Edward
 - c. Robin Goodfellow
 - d. The fool

- 3) What does Puck transform Nick Bottom into?
 - a. A fairy
 - b. A goat
 - c. A woman
 - d. An ass

- 4) Who are Lysander and Demetrius in love with?
 - a. Helena
 - b. Hermia
 - c. Hippolyta
 - d. Titania

- 5) Who does Titania fall in love with because of Oberon's potion?
 - a. Bottom
 - b. Lysander
 - c. Peter Quince
 - d. Puck

- 6) After the potion, who do Lysander and Demetrius both fall in love with?
 - a. Helena
 - b. Hermia
 - c. With a fairy
 - d. Titania

- 7) Why are Oberon and Titania fighting?
- He is tired because Titania uses Puck for her own errands
 - He wants custody of the Indian boy
 - She is angry because Oberon is always with humans
 - Because Titania fell in love with another fairy
- 8) Why do Hermia and Helena end up fighting?
- Because of a man
 - Because they are wearing the same clothes
 - Because they don't want to get married
 - Because they are in love with each other
- 9) What does Puck do to avoid Lysander and Demetrius' fight?
- He freezes them
 - He makes them fall asleep
 - He uses the love potion again
 - He makes their weapons disappear
- 10) How many weddings take place at the end?
- 2
 - None
 - 5
 - 3

Appendix 7. Content, Assessment Criteria, Indicators of Achievement and Competences included in Decree 87/2015.

Block	Content	Assessment Criteria	Indicators of Achievement	Competences
1	<p>Estrategias de comprensión oral</p> <p>Movilización de información previa sobre tipo de tarea y tema. Intercambio de ideas sobre el tema.</p> <p>Distinción de tipos de comprensión. Sentido general, información esencial, puntos principales, detalles relevantes en una variedad mayor de textos más complejos.</p> <p>Formulación de hipótesis sobre contenido y contexto apoyándolas con información e ideas explícitas e implícitas del texto.</p> <p>Inferencia y formulación de hipótesis sobre significados a partir de la comprensión de elementos significativos, lingüísticos como distinción entre el sentido literal, inferencial, crítico y estético; y paralingüísticos como modulación y tono de la voz.</p> <p>Reformulación de hipótesis a partir de la comprensión de nuevos elementos lingüísticos y paralingüísticos.</p> <p>Técnicas de escucha activa: hacer preguntas para conectar con las ideas de otros, mostrar</p>	<p>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 en sus correspondientes registros, en condiciones acústicas que no distorsionen el mensaje.</p>	<p>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.</p> <p>4oLE.BL1.1.2 Identifica la información esencial, las ideas principales en textos sobre temas generales o menos habituales, en los ámbitos personal, público, educativo y ocupacional.</p> <p>4oLE.BL1.1.4 Identifica, con sentido crítico, tipos de texto tales como: conversaciones, entrevistas, anuncios, biografías, informes, noticias, canciones, fábulas, poemas, historias, artículos de opinión, críticas, en diferentes soportes: <i>podcast</i>, video, conferencias, etc.</p>	<p>CCLI</p> <p>CAA</p> <p>CEC</p> <p>CSC</p>

	<p>empatía, no juzgar, parafrasear, emitir refuerzos, resumir para clarificar.</p>			
<p>Aspectos socioculturales y sociolingüísticos</p> <p>Fórmulas sociales y de tratamiento propias de los contactos sociales informales, o formales con una situación de jerarquía.</p> <p>Patrones de comportamiento: movimientos de atención y silencios.</p> <p>Relaciones interpersonales e interculturales como reconocer los tabúes propios de las diferentes culturas.</p> <p>Manifestaciones culturales y artísticas como los medios de comunicación, acontecimientos históricos y contrastes interculturales.</p>	<p>4oLE.BL1.2 Detectar, con actitud crítica, en textos orales, los aspectos socioculturales y sociolingüísticos relativos a la vida cotidiana, las relaciones interpersonales e interculturales, a los registros formales e informales y 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.</p>	<p>4oLE.BL1.2.2 Detecta, con sentido crítico, los aspectos y los contrastes socioculturales y sociolingüísticos en los medios de comunicación y acontecimientos históricos, considerando la diversidad y las diferencias en el grupo desde una perspectiva inclusiva como elemento enriquecedor.</p>		
<p>Funciones Comunicativas</p> <p>Iniciación y mantenimiento de relaciones personales y sociales: presentar a alguien y reaccionar al ser presentado de manera formal e informal. Excusarse y pedir disculpas.</p> <p>Establecimiento y mantenimiento de la comunicación y organización del discurso: rectificar lo que se ha dicho o parafrasear</p>	<p>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 soportes.</p>	<p>4oLE.BL1.3.1 Distingue la función comunicativa en textos orales tales como la expresión del grado de certeza, expresión de deseos, promesas, probabilidad o improbabilidad y formulación de hipótesis.</p> <p>4oLE.BL1.3.2 Reconoce un repertorio amplio de palabras y expresiones de uso frecuente y más específico así como colocaciones complejas.</p>		

	<p>para solucionar un problema de comunicación.</p> <p>Descripción de cualidades físicas y abstractas de personas, objetos, lugares y actividades.</p> <p>Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y expresión de sucesos futuros. Relación de acciones en el tiempo.</p> <p>Petición y ofrecimiento de información, indicaciones, opiniones, puntos de vista.</p> <p>Expresión del grado de certeza. Confirmación o corrección de una información.</p> <p>Expresión de sentimientos tales como la indiferencia, la admiración, la simpatía o la aversión. Plantear quejas, tranquilizar y dar ánimos. Expresión de síntomas y sensaciones físicas.</p> <p>Comprensión del uso del lenguaje como herramienta para aprender y reflexionar sobre su propio aprendizaje.</p>			
	<p>Léxico, expresiones y modismos de uso frecuente (Recepción)</p>	<p>4oLE.BL1.4 Inferir el significado de palabras y expresiones de uso menos frecuente y más específico en textos orales</p>	<p>4oBL1.4.1 Infiere 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</p>	

	<p>Ampliación del vocabulario y sinónimos de la lengua extranjera.</p> <p>Desarrollo y expansión del vocabulario siguiente:</p> <p>Identificación personal</p> <p>Vivienda, hogar y entorno</p> <p>Actividades de la vida diaria</p> <p>Familia y amigos</p> <p>Salud y cuidados físicos</p> <p>Educación y estudio</p> <p>Lengua y comunicación. Metalenguaje</p> <p>Medioambiente, clima y entorno natural</p> <p>Tecnologías de la Información y Comunicación</p> <p>Lenguaje de aula</p>	<p>de longitud media, en diferentes soportes, con apoyo del contexto y el cotexto.</p>	<p>cotexto.</p>	
	<p>Estrategias de producción e interacción oral</p> <p>Planificación</p> <p>Producción del mensaje con claridad, distinguiendo su idea o ideas principales y su estructura básica.</p>	<p>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,</p>	<p>4oLE.BL2.1.1 Produce o coproduce de forma autónoma textos comprensibles y estructurados, monológicos o dialógicos, de varias tipologías, sobre temas generales o menos habituales, a viva voz o registrados en formato digital audio o vídeo, aunque a veces haya pausas, vacilaciones y rectificaciones, utilizando las estrategias de expresión oral en los ámbitos personal, público,</p>	<p>CCLI</p> <p>CAA</p> <p>SIE</p> <p>CSC</p> <p>CD</p>

<p style="text-align: center; font-size: 24pt; font-weight: bold;">2</p>	<p>Adecuación del texto monológico o dialógico al destinatario, contexto y canal, aplicando el registro y la estructura de discurso adecuados a cada caso. Planificación de la comunicación autogestionada y plurigestionada.</p> <p>Ejecución</p> <p>Expresión del mensaje con claridad, coherencia, estructurándolo adecuadamente y ajustándose, en su caso, a los modelos y fórmulas de cada tipo de texto.</p> <p>Confianza en sí mismo y asertividad en la presentación de ideas y opiniones en debates y discusiones.</p> <p>Revisión de la tarea o del mensaje para simplificar, mejorar y clarificar el contenido tras valorar las dificultades y los recursos disponibles.</p> <p>Facilitación, compensación y corrección de las carencias lingüísticas mediante procedimientos lingüísticos paralingüísticos y paratextuales.</p> <p>Lingüísticos: Definición o reformulación de un término o expresión.</p> <p>Paralingüísticos y paratextuales: Petición de ayuda.</p>	<p>informal o neutro, aunque a veces haya pausas, vacilaciones y rectificaciones.</p>	<p>educativo y ocupacional.</p> <p>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.</p>	
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	<p>Técnicas de expresión oral (señalar objetos, usar deícticos o realizar acciones que aclaran el significado).</p> <p>Uso del lenguaje corporal culturalmente pertinente: gestos, expresiones faciales, posturas, contacto visual o corporal, proxémica.</p> <p>Interacción oral: fórmulas o gestos simples para tomar o ceder el turno de palabra.</p> <p>Usar sonidos extralingüísticos y cualidades prosódicas convencionales.</p>			
	<p>Aspectos socioculturales y sociolingüísticos</p> <p>Fórmulas sociales y de tratamiento propias de los contactos sociales informales, o formales con una situación de jerarquía.</p> <p>Patrones de comportamiento: movimientos de atención y silencios.</p> <p>Relaciones interpersonales e interculturales como reconocer los tabúes propios de las diferentes culturas.</p> <p>Registro: expresiones coloquiales.</p> <p>Convenciones sociales: rituales, costumbres y tradiciones más específicas de las diferentes culturas.</p>	<p>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 artísticas, considerando la diversidad y las diferencias en el aula desde una perspectiva inclusiva, como elemento enriquecedor y evitando estereotipos y prejuicios.</p>	<p>4oLE.BL2.2.1 Incorpora, con sentido crítico, las fórmulas sociales y de tratamiento, propias de las relaciones cotidianas en situaciones formales o informales y en las costumbres y tradiciones más específicas de las diferentes culturas, mostrando actitudes inclusivas..</p> <p>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.</p>	

	<p>Manifestaciones culturales y artísticas como los medios de comunicación, acontecimientos históricos y contrastes interculturales.</p>			
	<p>Funciones Comunicativas</p> <p>Descripción de cualidades físicas y abstractas de personas, objetos, lugares y actividades.</p> <p>Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y expresión de sucesos futuros. Relación de acciones en el tiempo.</p> <p>Petición y ofrecimiento de información, indicaciones, opiniones y puntos de vista.</p> <p>Expresión del grado de certeza. Confirmación o corrección de una información.</p> <p>Expresión de deseos, promesas, probabilidad o improbabilidad.</p> <p>Expresión de sentimientos tales como la indiferencia, la admiración, la simpatía o la aversión. Plantear quejas, tranquilizar y dar ánimos. Expresión de síntomas y sensaciones físicas.</p>	<p>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.</p>	<p>4oLE.BL2.3.1 Produce o coproduce con sentido crítico textos orales,, tales como expresión del grado de certeza, expresión de deseos, promesas, probabilidad o improbabilidad y formulación de hipótesis, utilizando los conocimientos sobre las funciones comunicativas, con sentido estético y creatividad.</p> <p>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.</p> <p>4oLE.BL2.3.3 Produce o coproduce textos orales utilizando las estructuras morfo-sintácticas y discursivas adecuadas al nivel de forma que permita un discurso claro, articulado y fluido.</p>	

	<p>Uso del lenguaje como herramienta para aprender y reflexionar sobre su propio aprendizaje.</p>			
	<p>Léxico, expresiones y modismos de uso frecuente (Producción)</p> <p>Desarrollo y expansión del vocabulario enumerado.</p> <p>Ampliación del vocabulario y sinónimos de la lengua extranjera:</p> <p>Identificación personal</p> <p>Vivienda, hogar y entorno</p> <p>Actividades de la vida diaria</p> <p>Familia y amigos</p> <p>Tiempo libre, ocio y deporte</p> <p>Salud y cuidados físicos</p> <p>Educación y estudio</p> <p>Tecnologías de la Información y de la Comunicación</p> <p>Lenguaje de aula</p> <p>Lingüísticos: Modificación de palabras de significado parecido y definición o reformulación de un término o expresión.</p>	<p>4oLE.BL2.4 Utilizar en situaciones de comunicación habituales o menos habituales, claramente estructuradas y en diferentes soportes, con la ayuda de modelos, las estrategias y los recursos lingüísticos y paralingüísticos propios de la interacción oral, aunque se dependa en gran medida de la actuación del interlocutor.</p>	<p>4oLE.BL2.4.1 Utiliza, de forma autónoma, técnicas lingüísticas como la definición o reformulación de un término o expresión o paratextuales y paralingüísticas tales como los recursos audiovisuales o la proxémica.</p>	

	<p>Paralingüísticos y paratextuales: Petición de ayuda.</p> <p>Técnicas de expresión oral (señalar objetos, usar deícticos o realizar acciones que aclaran el significado).</p> <p>Uso del lenguaje corporal culturalmente pertinente: gestos, expresiones faciales, posturas, contacto visual o corporal, proxémica.</p> <p>Interacción oral: fórmulas o gestos simples para tomar o ceder el turno de palabra.</p> <p>Usar sonidos extralingüísticos y cualidades prosódicas convencionales.</p>			
3	<p>Estrategias de comprensión</p> <p>Movilización de información previa sobre tipo de tarea y tema. Conectar el propio conocimiento y experiencia sobre el tema.</p> <p>Comprensión automatizada de palabras comunes en diferentes contextos.</p> <p>Distinción de tipos de comprensión. Sentido general, información esencial, puntos principales, detalles relevantes en una variedad de textos más complejos.</p>	<p>4oLE.BL.3.1 Identificar, aplicando estrategias de comprensión escrita, la información esencial, 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, ocupacional y educativo.</p> <p>4oLE.BL.3.2 Leer en voz alta textos literarios y no literarios de longitud media con precisión, fluidez y expresividad.</p>	<p>4oLE.BL.3.1.1 Identifica la información esencial en textos escritos de longitud media, en diferentes soportes, aplicando estrategias de comprensión escrita tales como el uso de diccionarios monolingües y bilingües.</p> <p>4oLE.BL.3.1.2 Distingue la información esencial, las ideas principales en textos sobre temas generales o menos habituales, en los ámbitos personal, público, educativo y ocupacional.</p> <p>4oLE.BL.3.1.3 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,</p>	<p>CCLI</p> <p>CEC</p> <p>CSC</p> <p>CD</p> <p>CAA</p>

	<p>Resumen y explicación de las ideas más importantes y de los detalles de interés.</p> <p>Inferencia y formulación de hipótesis sobre significados a partir de la comprensión de elementos significativos, lingüísticos y paralingüísticos.</p> <p>Inferir del contexto y del cotexto los significados de palabras y expresiones de uso menos frecuente o más específico.</p> <p>Desarrollo de interpretaciones utilizando ideas explícitas e implícitas para apoyar dichas interpretaciones.</p> <p>Formulación de preguntas para clarificar hipótesis.</p> <p>Utilización de diccionarios, monolingües y bilingües tanto en formato impreso como digital.</p> <p>Lectura expresiva en voz alta para mejorar la pronunciación, la entonación y el ritmo necesarios para la comprensión del texto.</p>		<p>historias, artículos de opinión y críticas, en diferentes soportes: <i>podcast</i>, video conferencias, etc.</p> <p>4oLE.BL3.2.1 Lee en voz alta textos de longitud media con precisión, fluidez y expresividad.</p>	
	<p>Aspectos socioculturales y sociolingüísticos</p> <p>Fórmulas sociales y de tratamiento propias de los contactos sociales informales, o formales con una situación de jerarquía.</p>	<p>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,</p>	<p>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 específicas de las diferentes culturas.</p>	

	<p>Patrones de comportamiento: movimientos de atención y silencios.</p> <p>Relaciones interpersonales e interculturales como reconocer los tabúes propios de las diferentes culturas.</p> <p>Convenciones sociales: rituales, costumbres y tradiciones más específicas de las diferentes culturas.</p> <p>Manifestaciones culturales y artísticas tales como los medios de comunicación, acontecimientos históricos, contrastes interculturales, etc.</p>	<p>considerando la diversidad y las diferencias en el aula desde una perspectiva inclusiva, como elemento enriquecedor.</p>	<p>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.</p>	
	<p>Funciones Comunicativas</p> <p>Excusarse y pedir disculpas.</p> <p>Establecimiento y mantenimiento de la comunicación y organización del discurso: rectificar lo que se ha dicho o parafrasear para solucionar un problema de comunicación.</p> <p>Descripción de cualidades físicas y abstractas de personas, objetos, lugares y actividades.</p> <p>Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y expresión</p>	<p>4oLE.BL3.4 Distinguir las funciones comunicativas CCLI del nivel y las estructuras morfosintácticas asociadas CD así como la organización textual y el léxico, expresiones y modismos de uso frecuente y más específico, los conocimientos sobre patrones discursivos, las convenciones ortográficas, tipográficas y de puntuación para la comprensión de textos escritos de longitud media, estructurados y en diferentes soportes.</p>	<p>4oLE.BL3.4.1 Distingue la función comunicativa en textos orales tales como la expresión del grado de certeza, expresión de deseos, promesas, probabilidad o improbabilidad y formulación de hipótesis.</p> <p>4oLE.BL3.4.2 Reconoce un repertorio amplio de palabras y expresiones de uso frecuente y más específico, así como colocaciones complejas.</p> <p>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.</p>	

	<p>de sucesos futuros. Relación de acciones en el tiempo.</p> <p>Petición y ofrecimiento de información, indicaciones, opiniones y puntos de vista.</p> <p>Confirmación o corrección de una información.</p> <p>Expresión de sentimientos tales como la indiferencia, la admiración, la simpatía o la aversión. Planteamiento de quejas, tranquilizar y dar ánimos. Expresión de síntomas y sensaciones físicas.</p> <p>Comprensión del uso del lenguaje como herramienta para aprender y reflexionar sobre su propio aprendizaje.</p> <p>Reglas ortográficas básicas, puntuación, convenciones tipográficas, abreviaturas, símbolos de uso común y convenciones ortográficas más habituales en la redacción de textos en soporte electrónico.</p>			
	<p>Léxico, expresiones y modismos de uso frecuente (Recepción)</p> <p>Ampliación del vocabulario y sinónimos de la lengua extranjera.</p> <p>Desarrollo y expansión del vocabulario enumerado: Identificación personal</p>	<p>4oLE.BL3.5 Inferir 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 del cotexto.</p>	<p>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.</p>	

	<p>Actividades de la vida diaria</p> <p>Familia y amigos</p> <p>Salud y cuidados físicos</p> <p>Educación y estudio</p> <p>Tecnologías de la Información y de la Comunicación</p> <p>Lenguaje de aula</p>			
4	<p>Estrategias de producción e interacción escrita</p> <p>Planificación</p> <p>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).</p> <p>Localización y uso adecuado de recursos lingüísticos o temáticos. Selección crítica de la información para apoyar las ideas de la producción escrita.</p> <p>Ejecución</p> <p>Expresión del mensaje con claridad ajustándose a los modelos y fórmulas de cada tipo de texto: cuestionarios, textos</p>	<p>4oLE.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.</p>	<p>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.</p> <p>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.</p>	<p>CCLI</p> <p>CEC</p> <p>CSC</p>

	<p>informativos, descriptivos y narrativos; argumentativos; correspondencia personal; correspondencia formal.</p> <p>Andamiaje en los conocimientos previos de otras lenguas.</p> <p>Utilización de oraciones de diferente longitud y estructura y de mayor complejidad para organizar el texto con la suficiente cohesión interna y coherencia.</p> <p>Revisión.</p> <p>Reajuste de la tarea o del mensaje. Coevaluación del texto escrito.</p>			
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	<p>Aspectos socioculturales y sociolingüísticos</p> <p>Fórmulas sociales y de tratamiento propias de los contactos sociales informales, o formales con una situación de jerarquía.</p> <p>Patrones de comportamiento: movimientos de atención y silencios.</p> <p>Relaciones interpersonales e interculturales como reconocer los tabúes propios de las diferentes culturas.</p> <p>Registro: expresiones coloquiales. Diferencias entre el texto oral y escrito.</p> <p>Convenciones sociales: rituales, costumbres y tradiciones más específicas de las diferentes culturas.</p> <p>Manifestaciones culturales y artísticas tales como los medios de comunicación, acontecimientos históricos, contrastes interculturales, etc.</p>	<p>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.</p>	<p>4oLE.BL4.2.1 Incorpora con sentido crítico las fórmulas sociales y de tratamiento propias de las relaciones cotidianas y de otras costumbres y tradiciones, en situaciones formales e informales, mostrando actitudes inclusivas.</p> <p>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.</p>	
	<p>Funciones Comunicativas</p> <p>Descripción de cualidades físicas y abstractas de personas, objetos, lugares y actividades.</p> <p>Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y expresión</p>	<p>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, discursivos, organización textual, morfosintácticas, convenciones tipográficas y de puntuación, así como el</p>	<p>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.</p> <p>4oLE.BL4.3.2 Produce o coproduce textos escritos utilizando un repertorio amplio de</p>	

	<p>de sucesos futuros. Relación de acciones en el tiempo.</p> <p>Expresión de sentimientos tales como la indiferencia, la admiración, la simpatía o la aversión. Plantear quejas, tranquilizar y dar ánimos. Expresión de síntomas y sensaciones físicas.</p> <p>Uso del lenguaje como herramienta para aprender y reflexionar sobre su propio aprendizaje.</p> <p>Léxico, expresiones y modismos de uso frecuente (Producción)</p> <p>Ampliación del vocabulario y sinónimos de la lengua extranjera.</p> <p>Desarrollo y expansión del vocabulario enumerado: Identificación personal</p> <p>Actividades de la vida diaria</p> <p>Familia y amigos</p> <p>Salud y cuidados físicos</p> <p>Educación y estudio</p> <p>Tecnologías de la Información y de la Comunicación</p>	<p>léxico, expresiones y modismos de uso frecuente y más específicos, en las diferentes situaciones comunicativas con sentido estético y creatividad.</p>	<p>palabras y expresiones de uso frecuente y más específico así como colocaciones complejas relacionadas con el tema con apenas errores o repeticiones.</p> <p>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.</p>	
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	<p>Lenguaje de aula</p> <p>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.</p> <p>Reglas ortográficas básicas, puntuación, convenciones tipográficas, abreviaturas, símbolos de uso común y convenciones ortográficas más habituales en la redacción de textos en soporte electrónico.</p>			
5	<p>Búsqueda, selección y organización de la información en medios digitales</p> <p>Herramientas digitales de búsqueda y visualización: búsqueda en blogs, <i>wikis</i>, foros, banco de sonidos, páginas web especializadas, diccionarios y enciclopedias virtuales, bases de datos especializadas.</p> <p>Estrategias de filtrado en la búsqueda de la información.</p> <p>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. Organización de la información</p>	<p>4oLE.BL5.1 Buscar y seleccionar información, CD 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.</p>	<p>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.</p> <p>4oLE.BL5.1.2 Registra la información correspondiente al nivel educativo en papel de forma cuidadosa o la almacena digitalmente en dispositivos informáticos y servicios de red.</p>	<p>CD</p> <p>SIEE</p> <p>CAA</p> <p>CSC</p>

	siguiendo diferentes criterios.			
	<p>Comunicación</p> <p>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.</p> <p>Correo electrónico. Módulos cooperativos en entornos personales de aprendizaje. Servicios de la web social como blogs, <i>wikis</i>, foros.</p> <p>Hábitos y conductas en la comunicación y en la protección del propio individuo y de otros de las malas prácticas como el ciberacoso.</p> <p>Análisis del destinatario y adaptación de la comunicación en función del mismo.</p> <p>Hábitos y conductas para filtrar la fuente de información más completa y compartirla con el grupo.</p>	<p>4ºLE.BL.5.2 Colaborar y comunicarse para construir un producto o tarea colectiva filtrando y compartiendo información y contenidos digitales utilizando las 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.</p>	<p>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.</p> <p>4oLE.BL5.2.2 Aplica buenas formas en la comunicación y previene, denuncia y protege a otros de las malas prácticas como el ciberacoso.</p>	
	<p>Creación de contenidos digitales</p> <p>Realización, formateado sencillo e impresión de documentos de texto. Diseño de</p>	<p>4ºLE.BL.5.3 Crear y editar contenidos digitales como documentos de texto o presentaciones multimedia con sentido estético, utilizando aplicaciones informáticas de escritorio para incluirlos</p>	<p>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.</p>	

	<p>presentaciones multimedia.</p> <p>Escalado, rotación y recorte de imágenes.</p> <p>Derechos de autor y licencias de publicación.</p> <p>Habilidades personales de autorregulación.</p>	<p>en sus propios proyectos y tareas.</p>		
	<p>Iniciativa e innovación</p> <p>Autoconocimiento. Valoración de fortalezas y debilidades.</p> <p>Autorregulación de emociones, control de la ansiedad e incertidumbre y capacidad de automotivación. Resiliencia, superar obstáculos y fracasos. Perseverancia, flexibilidad. Pensamiento alternativo.</p> <p>Sentido crítico.</p>	<p>4oLE.BL5.4 Realizar de forma eficaz tareas o proyectos, tener iniciativa para emprender y proponer acciones siendo consciente de sus fortalezas y debilidades, mostrar curiosidad e interés durante su desarrollo y actuar con flexibilidad buscando soluciones alternativas.</p>	<p>4oLE.BL5.4.1 Realiza de forma eficaz tareas o proyectos del nivel educativo siendo consciente de sus fortalezas y debilidades.</p> <p>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.</p> <p>4oLE.BL5.4.3 Muestra curiosidad e interés durante la planificación y el desarrollo de tareas o proyectos del nivel educativo en los que participa.</p>	
	<p>Planificación y evaluación de proyectos</p> <p>Estrategias de planificación, organización y gestión.</p> <p>Selección de la información técnica y recursos materiales.</p> <p>Estrategias de supervisión y resolución de problemas.</p> <p>Evaluación de procesos y resultados.</p>	<p>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.</p> <p>4ºLE.BL5.7 Participar en equipos de trabajo para conseguir metas comunes</p>	<p>4oLE.BL5.5.1 Planifica tareas o proyectos del nivel educativo, individuales o colectivos, haciendo una previsión de recursos y tiempos ajustados a los objetivos propuestos, adaptando la planificación realizada a cambios e imprevistos transformando las dificultades en posibilidades.</p> <p>4oLE.BL5.5.2 Evalúa con ayuda de guías el producto final y el proceso seguido en el desarrollo CAA de tareas o proyectos individuales y colectivos del nivel educativo.</p>	

	<p>Valoración del error como oportunidad. Habilidades de comunicación.</p> <p>Responsabilidad y eficacia en la resolución de tareas.</p> <p>Asunción de distintos roles en equipos de trabajo. Pensamiento de perspectiva</p> <p>Solidaridad, tolerancia, respeto y amabilidad. Técnicas de escucha activa</p> <p>Diálogo igualitario.</p> <p>Conocimiento de estructuras y técnicas de aprendizaje cooperativo.</p>	<p>asumiendo diversos roles con eficacia y responsabilidad, apoyar a los compañeros y compañeras demostrando empatía y reconociendo sus aportaciones y utilizar el diálogo igualitario para resolver conflictos y discrepancias.</p>	<p>4oLE.BL5.5.3 Comunica de forma personal los resultados obtenidos en la realización de tareas y proyectos del nivel educativo</p> <p>4oLE.BL5.7.1 Colabora en la organización de un equipo de trabajo asignando roles y gestionando recursos con eficacia y responsabilidad cuando participa en equipos de trabajo para conseguir metas comunes.</p> <p>4oLE.BL5.7.2 Apoya por propia iniciativa a sus compañeros y compañeras influyendo positivamente en el grupo y generando implicación en la tarea cuando participa en equipos de trabajo para conseguir metas comunes.</p> <p>4oLE.BL5.7.3 Actúa de manera informal como mediador en los conflictos y discrepancias habituales que aparecen en la interacción con sus compañeros y compañeras mientras participa en equipos de trabajo utilizando el diálogo igualitario.</p>	
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Appendix 8. Rubric to assess students' performances in the discussions.

	Needs improvement	Satisfactory	Good	Excellent
Verbal communication	Student is unable to maintain appropriate verbal communication.	Student needs more than two prompts to maintain appropriate verbal communication.	Student needs 1 - 2 prompts to maintain appropriate verbal communication.	Student maintains appropriate verbal communication with no prompts.
Respect	Student is unable to show respect for peers or groups.	Student needs more than two prompts to show respect for peers or groups.	Student needs 1 - 2 prompts to show respect for peers or groups.	Student shows respect for peers and groups with no prompts.
Turn-taking	Student is unable to respect turn-taking.	Student needs more than two prompts to respect turn-taking.	Student needs 1 - 2 prompts to respect turn-taking.	Student respects turn-taking with no prompts.
Pronunciation	Continuous errors.	Shows a pattern of pronunciation errors.	Some pronunciation errors.	Excellent pronunciation.

Appendix 9. Rubric for the assessment of the grammar activity.

	Needs improvement	Satisfactory	Good	Excellent
Grammar	Continuous errors.	Shows a pattern of errors in grammar, and punctuation.	Some errors in grammar, and punctuation, but not many.	Excellent grammar, and punctuation.
Spelling	Continuous errors.	Shows a pattern of spelling errors.	Some spelling errors.	Excellent spelling.
Creativity	The writing has no intention of being creative.	An attempt at being creative was made, but needs more work.	Some good ideas were presented in the writing. Keep working to reach excellence.	Excellent ideas were presented in the writing. Creativity is so strong.

Appendix 10. Rubric for the assessment of the writing skills.

	Needs improvement	Satisfactory	Good	Excellent
Organisation	No sense of organization.	There is a sense of organisation, but some organisational tools are missing.	Good overall organization, the main organisational tools are a bit weak.	Excellent organisation. Organisations tools are used precisely.
Style	No attempt at providing style.	There is little attempt at style, but ends up being flat.	There is an attempt at a personal style but it may be unsuited to audience and purpose.	There is clear use of a unique style of writing, suited to audience and purpose.
Grammar	Continuous errors.	Shows a pattern of errors in spelling, grammar, and punctuation.	Some errors in spelling, grammar, and punctuation, but not many.	Excellent spelling, grammar, and punctuation.
Content	Content is not accurate.	Content is solid, but ideas are not particularly developed or supported.	Well-presented ideas are detailed, developed and supported with evidence.	Presented exceptionally, ideas are detailed and supported with specific evidence and details.
Creativity	The writing has no intention of being creative.	An attempt at being creative was made, but needs more work.	Some good ideas were presented in the writing. Keep working to reach excellence.	Excellent ideas were presented in the writing. Creativity is so strong.

Appendix 11. Rubric to assess posters.

	Needs improvement	Satisfactory	Good	Excellent
Design	The poster design is so poor.	The poster design is okay but needs more work.	The poster design is good, but with more work it would be perfect.	Poster design is excellent. A lot of work has been done.
Format	The poster format is poor.	The poster format is okay but needs more work.	The poster format is good, but with more work it would be perfect.	Poster format is excellent. A lot of work has been done.
Creativity	The poster has no intention of being creative.	An attempt at being creative was made, but needs more work.	Good work was presented. Keep working to reach excellence.	Excellent work was presented in the poster. Creativity is so strong.