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EFFECTIVENESS AND MOTIVATION OF USING AUTHENTIC MATERIALS AND CREATING AUTHENTIC SITUATIONS IN THE EFL CLASS

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1. State of the question

The use of authentic materials in the Foreign Language (FL) class is a much debated issue among educators, teachers and teaching experts around the world. This debate started to be more evident circa 1970, when the Communicative Language Teaching (CLT) method entered the teaching scene. Authentic materials are key to this teaching method; however, supporters of previous methods, which are still used nowadays, prefer the use of *contrived* (Gilmore, 2004; Adams, 1995) or purposely-made materials since they argue they are not detrimental for FL students as authentic materials could be if they are not appropriately selected.

Years ago, the use of authentic materials seemed even less suitable for FL teaching since they were difficult to obtain unless they were collected in the country in which they were produced. Nevertheless, nowadays, using authentic materials is a factual reality since they are more accessible than ever thanks to the world globalization and the worldwide access to the Internet (Mishan, 2005). Thanks to this increase in accessibility and a growing tendency for communicative teaching approaches, the use of authentic materials in the Foreign Language (FL) classroom and the research studies that prove their effectiveness are increasing.

2. Objectives

The main aims of this paper are the following:

- To analyze and define authentic materials and authentic situations.
- To describe the different language acquisition theories and language teaching approaches that promote the use of authentic materials.
- To argue why and how authentic materials can be effective and motivational for students, as well as a reflection of real-life situations.
- To design a didactic proposal based on authentic situations and authentic materials specifically chosen for a certain type of students within an educational center following specific selection criteria in order to improve the students' linguistic aptitude and motivation in the English as a FL (EFL) classroom.

3. Justification

Numerous studies have proven that the use of authentic materials is beneficial for FL students of any level in many ways. Rubin (1975) says that "good language learning depends on at least three variables: aptitude, motivation, and opportunity" (p.42). The first variable is related to the student's language strategies and knowledge; the second is related to the intrinsic or extrinsic will to use an FL to communicate within a classroom or in a streetwise context; and the third one is related to the activities, outside or inside the classroom, that give students a chance to practice the FL. These three variables can be tackled and easily improved in the language classroom with the use of authentic materials.

This paper is divided in two main parts: a theoretical and a practical one. In the theoretical part, authentic materials are defined and contrasted to contrived ones in order to clarify these two opposed concepts. Then, an explanation of authenticity and authentic tasks is given. After this, there is an explanation of the origin of authentic materials related to language acquisition theories and language teaching approaches. This is followed by a theoretical argumentation of why authentic materials are linguistically and non-linguistically effective and motivational in FL learning. And, finally, there is an explanation of a series of criteria to be followed when selecting authentic materials in order for them to be effective and motivational instead of detrimental for students.

In the practical part, a didactic proposal based on authentic materials and situations is developed paying attention to all the important teaching and acquisition theories related to them, to the criteria for material selection, to the students it is directed to and to the current Spanish educational law. Furthermore, this didactic proposal follows the principles of Communicative Language Teaching (CLT) and Task-Based Language Teaching (TBLT) approaches since they are the ones in which authentic materials can be best made the most of. These approaches reflect real-world situations following several steps to achieve of a goal (a task in this case) which is why they are perfect for this proposal based on authentic materials. The final task of the Didactic Unit consists of the students creating a movie and series section within a magazine for which they have to use authentic materials and follow a series of real-life-like steps to complete it.

A part of this didactic proposal was put into practice in a real classroom so the reactions of the students to it and to the materials used are analyzed and included in this paper.

4. Theoretical background

4.1. Authentic materials

This paper's main object of study is authentic materials; therefore, it must be clarified what they are before arguing and analyzing how they can be effective and motivational for FL students.

Authentic materials became important in the FL teaching field with the development of teaching approaches based on the communicative competence based on Krashen's (1982) language acquisition theories; since then, many definitions of authentic materials have been given. Before this period, authentic materials were used as well; Henry Sweet, a nineteenth century linguist, used to use them and wrote about their advantages over contrived ones (Gilmore, 2007). However, they were not used as consistently and in such planned ways as when the communicative approaches arose.

Each definition given throughout time focuses on one or various elements related to the communicative situation connected to an authentic material: the participants of the communicative act (addresser and addressee), the sociocultural situation of communication, or the text purpose or function.

Definitions by various authors which focus on the participants of the communicative act were given in Adam's (1995) work: Wilkins defines authentic materials as "materials which were originally directed at a native-speaking audience," and Morrow defines them as "a stretch of real language, produced by a real speaker or writer for a real audience and designed to convey a real message of some sort." Both definitions have in common the fact that authentic materials are produced for and by real speakers of the target language.

Guariento and Morley (2001) define an authentic material as an element "created to fulfill some social purpose in the language community in which it was produced." In addition, Villegas Rogers and Medley (as cited in Adams, 1995, p.3) define them as "language samples –both oral and written- that reflect a naturalness of form, and an appropriateness of cultural and situational context that would be found in the language as used by native speakers." These two definitions focus on the sociocultural situation of communication in which authentic materials are produced. They highlight that authentic materials are produced in a specific sociocultural situation and, therefore, they reflect accurately this situation and the target language community in terms of language used, and participant treatment, for example.

Geddes and White, Porter and Roberts, (as cited in Adams, 1995, p.2) or Nunan (1989, p.54) give different definitions for authentic materials focused on the element of text purpose. The first say that authentic materials are "a discourse produced for non-teaching purposes or discourse produced for teaching purposes but having many features that are likely to occur in genuine communication." The second wrote that authentic materials are "instances of spoken language which were not initiated for the purpose of teaching… not intended for non-native learners." Meanwhile, the last one defines them as "any material which has not been specifically produced for the purposes of language teaching."

These three previous definitions show a dichotomy between materials that were not produced for language teaching purposes and those specifically produced for this. These two opposite concepts are the source of debate in FL teaching and will be dealt with later on.

For the purposes of this paper and to clarify the concept of authentic materials, I adopted a definition which includes the most important elements and aspects of all the above: Authentic materials are oral or written texts directed to and produced by native-speakers for a social purpose within a cultural and social situation and which have not been created for language-teaching purposes.

4.2 Authentic vs contrived materials

In most definitions for authentic materials, the authors emphasize the fact that they were not produced for teaching purposes. By stating this fact, they are contrasting them to materials which have been purposely designed for language teaching.

The latter are called *contrived* (Gilmore, 2007; Adams, 1995) materials by many authors since this word means, according to the Oxford dictionary, "deliberately created rather than arising naturally or spontaneously." These materials are created with a learning purpose in mind instead of being taken from a real context as authentic materials are. They are usually designed for students to focus on certain formal aspects of language (e.g. grammar and vocabulary) and there is no intention in making them sound natural; this could be detrimental for language acquisition (Gilmore, 2004) since the features of real communication are usually not present in them. They are often used in structural language teaching approaches for the reasons that will be seen below.

4.3 Authenticity in the classroom

As it can be seen above, the concept of authentic materials involves different elements referred to diverse aspects of a communicative situation. When using them in the FL class we have to take into account all these elements and we need to have a clear idea of what is the purpose of each text we are using in each situation and for what purpose and situation we are going to use them in the FL classroom. In other words, we should create *authenticity* in the FL classroom based on the materials chosen.

Teaching a FL in the classroom with authenticity is defined by Widdowson (1996) (as cited in Al Azri and Al-Rashdi, 2014, p. 250) as teaching "real English as it functions in contextually appropriate ways, or … how people who have the language as an L1 [mother tongue] actually put it to communicative use." Widdowson employs three key terms in this definition that are of vital importance when using authentic materials in the FL classroom: *functions*, *context* and *people who have the language as an L1*. These three terms are exactly the same three elements that appear in the previous definitions for authentic materials. This means that authentic materials cannot be taught on their own in the FL class, but they must be taught in a way which reflects the real situation in which they were produced in the first place. In other words, in the FL class the student should be able to react to an authentic material in an appropriate way (Widdowson, 1978).

Pinner (2014) conducted a teacher training workshop in Japan in which he gave the participants three different types of FL activities and they had to decide which the most authentic one was. In figure 1, the three activities can be seen.

Figure 1: Teacher's options to decide on authentic activities

Example A:	*The teacher brings an English language newspaper to class and has students read the text and underline every instance of the present perfect aspect or passive tense, and then asks them to copy each sentence out into their notebooks.*
Example B:	*The teacher uses an 'inauthentic' text from a published course book which was contrived specifically to practise reported speech and then discusses other ways in which the speakers from the text could have said the same thing in a different way.*
Example C:	*The teacher asks students to use the internet to research about their favourite celebrity or hero and then create a short presentation in English to the rest of the class about that person.*

Most of the participants chose example A as being the most authentic task because of the use of an authentic material in the classroom (an English language newspaper); however, the way in which the newspaper was approached, from a methodological point of view, was not authentic since the task focuses on analyzing the grammar of the newspaper and not the communicative situation that involves it. This means that the use of authentic materials has to be obligatorily linked to creating authentic situations in the classroom for them to be actually effective.

Other researchers have also highlighted this important idea of authenticity in the classroom. Candlin and Edelhoff (as cited in Nunan, 1989, p. 60) emphasize that, in order to create authentic learning contexts, "the things [activities] he or she [the students] are required to do with the data [authentic materials] should also be authentic." Many times, authentic texts are used in non-authentic ways and this could affect negatively the potential of using authentic materials as Porter and Roberts (as cited in Nunan, 1989, p.60) argue. This means that the activities planned for the FL lessons should "resemble the sort of things learners are required to do in the real world" (Nunan, 1989, p. 60) and develop the skills necessary for carrying these "things" (functions) out.

As stated earlier, all the authentic resources have been produced for a specific purpose or function. When selecting authentic materials and creating authentic situation in the FL classes, we need to have into account the original functions of materials (e.g. to inform, to entertain, to persuade…) but also if they match the learning standards specified in the educational law we are required to follow (LOMCE, in case of Spain). We cannot create authentic environments without taking this into account.

All in all, when creating an authentic context, or situation in the classroom, we have to take into account the three elements surrounding the selected text (function, context and participants) as well as the type of task we will carry out with the selected material. For instance, if we are teaching the function of how to request information with a magazine interview, we should recreate a similar interview in the classroom so that students understand in depth the function of this production and how should they produce one appropriately.

4.4 Language teaching methods

Many language teaching approaches and methods have been developed in the language teaching field. Some are more concerned with the structural dimension of language, while others with its communicative dimension. Each approach defends the use of different types of materials due to their different understanding of language acquisition and language teaching.

Ever since the publication of *Syntactic Structures* by Noam Chomsky in 1957, structural or *grammar-based* (Canale & Swain, 1980) language teaching methodologies started to be prevalent in the FL classroom. Chomsky (1957) as well as other researchers after him, like Brown and Fraser (1964), carried out studies focused on how children acquired and mastered linguistic structures in an first language (L1) which influenced and changed greatly the way in which FLs were and are taught.

Chomsky (1957) found out that human beings have a *generative grammar* when acquiring and producing a language. It consists of a set of unconscious rules that allow speakers to produce an infinite number of grammatically correct utterances and to distinguish which are not grammatically correct. This discovery in L1 acquisition influenced deeply the way FL was taught and new teaching methods, such as the New Method and the Audiolingual Method (Gilmore, 2007), started to be used. Their base is to teach an FL paying all the attention to its formal and structural aspects (i.e. phonology, morphology, syntax and lexis) and how are they combined to form grammatically correct sentences.

These traditional teaching methods are based on the theory that language has to be acquired in the classroom in a linear way in which an aspect needs to be appropriately learned before starting with the following one. Nunan (as cited in Gilmore, 2008, p.94) metaphorically describes this FL acquisition theory as building a physical structure in which each brick in its wall is an aspect of language that has to be "solidified" before placing the next one on top.

As a consequence of this view of language acquisition, all these traditional teaching approaches use materials which are carefully planned and constructed to learn structural aspects of a second language, that is, they are contrived. Howatt (as cited in Gilmore, 2007, p.1) argued that "the authority of these approaches resided in the materials themselves, not in the lessons given by the teacher using them." These structural approaches are useful for

learners to be conscious about how a language works from the inside and produce accurate grammatically correct utterances; however, they do not cover the main function of language: communication.

Shortly after Chomsky's theories were published, some other researchers (Campbell & Wales, 1970; Hymes, 1972; Canale & Swain, 1980; Krashen & Terrell, 1983) started to doubt what Chomsky had argued about language acquisition. Hymes (1972) and later Canale and Swain (1980) argued that the sole knowledge of grammatical rules is not enough for a person to acquire a language, whether an L1 or a FL, properly.

Grammatical structures, or a *systemic competence* (Johnson, 1983), are necessary to communicate messages. If the speaker cannot produce grammatically correct utterances, the message communicated may be obscure and this may result in the speaker conveying the wrong message. However, Hymes (1972) concluded that in order to communicate a message appropriately, the speaker needs to have a communicative competence which consists in "knowing what to say to whom in what circumstances and how to say it." This means that communicating is not just a matter of producing accurate utterances but a matter of "how to say the right thing at the right time" (Johnson, 1983). In other words, the basis of communication is *appropriateness*.

Hymes, together with Campbell and Wales (1970) was one of the first researchers to develop the theory that the appropriateness of the message conveyed was more important that then fact that it was grammatically correctly uttered. This concept led into a new way of understanding language acquisition and FL teaching; it was understood as acquiring a *communicative competence,* which implies appropriateness of messages, rather than a *linguistic competence*, which implies the knowledge of grammar rules.

The term *competence* was not first used by Hymes or Campbell and Wales. In fact, Chomsky (1957) had already written about this competence. However, he described competence in a language as "the speaker's knowledge of his language," which refers to its grammatical aspects. What Hymes (1972) and Campbell and Wales (1970) did was to broaden the concept of competence: the knowledge of grammatical rules, implicit or explicitly, and the knowledge of the use of these rules. In conclusion, the communicative competence includes *linguistic* and *sociolinguistic* competences (Canale & Swain, 1980).

After these findings, Canale and Swain (1980) developed a set of four components of the communicative competence, which would serve as a basis for the following language teaching approaches. According to Canale and Swain (1980), the communicative competence consists of four elements: the *linguistic competence*: knowing the grammatical rules; the *sociolinguistic competence*: applying appropriately the politeness, register…; the *discourse competence*: combining language structures into different type texts; and the *strategic competence*: knowing verbal and non-verbal communication strategies to go over difficulties or to communicate more efficiently.

These four elements are reflected in the different requirements of the Spanish educational curriculum. For instance, in the first course of English as a foreign language in the contents area of the curriculum, it says: "Deduction and formulation of hypotheses…by understanding linguistic and paralinguistic elements." This content involves two components of the communicative competence: the linguistic and the strategic competences. In other contents we can also see the resto of the competences.

Canale and Swain did also give a definition for the communicative approach in language teaching based on their, Hymes (1972) and Campbell and Wales's (1970) discoveries about communicative competence in language acquisition. Canale and Swain (1980) described communicative approaches, based on the communicative competence, as "approaches… organized on the basis of communicative functions (e.g. apologizing, describing, inviting, promising) that a given learner or group of learners needs to know and emphasizes the ways in which particular grammatical forms may be used to express these functions appropriately." As it will be seen below, this definition is key to the teaching approach that appeared after these new language acquisition theories: Communicative Language Teaching (CLT).

These researchers were the first to state that there was more to communicating in a first and foreign language than just acquiring a set of rules. Nevertheless, they did not develop a theory of language acquisition to refute that of Chomsky's (1957). Krashen and Terrell (1983) were the ones to set the basis for a new language acquisition theory which deeply affected FL acquisition and teaching because they argued that the acquisition of a L1 and a FL follow the same steps in order for people to be able to communicate.

After the theoretical development of the communicative competence, it was necessary to know how to carry out the task of teaching a language y a communicative way. The first

aspect of language acquisition that they highlighted was that "all human beings can acquire additional languages, but they must have the desire or the need to acquire the language and the opportunity to use the language they study for real communicative purposes" (Krashen & Terrell, 1983, p.17). The idea underlying this statement is that anyone can acquire a language at any stage of their lives as long as the conditions to acquire it are communicatively appropriate. Whenever they refer to acquisition they mean the unconscious ability to use a language appropriately; whereas when they refer to learning they refer to consciously knowing the grammatical rules of a language.

There are two main requirements for a person to acquire a language: a *comprehensible input* (understanding the messages) and *a low affective filter* (a positive and anxiety-free learning environment) (Krashen & Terrell, 1983). This means that when teaching the FL, the student will first need to understand the messages and build their language competence through comprehensible input and, only then, they will be able to produce utterances (firstly spoken, then written) if the learning environment is adequate. Therefore, an FL must always be taught together with visual aids and examples for the student to understand the message. In addition, the topics dealt with must always be interesting and useful for the students to lower the affective filter and the production stage must be waited for until the students feel confident enough to produce in the FL. The stages of language acquisition and teaching are, therefore, the following: spoken understanding, written understanding, spoken production and, lastly, written production.

Even if Krashen and Terrell (1983) emphasize the fact that a FL, as well as a L1, must be acquired in a communicative way, they do also acknowledge that grammar plays an important role in FL acquisition. Nevertheless, it should not be learned overtly but acquired through lots of input and production. The role of grammar in FL acquisition is to *monitor* the production of the student. This means that at the beginning of a FL acquisition, the student will make many mistakes when speaking because they have not got enough experience and input related to grammatical rules; however, as they get more experience and receive more input, they start producing more accurate sentences since the grammatical rules, which they have been slowly acquiring, modify the sentences after these have been initiated. The monitor acts as an *editor* (Krashen & Terrell, 1983, p.30) of the message that the student wants to convey. This means that when teaching a FL we must not focus on correcting the mistakes students make if they do not impede communication; we must let them produce and give them

enough input for them to develop the grammatical structures and give them time to put into action these structures as utterance monitors.

4.5 Communicative approaches: CLT and TBLT

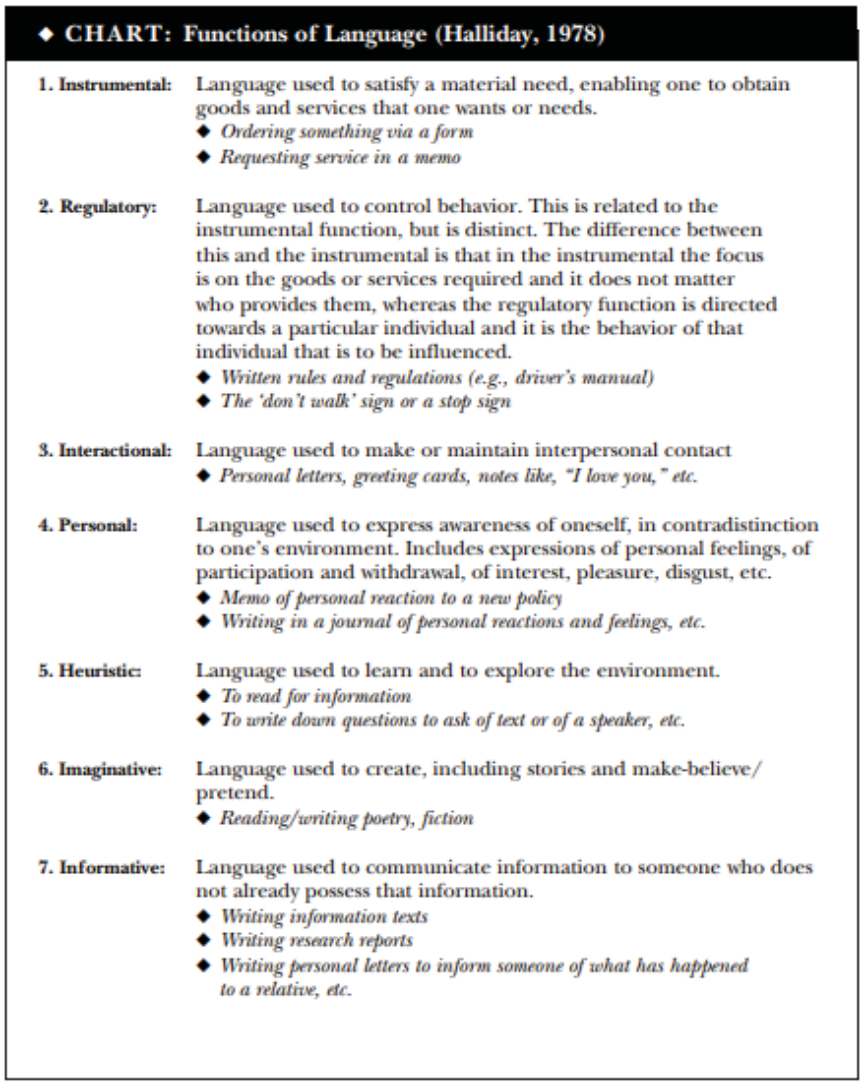
All these researches and discoveries in FL acquisition and language teaching, led to the creation of new teaching approaches. One of the most important approaches, developed as a consequence of these research studies, was the Communicative Language Teaching (CLT). This is the approach that will be followed in the practical part of this paper together with the Task-Based Language Teaching (TBLT) which is a narrower and more recent approach that reflects the principles of CLT. Authentic materials play a very important role in CLT and TBLT and in the new way of understanding FL acquisition.

From the point of view of communicative teaching and learning approaches, in order to develop a communicative competence, the appropriateness of the delivered message is necessary, as stated above. In addition, there are other elements that result from appropriateness and are necessary to teach a language and acquire it from this approach point of view: functions and settings.

Functions are vital to teach a FL for the CLT method. They are the use of language that a speaker does or "the use to which the language may be put" (Wilkins 1973). Halliday (1973) was one of the early researchers of functions and he described them as the use speakers do of certain sentences and how this use is related to a certain communicative purpose. For instance, a speaker utters the following sentence: "It is cold in here." This sentence may have different meanings depending on its function: informing about a physical state, requesting to close a window… It is important to know what function is desired to communicate in order for the receiver of the message to react or answer.

According to Halliday (as cited in Jacobson, Degener & Purcell-Gates, 2003, p.7) there are 7 main functions of language which can include all the sentences produced in a language. In Figure 2, a summary of Halliday's functions can be seen:

Figure 2: Functions of language by Halliday



◆ **CHART: Functions of Language (Halliday, 1978)**

1. Instrumental: Language used to satisfy a material need, enabling one to obtain goods and services that one wants or needs.
- ◆ *Ordering something via a form*
- ◆ *Requesting service in a memo*

2. Regulatory: Language used to control behavior. This is related to the instrumental function, but is distinct. The difference between this and the instrumental is that in the instrumental the focus is on the goods or services required and it does not matter who provides them, whereas the regulatory function is directed towards a particular individual and it is the behavior of that individual that is to be influenced.
- ◆ *Written rules and regulations (e.g., driver's manual)*
- ◆ *The 'don't walk' sign or a stop sign*

3. Interactional: Language used to make or maintain interpersonal contact
- ◆ *Personal letters, greeting cards, notes like, "I love you," etc.*

4. Personal: Language used to express awareness of oneself, in contradistinction to one's environment. Includes expressions of personal feelings, of participation and withdrawal, of interest, pleasure, disgust, etc.
- ◆ *Memo of personal reaction to a new policy*
- ◆ *Writing in a journal of personal reactions and feelings, etc.*

5. Heuristic: Language used to learn and to explore the environment.
- ◆ *To read for information*
- ◆ *To write down questions to ask of text or of a speaker, etc.*

6. Imaginative: Language used to create, including stories and make-believe/ pretend.
- ◆ *Reading/writing poetry, fiction*

7. Informative: Language used to communicate information to someone who does not already possess that information.
- ◆ *Writing information texts*
- ◆ *Writing research reports*
- ◆ *Writing personal letters to inform someone of what has happened to a relative, etc.*

The other important aspect in CLT is the setting. In terms of language communication it could be defined as "the complex of extra-linguistic conditions which determines the nature of a language act" (van Ek, 1973). This implies that the user of the language is not only required to use it with a function in mind but with a context as well.

Language changes depending on the context in which it is used; therefore, the language user must know in which situation they are in order to select certain language items to be delivered as a message. This setting must be made clear in terms of geographical (country) and precise (specific –at home, on the street…-) location and role (who is the receiver of our message and how the speaker is related to the receiver). Following the previous example of the sentence "it is cold in here," let's say the sentence's function is to request the receiver to close a window. The setting could be a wife to her husband (role) in Spain (geographical location) at home (precise location). If the setting was different, the items

selected for the sentence would have to be adapted to the new setting, although the function would still be requesting to close a window. For instance, if the setting was the following: a student to her teacher in England in a classroom, the new formulation of the sentence would be "It is cold in here. Miss, could you please close the window?"

When teaching a FL it is always important to contextualize the activities to be carried out in terms of setting so that the students can decide what kind of language items they have to use in order to fulfill a function and to communicate their message in a clear and appropriate way. Authentic materials and situations play a very important role here. Students of FL must be exposed to authentic situations in which they actually have to pay attention to the way in which they convey their messages. The ideal authentic situation would be to learn the FL where it is spoken as an L1 (England, the U.S., Australia… for English, for instance). However, reality is that few students have the chance to go abroad and practice their FL in those contexts; therefore the classroom must reflect, as far as possible, the real situations in which language is used. If this is achieved, the student will acquire the communicative competence in an easier way.

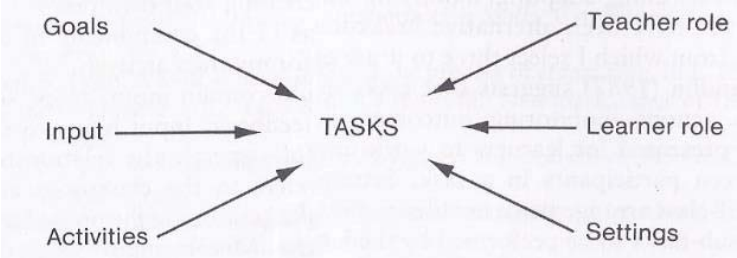
The TBLT is one of the most recent approaches that best reflects and narrows the principles of CLT. Van den Branden (as cited in Richards & Rogers, 2014) defines TBLT as "an approach to language education in which students are given functional tasks that invite them to focus primarily on meaning exchange and to use language for real-world, non-linguistic purposes." In addition, a task in this approach is described by Long (as cited in Oura, 2001, p.78) as "the hundred and one things people do in everyday life, at work, at play, and in between." This means that all the tasks carried out in TBLT are focused on the purposes for which a learned language will be put into practice and the type of language that learners will need to use to carry out those communicative purposes in the target situation. Some examples of TBLT tasks would be creating a school menu, signing up in an an Internet account, exchanging e-mails with e-pals…

In contrast to grammar-based approaches, TBLT is not organized in terms of grammatical units that must be learned before the next one is presented; TBLT is organized in terms of real-life tasks which require the students to learn certain functions, skills and language units to carry out those tasks appropriately. Unlike grammar-based approaches, the students are constantly exposed to a wide range of language patterns and lexicon, which are

only overtly taught whenever the student has a need to know them because, otherwise, they would not understand the meaning of the utterance.

All the elements that involve the tasks in language teaching should reflect as far as possible the real-life situations for which they would be useful. Nunan (1989) shows a graph of all the elements that should be taken into account when designing a task. This graph can be seen in Figure 2:

Figure 3: A framework for analyzing communicative tasks



The goals refer to the purpose of the task; the input or text refers to the information that is the basis to develop the task; the activities designate what the students will do with the given input; the roles refer to the relationship between the students and teachers during the task; and the settings refer to how the students are arranged to carry out the interaction required by the task (individual, pair or group work).

The goals and the functions previously explained are the same in this case. They are both related to the objective of the task. However, the term *setting* is different in this graph compared to the previous definition given for the CLT approach. Therefore, we could add another element to this graph which would be *context*, which is defined as the aspect surrounding a communicative function, as previously stated when defining setting in CLT. All these elements are taken into account when designing the Didactic Unit for this paper.

TBLT is also closely linked to Krashen and Terrell's (1983) input theory. They argued that it was necessary for the FL student to have a great input in the language and that this input should not only contain language structures and lexicon that students already understood (*finely-tuned input*) but structures that students have and have not acquired yet (*roughly-tuned input*). To provide a finely-tuned input, teachers need to modify their speech and materials for students to learn certain structures. However, to provide a roughly-tuned input, which is necessary for TBLT, the speech given by the teacher and the materials used must include a wide range of language patterns. Authentic materials are perfect for this since they contain a

wide variety of structures which can be more or less difficult depending on the purpose and audience they were produced for. Moreover, they are a true reflection of real-life communication which is essential to TBLT and CLT approaches. That is why, "TBLT proponent favor the use of authentic tasks supported by authentic materials wherever possible" (Richards and Rogers, 2014).

4.6 Effectiveness and motivation of using authentic materials

4.6.1 Effectiveness of using authentic materials

After many research studies, it has been proven that authentic materials are effective in linguistic and non-linguistic aspects of FL acquisition when appropriately used.

With regards to linguistic effectiveness, the conduction of empirical studies showed that authentic materials improved the students' achievement in the productive (writing and speaking) and receptive skills (reading and listening) as well as in the communicative competence in the FL.

Regarding the speaking skill, Porter and Roberts (as cited in Oura, 2001, p.69) state that conversations in real life differ a lot from those created for language purposes. Especially when referring to the pace, turn-taking, hesitations and errors in sentence forms. Many times, students feel they are never going to be able to achieve to maintain a conversation similar to that in a contrived recording; however, exposure to real-life conversations could show them that speakers do not utter perfectly grammatical sentences or that they do not always respect turn-taking which could be beneficial for the student's self-confidence when starting to produce oral utterances in the FL. Real-life conversations improve the students' speaking skill as well as their communicative competence in the sense that they can feel confident to produce fluent messages not fearing making accuracy mistakes.

Otte (as cited in Al Azri & Al-Rashdi, 2014, p. 251), after studying the effect of aural authentic materials on the listening comprehension of English as a Foreign Language (EFL) adult students, found out that these materials improved the students listening comprehension and speaking skills since they were more confident when communicating in English, and motivated to listen to authentic language outside the classroom. This shows that even if authentic materials are used to develop a certain skill, they also improve other skills at the same time.

Gilmore (2008) conducted a research study to find out if authentic materials could improve the communicative competence of EFL students. The experiment was conducted on Japanese learners of English. They were divided in two groups: one which received input from contrived materials in textbooks and the other from authentic materials designed to improve their communicative competence. The results of both groups' performance indicated that those exposed to authentic materials outperformed those not exposed in most of the communicative competence aspects that they tested especially those related to the discourse aspect. Authentic materials allowed the students to identify the discourse features better than in the input found in text books.

Besides the four skills and the communicative competence, authentic materials do also expose students to a wider range of grammatical and lexical aspects of language even if their frequency is lower than in contrived materials (Gilmore, 2008). This means that the input the students receive is richer and can help them acquire more language forms at the same time (roughly-tuned input) (Krashen & Terrell, 1983) instead of just focusing on one structure before learning the next (Ellis, 1999).

Moreover, the language changes are more reflected in authentic materials than in contrived ones so students and teachers can be always updated of the type of language that is currently used included incidental or improper language (Ahmed, 2017, p. 197).

In addition to linguistic effectiveness, authentic materials also have non-linguistic advantages. These are especially related to cultural awareness, interculturality and *currency* (Mishan, 2005).

Cultural awareness, or the consciousness of one's and other's culture, is directly offered in authentic materials since they were produced for and within the native speaking culture; therefore, they is a direct link with the target culture. Experiencing and using FL movies, literature, songs, etc. can "expand the mind, enhance broadmindedness and help international communication" (Ahmed, 2017, p.192) as well as it can "facilitate language acquisition, as being positive, empathetic and inquisitive can contribute to one of the optimal conditions for language acquisition: motivated exposure to language in use" (Tomlinson & Masuhara, 2004, as cited in Ahmed, 2017, p. 193). This means that authentic materials can improve interculturality in education as well as language acquisition.

Furthermore, authentic materials, as argued by Mishan (2005), provide currency. This term is referred to the fact that authentic materials are chosen according to the topics that interest the students within a specific moment of society and of their learning. Therefore, they will acquire the language in a more effective way since the contents are more interesting and useful for their future needs.

Of course, these studies have proven that authentic materials are effective but only if an appropriate use of them is made. Otherwise, they could even be detrimental. Consequently, a series of criteria must be taken into account when choosing authentic materials for the FL classroom and these are explained further below.

These research studies have something else in common than just proving the linguistic or non-linguistic effectiveness of authentic materials; they all mention that authentic materials are also motivational for FL students. Even if these studies did not focus on motivation, they ended up finding out that students did not only improve their language achievement but were more motivated to learn the language. The relationship between authentic materials and motivation is explained below.

4.6.2 Motivation and authentic materials

Rubin (1975) states that motivation is one of the three key elements necessary for good FL acquisition, together with aptitude and opportunity. As previously seen, authentic materials are very effective for improving language aptitude. However, they do not only work on students' aptitude but on their motivation too.

Motivation in education can be defined as the reasons that move students to carry out a task successfully or not (Pinner, 2014; Deci & Ryan, 2000). Motivation could be extrinsic or intrinsic depending on whether it comes from outside the students or from within them. On the one hand, if they are intrinsically motivated, they value a task because it matches their interests, needs or values (Pinner, 2014; Deci & Ryan, 2000). On the other hand, if they are extrinsically motivated, they carry out a task because there is a "strong external coercion" (Deci & Ryan, 2000) which could be passing an exam with high grades to enter university or family pressure, among others. In short, students' could be interested in learning a language because they have a lasting interest or because there is an external pressure to learn it.

Some language students are intrinsically motivated to use the FL in any situation because they have an intrinsic will to learn the language; however, there are some other students who are not intrinsically motivated and they do not even see the point of learning it. It is necessary that the FL teacher motivates the latter to bring forth and develop an intrinsic motivation. In order to motivate them to use the language, the teachers must recreate real-life situations in the classroom in which students feel the need to use the FL for a real purpose which has a real application in the world. In Copper's (as cited in Rubin, 1975, p.43) words: "If we want to enable the student to use English, then we must put him in situations which demand the use of English."

A way to motivate students and help them see the need and usefulness of learning a FL is by using authentic materials within authentic situations or tasks. Below, some theories and studies that back up the fact that authentic materials increase FL students' motivation can be seen.

4.6.2.1 Theories

According to Deci & Ryan (2000), there are three factors that increase people's *self-determination* or intrinsic motivation: competence, autonomy and relatedness. If they are promoted in the FL classroom, acquisition and motivation will increase.

If students have the perception that their competence in the language is high, they will feel more motivated to keep on acquiring it and more confident to produce in the target language. "Optimal challenges, effectance-promoting feedback and freedom from demeaning evaluations" (Deci & Ryan, 2000) are necessary for the development of the students' competence and motivation. The types of input and teacher feedback in the lessons are essential to develop competence in the students and in consequence, to increase motivation. A roughly-tuned *i+1* (input +1) has to be presented to students (Krashen & Terrell, 1983). This kind of input is comprehensible at the same time as optimally challenging for student. This will make them feel that they actually understood and mastered the task for which the input was being used. The *i+1* input is more easily found in authentic materials than in contrived ones. That is why authentic materials contribute to developing a higher competence in students, and in consequence, a higher motivation. In addition, teachers must keep the affective filter low by giving the students positive and encouraging feedback so that they do not feel threatened to participate or work in the FL classroom.

Student's competence is not enough to build up their motivation. Autonomy is also very important and it is attained when offering students "choice, acknowledgment of feelings, and opportunities for self-direction" (Deci & Ryan, 2000). For this reason, involving the students in the choice of topic, materials, activities and assessment (Pinner, 2014) will lead to a higher autonomy and, therefore, motivation. Authentic materials are usually chosen after knowing students interests and needs (Gilmore, 2007), which favors autonomy and, consequently, motivation.

The final factor to build up motivation in students is relatedness, that is, "the need to feel belongingness and connectedness to others" (Deci & Ryan, 2000). Teachers and authentic materials play an important role in relatedness. If the teachers value the students in a way that they like, it will be more likely that students acquire the FL in a more motivated way. Moreover, there is also another element of relatedness which leads to motivation: the connection between the task asked to do and its purpose. If students carry out a task without them knowing the reason why they are doing it, they will feel less motivated to carry it out. However, explaining the relevance of the task and its usefulness in real life increases their motivation since they feel a connection between the classroom task and its world application. Authentic materials within authentic tasks are essential to develop relatedness due to their direct connection to the real world. Gilmore (2008) discovered that "learners found them [authentic materials] more interesting, varied, and challenging and better able to meet their perceived future needs" (p.3).

4.6.2.2 Research studies

As it was seen above, authentic materials affect motivation in a direct way. Some researchers (Melvin and Stout, 1987; Kilickaya, 2004; Peacock, 1997) carried out different empirical studies to prove this direct involvement.

Melvin and Stout (1987) (as cited in Oura, 2001, p. 68) found out that motivation in FL learners increased when they were exposed to authentic materials focused on the study of culture of the target language through task-based activities since their confidence, and therefore, competence, increased as well as their understanding of the advantages of using FL in the outside world through the practice of useful skills and cultural learning.

Kilickaya (as cited in Al Azri, 2014, p.252) states that the use of authentic materials increase the motivation of students to learn a FL since they feel that they are practicing a language that will have a real use beyond the school lessons.

Peacock (as cited in Gilmore, 2008, p.86) carried out a thorough empirical study to see if students' were indeed more motivated by authentic materials. He found significant increases in student motivation and behavior during the tasks and students reported that receiving authentic input was highly motivational for them.

These are just some of the research studies that support the fact that authentic materials are motivational. Nevertheless, it must be kept in mind that not all authentic materials are motivational or linguistically effective. If fact, some researchers support that:

> The success of any particular set of authentic materials in motivating a specific group of learners will depend on how appropriate they are for the subjects in questions, how they are exploited in the class (the tasks) and how effectively the teacher is able to mediate between the materials and the students, among other variables. (Gilmore, 2008, pp. 83-84)

That is why, in order to motivate students and make authentic materials effective, we must take into account a series of selecting criteria.

4.7 Criteria to select authentic materials and create authentic tasks

In order to achieve motivation and linguistic and communicative effectiveness when using authentic materials, we must take into account several criteria to select materials and create authentic tasks for the FL class. These criteria must be followed in order to avoid using authentic materials in a way that could be detrimental for students. The most important criteria to be considered are syllabus requirements, text authenticity, accessibility, students' needs, students' interests, currency of the topic, and materials' difficulty.

Syllabus requirements: It is essential that teachers look at the language curriculum under which they are going to teach the FL since the materials have to be compatible with it (Ahmed, 2017). The syllabus includes a series of general goals, contents, learning standards, text types, language aspects and skills that must be covered throughout the academic year. Authentic materials must fit in the syllabus requirements perfectly.

Text authenticity: In order to assess text authenticity, the teacher must consider the way in which the material is used in the world (Jacobson et al., 2003). The purpose of the text

must be matched in the activities carried out in the classroom. In addition, the function for which the text will be used must be assessed. This function has to be closely related to the purpose for which the text was produced in the world. Sometimes, some authentic materials can be selected to fulfill a different purpose than that for which they were produced in the first place as long as this purpose is communicative and has an application in the real world.

Accessibility: It refers to the type of material that can be accessed and used in the classroom (Schafgans and Nebrissensis, 1997). Internet is a great source to find authentic materials, such as songs, conversations, posts, articles, magazines, movies or books; however, copyright issues are a sensitive matter when dealing with authentic materials. That is why it is important to check if the selected materials are legal for classroom use. According to the *Real Decreto Legislativo 1/1996 de Propiedad Intelectual*, copyrighted materials can be used by teachers for educational purposes under certain conditions such as the following:

> "Que tales actos se hagan únicamente para la ilustración de sus actividades educativas, tanto en la enseñanza presencial como en la enseñanza a distancia, o con fines de investigación científica, y en la medida justificada por la finalidad no comercial perseguida. Que se trate de obras ya divulgadas. Que las obras no tengan la condición de libro de texto, manual universitario o publicación asimilada (…) Que se incluyan el nombre del autor y la fuente, salvo en casos que resulte imposible…" (RD Legislativo 1/1996, 1996, p. 19).

Students' needs: students are learning a FL for different purposes of which the teacher must be aware. The materials selected will not be the same for a group of adult Spanish immigrants in England than that for a group of teenage EFL students in Spain who are going on an exchange. The materials for each will be selected according to their immediate needs. In the case of the former, materials would be more oriented to food or bills, whereas, in case of the latter, they would be more oriented to hobbies or cultural differences.

Students' interests: It is essential to find out what things are important to students and "to understand the contexts of their lives" (Jacobson et al., 2003). Information about them can be gathered by carrying out questionnaires, by looking at their profile files at school if any, by "sharing stories, thoughts and ideas" in class discussion (Jacobson et al., 2003) or even by using drawings to let them express themselves which could be especially useful for young students since they find it difficult to express themselves by speaking many times. Finding the likes of students and selecting materials related to topics close to their interest and reality is essential to motivate them.

Currency of the topic: Whenever we choose a material we must make sure that it shows a connection to the current real world. For instance, if we want to teach communication in online chatting we will not be able to use old SMS language because it is no longer used.

Materials' difficulty: There are no materials too difficult for FL beginners, only ill-chosen materials. Authentic materials are suitable for all level students; however, they should be carefully selected according to their difficulty. According to Gilmore (2007) text difficulty depends on the similarities and differences in the original and the target culture's grammar and lexis. "Some say low frequency words are assumed as difficult but this depends on how common the lexis is in the target community (*stalker* is widely understood in Japan)" (Gilmore, 2008, p.88). As stated by Yule, Anderson and Lynch, and Nunan (as cited in Gilmore, 2008), other factors that could affect difficulty are text genre, delivery speed, content (grammar, vocabulary, discourse structure…), visual support, information organization or text length. In order to check if a text or material is adequate for the students' level, online tools, such as *Flesch-Kincaid readability tests,* can help teachers to grade text difficulty. If the texts are selected according to the appropriate level of the students, the received input will be more comprehensible which will lead to a better acquisition of the language and development of the communicative competence and a higher motivation.

Once the materials have been chosen, the activity designed out of them should have real-life applications and should create a communicative environment that favors the students' motivation and development of the communicative competence.

5. Didactic proposal

In this part of the paper, there is a description of the most important and relevant features of my didactic proposal: contextualization, main objectives, contents and learning standards based on the Spanish educational law for *Educación Secundaria Obligatoria*, *E.S.O.*, (ORDEN EDU/362/2015) and on the previous theoretical aspects, timing, methodological justification, sessions, activities and evaluation.

The proposal is addressed to a class of 2nd Year of *E.S.O.* from a bilingual section group. Two of its main objectives are to improve the communicative competence and motivation of students and to improve their motivation through the use of authentic materials and tasks related to the world of online magazine journalism.

5.1. Magazine journalism

Nowadays, people do not buy or read print magazines as much as in the past and less do teenagers, who are the ones addressed to in this proposal. However, we are all continuously searching for and reading information online and online magazines are a good source of information.

Online magazines are the perfect authentic material to be used in this proposal because they include a wide variety of written and spoken genres (articles, reviews, stories, interviews…) that can be reproduced perfectly in a classroom. In addition, by using these magazines many different topics and functions can be tackled. Moreover, the same context in which they are written and produced in the real world can be reproduced in the classroom resulting in more communicative tasks and tangible results (i.e. an online magazine that everyone can read) and, consequently, better language acquisition and task motivation.

In this Didactic Unit, one section of an online magazine is developed. This section is related to the world of movies, TV and online series. A part of this Didactic Unit was put into practice in the students' group and school described below.

5.2. Contextualization

The Didactic Unit is addressed to a class of 28 students of 2C of *E.S.O.* from a semi-private school (Colegio San José) in Valladolid.

This school is located in the center of Valladolid and offers education to students from Pre-school (*Educación Infantil*) to A-levels (*Bachillerato*). The students that attend the school range from those who live close by to those who live in distant villages. The socioeconomic level of the school is considered to be middle to high but many children who attend the school belong to families in economic disadvantage that are helped by the school to pay for their school expenses.

Regarding the school facilities, each classroom is quite spacious and counts with a computer, a pair of speakers, an overhead projector, a pull-down projection screen, a blackboard and plenty of space for students to move around. In addition, there are two ICT rooms in the school with a great number of computers in which students can work online and offline. Thanks to this, the tasks in this unit that need the use of ICT can be carried out perfectly.

The students of 2C of *E.S.O.* have been studying English in the bilingual section since Primary school; therefore, their level of English is quite high. They are especially good at speaking in English since the speaking skill is paid special attention to in Primary school in this school. The overall level of English of students is B1+ according to the CEFR for languages. In addition, most of the students attend extra English classes after school in which they are being prepared to take Cambridge English official exams. They attend 3 classes of English per week and, since they are in the bilingual section, they also attend other school subjects in English.

None of the students have special needs; however, some of them are not completely included in the group and some of them have a slight lower level of English. No curricular adaptations are needed for this students but the grouping needs to be carefully planned in order to promote inclusion and language acquisition. The classroom management is explained below.

5.3. Main objectives, contents and learning standards

The objectives, contents and learning standards in this proposal are based on the Spanish educational law (ORDEN EDU/362/2015) as well as in the aspects described in the theoretical framework of this paper.

The main objectives of this Didactic Unit, according to the ORDEN EDU/362/2015, are the following:

- a) To responsibly assume their duties, knowing and carrying out their rights respecting others, to practice tolerance, cooperation and solidarity among people and groups, to exercise dialogue by strengthening the Human Rights and women and men equality of opportunities as common values in a plural society, and to prepare for participating in a democratic society.
- b) To develop and consolidate discipline, study, individual and group work habits as a necessary condition to carry out the learning tasks efficiently and as a way of personal growth.
- e) To develop basic skills in searching for information in order to acquire new knowledge and to acquire a basic preparation on the ICT field.
- i) To understand and express themselves in one or more foreign languages in an appropriate way.

- j) To know, value and respect the basic aspects of their own and others' history, culture and artistic heritage.
- l) To appreciate the artistic creation and to understand the language of different artistic manifestation using a variety of ways of expression and representation.

Other additional, but still important objectives of this proposal are the following:

- To develop the communicative competence through the use of authentic materials, tasks and communicative language approaches (CLT and TBLT).
- To interact with other classmates using EFL as the vehicular language.
- To increase motivation and task involvement through the use of authentic materials and tasks and dealing with topics of the students' interest.
- To develop a sense of language usefulness in the students through the use of communicative tasks.

The main contents of Didactic Unit, according to the ORDEN EDU/362/2015, are the following:

- Asking and offering information, opinions and points of view related to movie and series topics in oral comprehension and production.
- Orally expressing interest, approval, appreciation and sympathy for the tasks produced by their classmates.
- Identifying different written textual types (e.g. a questionnaire, a review, a job advertisement…) and adapting their understanding to them.
- Mobilizing and coordinating general and communicative competences in order to effectively carry out a written task (revising what it is known about the topic, what it can be said or want to be said).
- Expressing a written message clearly adapting to the models and formulae of the different types of texts.
- Narrating punctual and usual past events related to the plot of a movie or series.

In addition to these contents, each session has its own specific contents and each task has its own assessable learning standards which are based on the communicative functions stated above. Even if the educational law has not been elaborated according to these communicative functions, they have proven to be effective when acquiring EFL and they are

very similar to the learning standards required in the law. Therefore they are easy to include in this and any didactic proposal.

5.4. Methodological justification

The methodology followed in this proposal is based on the theories and educational approaches described above. As a summary, this proposal follows Krashen and Terrell's (1983) language acquisition theory; therefore, the tasks proposed use a comprehensible written and oral roughly-tuned input; the students are not corrected for grammar immediately in order to provide a time for their Monitor to act; and the topics chosen (i.e. movies and series) and the autonomous tasks lower the students' affective filter. The unit does also follow the premises of the CLT and TBLT approaches; therefore, the tasks are always focused on a series of communicative aspects (e.g. functions, roles, setting, context…) and follow a specific order: different sub-tasks are carried out throughout the unit in order to complete the final task successfully. In addition, all the tasks include authentic materials for the benefits stated earlier.

The space in which the Unit is carried out is inside the students' classroom, in the ICT room, in other school rooms or places (e.g. the playground) and in other places not related to the school when recording videos for oral interviews. Working outside their classroom raises the students' awareness that the FL is not just only useful in the classroom but in the outside world too.

It must also me mentioned the classroom management. Most of the time, students have to work in collaborative groups, which is a way of working frequently used in TBLT. The students the Didactic Unit is directed to are used to working in collaborative groups since it is a way of working that the whole school decided to implement the previous year. Therefore, they are divided in different collaborative groups that are called *Magazine Teams*. Within each team there are four members with different roles named after the different positions found in a magazine. The roles have features of their positions and of pedagogy. These roles are described further below.

The reason for working in collaborative groups is not only for them to get used to how they will have to work in the real world but also to promote inclusion, respect and language learning. These groups are always heterogeneous in terms of the abilities and language level of the students. Working in collaborative groups will help students with lower level of

English since the other group members will help them when carrying out the tasks. The ones with higher level will act as teachers for their classmates. It will also promote inclusion since, in order for the tasks to be carried out successfully, they have to go over their differences and work as a team.

Regarding evaluation, at the end of each session or two sessions, the students will have produced a sub-task which will be necessary to carry out the final task: the creation of a complete movie and series section within an online magazine. Each sub-task is subject to peer and teacher evaluation though a series of different grids, one per sub-task. Moreover, this evaluation leads to peer voting. During the activities of certain sessions (i.e. task 2 of session 7, and task 1 of session 8), the students vote for the group whose task was best carried out according to the evaluation grids of each task. The best sub-tasks are to be published in the online magazine. This type of evaluation is important in the TBLT since the students have a more autonomous role that improved the task involvement, effort, and motivation. The evaluation grids can be seen on Appendix 1.7.

Some tasks of this Unit were carried out in the described class and school. These tasks belong to sessions 5 and 6. The materials used were the same; however, the input was not exactly the same since the sessions were included in a Didactic Unit whose final task – participating in a film review festival - was different to the one in this Unit. Nevertheless, the language learning aims and intended motivation were the same which are the important elements in this paper. Therefore, the students' reactions to the authentic materials were observed and are included down below.

5.5. Sessions and activities

This Didactic Unit would be included within a Syllabus Design whose final task is the creation and publication of a complete online magazine. This magazine would have different sections that have to do with different topics. In the case of this Didactic Unit, the topic of the magazine section is movies and series. The final task that the students have to carry out is the online publication of a movie and series section. The students have to include different sub-sections (sub-tasks) that they have to develop throughout the sessions.

The Didactic Unit consists of 10 sessions of 50 minutes each within the first trimester of the school year (September-October). In table 1, there is a timeline and a brief outline of the tasks carried out in each session.

Table 1 - Didactic Unit timeline

	Monday **11:25 – 12:15**	**Tuesday** **9:10 – 10:00**	**Friday** **9:10 – 10:00**
Week 1	**SESSION 1** Sub-task 1: **A name for the magazine** - Task contextualization - Creating a communicative context - Team formation	**SESSION 2** Sub-task 2, part I: **Quiz** - Experiencing a quiz - Quiz design	**SESSION 3** Sub-task 2, part II: **Quiz** - Results and questions for the quiz
Week 2	**SESSION 4** Sub-task 3: **Series and movie guide** - Getting familiar with a TV guide - Searching for information - Creating a TV and series guide	**SESSION 5** Sub-task 4, part I: **Movie review** - Discussing reviews - Analyzing a review - Deciding a movie to write about	**SESSION 6** Sub-task 4, part II: **Movie review** - Searching for information about the chosen movie - Writing the review: describing, giving their opinion and recommendation
Week 3	**SESSION 7** Sub-task 5: **Interview** - Analyzing short movie reviews in posters and trailers - Reviews voting - Planning questions - Carrying out interviews	**SESSION 8** Final task I: **Magazine publication** - Voting - Getting familiar with the magazine software - Planning	**SESSION 9** Final task II: **Magazine publication** - Editing
Week 4	**SESSION 10** Final task III: **Magazine publication**		

	- Post-editing - Advertising the magazine		

In the following pages, there is an overview of the proposed Unit. Not all the tasks from the sessions are described, only the most significant ones in which authentic materials are used. For further details about the Unit, see Appendix 2. There, the whole unit is described using the contents, objectives, evaluation criteria and learning standards that are found in the Spanish educational curriculum. However, for the aims of this paper, the tasks below are presented in terms of other elements which are not opposed to those that can be found in the Spanish curricula; they are complementary.

In order to show how communicative and authentic the tasks are and the type of authentic materials that have been used, the elements that each task description includes have been taken from sources previously stated (CLT approach, Nunan's framework for analyzing communicative tasks, authentic materials' definitions…). The elements are the following:

- **Function**: The functions for each task have been selected according the Halliday's (1978) functions of language classification that can be found in page 12 in this paper. Functions were described as *goals* in Nunan's (1989) framework for analyzing communicative tasks (page 14). Nevertheless, both terms refer to the purpose of the task; therefore, the term *functions* has been adopted to the following task descriptions.
- **Context**: Previously named *setting* on page 13. Since there are many classifications for the elements surrounding the tasks and there is another element called *setting* in a different classification that will be used, this one will be called context from now on. This context is described as "the complex of extra-linguistic conditions which determines the nature of a language act" (van Ek, 1973).
- **Authentic materials**: the written or spoken information that is the base for carrying out the tasks. This element is referred to as *input* in Nunan's framework for analyzing communicative tasks.
- **Role of the participants**: relationship between the participants in the task.
- **Setting**: In this task description, *setting* refers to the way students are arranged during an activity to carry out the required interaction in the task.
- **Timing**: how much does the task last
- **Task description:** an overview of the task

The context and role of the participants are always going to be the same unless otherwise stated below. With regards to the context, the classroom is transformed into a magazine workplace in the United States. Regarding the teacher and students roles, the teacher is the one who gives instructions, helps the students when needed and is the editor-in-chief of the magazine workplace. The students are the magazine journalists and content creators who are autonomous, unless help is needed, and carry out the tasks in order to perform their jobs (roles) as best as possible to get good results. This is explained to them in session 1.

The different jobs and roles the students have are the following:

- The editors: They make sure that every task is carried out appropriately
- The digital journalists: They are in charge of uploading all the online documents
- The complaints officers: They make sure the tone and turn-taking is respected in the team
- The reporters: They report, most of the times, the task outcomes of their team

Below, there is an explanation of the most relevant activities of each session of the Didactic Unit. Authentic materials are present in all the tasks and their purpose and use is explained after each one.

Session 1

In this session the main aim is to create a communicative context that resembles real life and that will serve as a base for the rest of the tasks and sessions. The first sub-task is carried out at the end of this session. That sub-task consists of inventing a name for each team's magazine section.

Task 1: Newbie journalists

Timing	**Setting**
10 minutes	Individual work
Function	**Authentic material**
Personal: Identifying the different parts of a press pass in order to fill the corresponding parts with their own personal information.	Journalist costume (camera, notebook, pen, press badge) 1 real press pass 1 press pass for the teacher (see Appendix

	1.1) 28 blank press passes (see Appendix 1.1) Students' pictures
Task description The teacher comes into the classroom dressed as a prototypical journalist. She explains the students the fact that they are going to create a school magazine with different sections that will be uploaded to the school webpage, printed and distributed around the school. The following sessions will be focused on the series and movie section. The students have to fill in a blank press pass only with their personal information. They will have to wear this pass in order to come into the lesson every day since the classroom is an office and they have to identify themselves.	

The use of press passes in this session and, the fact that they have to bring them to every session, creates a real context within the class that helps the students to be more involved in the tasks and to understand better the reason why they carry out the different activities. The real use of press passes and the one in the classroom is very similar.

Task 5: A name for our magazine

Timing	**Setting**
10 minutes	Magazine teams
Function	**Authentic material**
Imaginative: Inventing a name for a magazine	American movie and series magazine covers (see Appendix 1.1)
Task description The students now have to decide a name for the movie section in the magazine. The teacher gives ideas of how they can create the name: using words related to cinema, to series, mixing movie words with the school name… In addition, they can use the movie and series magazine covers as inspiration. In order to create the name, first they have to do a brainstorming in which they note down any idea that comes to their mind. Then they have to mix up words, create puns or whatever comes to their minds to give a name to the magazine section. After each group has decided a name, one member of each group writes the name chosen on the board.	

In this activity, authentic movie and series magazine covers are very important since they connect the task to a real object in the world. Since they have to design a cover for the

magazine section, these covers do not only serve as real-world connection but they serve as an example of how to create one and as an inspiration to create the names of their magazine sections.

Sessions 2 and 3

The aim of the activities included in these two sessions is to create the second sub-task of the unit: a quiz. In order to carry out this task, two sessions are necessary for the students to get familiar with a quiz design for them to create their own. Session 2 in more focused on getting familiar with a quiz and the topic of their quiz ("The soundtrack of your life") and session 3 on designing the quiz.

The students are still journalists; therefore, when designing the quiz they have to keep in mind the readers and a series of formal and content aspects that will be positively marked when evaluating their quizzes. The best quiz is published in the online section. The students vote for the best quiz in session 8.

Task 2, session 2: Movie quiz

<table>
<tr><th>Timing</th><th>Setting</th></tr>
<tr><td>10 minutes</td><td>Individual work</td></tr>
<tr><th>Function</th><th>Authentic material</th></tr>
<tr><td>Instrumental: Associating their opinions to answers of a quiz to know what movie genre they are
Personal : Expressing their personal opinions about their results of a movie quiz and</td><td>Online quiz: What film genre are you? (see Appendix 1.2)</td></tr>
<tr><td colspan="2">Task description
The teacher explains to the students that, in order to know which their favorite movie genre is, in case they do not know, they are going to take an online quiz.
In individual computers, the students take the online quiz. The vocabulary of the quiz is quite simple and pictures help the understanding. Nevertheless, if help is needed, the teacher should provide it.
After taking the quiz, the students report to the resto of the class their results. The teacher should ask them the following questions when reporting to the class:
- Do you agree with your result from the test? Do you like that movie genre?
- Who else got the same genre?</td></tr>
</table>

- Do you think the quiz was fun? Why?

The fact that students complete an authentic online quiz is very important to carry put their own quiz for two reasons: first, they are aware that quizzes are common in magazines which makes them realize that the sub-task has an application in the real world; second, they get to know how a quiz works in order to create theirs. In addition, this quiz is fun to do so their motivation and participation increase.

Task 4, session 2: Soundtracks and feelings

Timing	**Setting**
10 minutes	Individual work
Function	**Authentic material**
Personal: Associating a soundtrack to the feeling it creates in the students	Parts of movie soundtracks available in YouTube (see Appendix 1.2)
Task description The teacher plays extracts of soundtracks that are familiar to students. In a piece of paper, the students write the name of the movie and next to it the feeling its soundtrack creates in them. The teacher should provide an example for the students to understand completely the task. For example: 1. The Hunger Games – A feeling of adventure/happiness 2. Harry Potter – A feeling of mystery If the students need help with vocabulary, the teacher should help the students with any questions they may have. Each soundtrack is played for a minute so that the students have time to think and write their feelings.	

The topic of the quiz they have to design is "The soundtrack of your life." Therefore the students have to be acquainted with what a soundtrack is and, in order to write the results of the quiz according to soundtracks, they have to associate them to feelings and people's personalities. It is key that first they listen to real soundtracks to see what they make them feel. Listening to real soundtracks and paying attention to feelings is not only useful to carry out the sub-task but also to increase students' awareness of their individual feelings and their importance.

Task 3, session 3: The results

Timing	**Setting**
17 minutes	Magazine Teams
Function	**Authentic material**
Imaginative: Inventing a description for a type of person that likes a type of soundtrack	Results from the "What film genre are you?" quiz (see Appendix 1.2)

Task description

Looking at the results from the online quiz and their previous notes, the students have to write their own results. The teacher should highlight that the results are directed to the readers so they should be written in the second person.

The results describe the reader. The information in the description has to be related to the questions in the previous activity (What is the personality of the person who likes that soundtrack and movie? What other movies may that person like? What may that person like or dislike...?) or anything else that they can think of. The description can also include facts about the movie and the soundtrack selected.

Finally, they have to select a color, shape, letter, or anything they can think of for each result. The options of the questions of the quiz will be preceded by the element they decide now.

Task 4, session 3: The questions

Timing	**Setting**
18 minutes	Magazine Teams
Function	**Authentic material**
Imaginative: Creating questions according to their quiz results	Questions from the "What film genre are you?" quiz (see Appendix 1.2)

Task description

Now the students have to write the questions of the quiz. These questions have to be related to the questions proposed in previous activities, the descriptions in the results, and/or any other elements they have thought of before related to the soundtracks or the movies selected.

They can look at the online quiz questions for inspiration. The minimum number of questions per quiz is 7. The number of questions has to be uneven.

Each question should have three possible answers. One for each result. Before each answer, the color, shape or element chosen should appear.

The teacher should show an example like this to students for them to understand:

Question 1: What is your favorite music?

Romantic, with lots of love

Rock!

Pop, I love dancing!

Associated results:

Titanic is your soundtrack!

The soundtrack of spider-man accompanies you everywhere!

The soundtrack of Guardians of the Galaxy is perfect for you!

At the end of the activity, the students have to give their quizzes to the teacher. They have to be reminded that the most creative, accurate in the results and more complete will be published in the magazine section. This will be voted in the session 9.

For these two sessions, the authentic material used is again the online quiz. However, the use of the quiz is not for entertainment this time; it serves as a help for the students to carry out their own quiz. The original use of the material changes for the purpose of creating the same type of material.

Session 4

This session's objective is to carry out the third sub-task of the unit: a series guide. For that, the students will get familiar with authentic magazine TV guides and online sites that provide information about the dates and channel of emission of the series as well as descriptions and reviews about them. For this session, the scanning skill is very important since the authentic materials used contain a broad amount of information that students have to filter in order to get the information they need.

Task 3: Series, series, series

Timing	**Setting**
8 minutes	Magazine Teams
Function	**Authentic material**
Heuristic: Analyzing the readers' preferences to create a series guide. Personal: Comparing their interests to the readers' interests	TV Guide from a TV magazine (*TV and Satellite* magazine) (see Appendix 1.3)

Task description
The teacher tells the students the sub-task they will have to develop in this session: A TV guide. The teacher asks the students if they know what a TV guide is. She shows them an American TV guide from a magazine and asks them what appears in it (days, times, programs, series, movies and a brief summary of some of them). This guide is addressed to everyone; however, the students' guide will not be for everyone. The teacher has to ask the students who is going to read their magazine (students and teachers at their school). As journalists they have to always bear in mid their audience. In their magazine teams, they have to write as many series as they can think of that they like and that they think the readers would like to watch that are on emission now. In addition, they have to write down the channels or online platforms in which these series are shown if known.

By using a real TV guide, the students will not only have a real model of what to do in the task, but also their cultural awareness will increase since the guide shows programs and series they may not have heard of and they are shown at different times than in Spain which is interesting to explain to the students.

Task 4: TV Guide I

Timing	**Setting**
19 minutes	Magazine Teams
Function	**Authentic material**
Heuristic: Scanning webpages to find specific information about series and movies	Series webpages – *Rotten Tomatoes* (American site); *Tviso* (Spanish site). (see Appendix 1.3)
Task description The students have to gather information about the series they thought of in two online platforms: *Rotten Tomatoes* and *Tviso*. *Tviso* needs an account but one can be created for the whole group. In these two platforms they will find the channel in which each series is shown, the days in which episodes are released, brief descriptions of them, etc. If the students find other series that might interest the readers, they can select them as well even if they had not thought about them before. The information gathered can be written in a Word Document or in paper. The information about all the series or movies should include: - The day in which they are shown	

- The time at which they are shown - The channel or online platform in which they can be watched The teacher should tell the students that the best TWO guides will be published. They will be mixed to create one more detailed guide in the last sessions.

The use of complete sites may seem too difficult for students this young. However, they have to scan them for very specific and simple information; therefore, these sites will help them to achieve the task and they will also find them useful to use them at home when wanting to watch a new series or movie or read about them because they will already know how to search in them. So they can be useful outside the classroom.

Sessions 5 and 6

These two sessions are planned for the students to achieve the completion of the fourth sub-task: a movie review. In order to carry out a movie review, the main activities the students have to do are reading an authentic review, analyzing and discussing its contents and form, selecting a movie for their own review by evaluating their own, their classmates and the readers' preferences, and creating a short written review. These two sessions were put into practice in the group of students described.

Task 1, session 5: Guess my movie

Timing	**Setting**
10 minutes	Individual work
Function	**Authentic material**
Informative: Describing a movie to their classmates in order for them to guess it.	Digital movie posters (see Appendix 1.4) Computer Screen
Task description The teacher asks the students questions about movies that they liked watching or that they would like to watch or that interested them because they saw them in *Rotten Tomatoes* in previous sessions or in trailers on TV, etc. The teacher tells them they are going to play a guessing game next. In this game, they are shown a series of movie posters on the screen and they have to choose one in order to describe it to the rest of the students who have to guess what movie is being described.	

In order to help the students to provide a description, the teacher can write these helpful questions on the board:

- Who directed the movie?
- What genre is the movie?
- In which year did the movie come out?
- What happens in the movie?
- Which actor or actress has the lead role in your movie?
- In what other movies does this actor/actress act?

Then the students start describing their movies and people should guess them by raising their hands.

This task was put into practice in the class group from the school previously mentioned. The students were very motivated and participative because they liked and had watched the movies in the posters I displayed for them to do this activity (I chose the posters thinking about what they would like). In addition, since they liked the movies, they also knew information about them so it was easier to do the activity. This proves that if the materials are close to the interests of the students, they feel more motivated and keen to do the task.

Task 4, session 5: Discussing a movie review

Timing	**Setting**
15 minutes	Magazine Teams
Function	**Authentic material**
Interactional: Exchanging opinions based on evidence regarding a movie review.	*The Man of Steel* movie review (see Appendix 1.4) Comprehension questions photocopy (see Appendix 1.4)

Task description

The teacher gives each group comprehension questions about the review they have read. The questions refer not only to the content but also to the form of the review. They are the basis to write their own review.

In their teams, they have to discuss and write the answer to these questions providing evidence based on the text.

At the end, each team reports their answers to the rest of the teams and the students have to discuss the findings.

The teacher should ask the students and write on the board the most important parts and contents of

the review and should tell the students that their reviews should have all those parts as well. The most important parts could be the following: - General information of the movie: director, year of release, actors and roles… - Summary of the plot - Overview of the characters - Opinion of the writer: about the plot, the characters, the actors' performances, favorite part… - Recommendations

This task was also put into practice with the addressed students' group. This activity is important for their own review creation. If they only read the review, they would only focus on its content but this one is meant to focus on the form in addition to the content so that they are aware of what they have to do in the fourth sub-task.

The movie review is authentic and I calculated how hard the text would be for the students using an online Text Readability Calculator. According to this test, the review would be suitable for Ninth (2nd year of *E.S.O.*) or Tenth (3rd year of *E.S.O.*) grade students because it contains long sentences with long words. The results of the readability test can be seen on Appendix 1.4. The calculator does not grade texts according to their word difficulty, so the teacher must grade that. I realized there were some difficult words to understand so I added some footnotes with the definitions for those words at the end of the text.

When I first planned this task, I calculated that the text would take 20 minutes to read. However, when it was put into practice, the students read the text and discussed the questions in a very short time. Added to that, they did not find any difficulties in reading the text and they said that the footnotes had been useful.

Task 2, session 6: Review notes

Timing	**Setting**
15 minutes	Magazine Teams
Function	**Authentic material**
Heuristic: Reading for information in online magazines	Online magazines or websites: *Entertainment, Total Film, Empire, Rotten Tomatoes…* Computers

	Man of Steel review
Task description The teacher asks the students if they remember the parts that their review should have. If they cannot remember, they should look at the *Man of Steel* review and the teacher should also remind them. The teacher should give each group a review table for the students to write notes in it. The students should not write anything in the opinion and recommendations lines yet. It is probable that they do not know much about the movie in general so they have to look for information about the movies in the magazines and websites provided by the teacher. They are already familiar with them so they will find it easier to look for what they want.	

This task is the first step to create the full review. It is important that they gather the information for their movie from the online magazines and movie website since it gets the students in contact with real and reliable information. Moreover, the magazines and website contain reviews and information that may serve as real examples for their reviews. They can also see that reviews are something common in magazines. This fact adds value to their tasks.

Session 7

In this session, the students carry out the final sub-task of the unit: an interview. This interview is part of the review in the sense that it also deals with the opinion somebody has about a movie. In this case, the students do not have to give their opinion but ask for other peoples' opinion. In this session their roles change from being journalists in a magazine office to being reporters doing some fieldwork.

Task 1: Posters, trailers and reviews

Timing	**Setting**
10 minutes	Magazine Teams
Function	**Authentic material**
Personal: Expressing personal feelings and opinions about a movie poster and movie trailer Instrumental: Inferring the functions of short reviews in order to write one	Movie poster – *The Hunger Games* (see Appendix 1.5) Movie trailer – *Ready Player One* (see Appendix 1.5)
Task description The teacher shows the students the movie poster and asks them if they know and like the movie. Then she plays the movie trailer and asks the students if they know and like the movie as well.	

Then the teacher should ask them about the similarities between both in terms of the content that appears. In both the poster and the trailer, there are short movie reviews of popular magazines. Some examples of the reviews that appear are the following: "The suspense is killer" (*Rolling Stones* magazine); "Pure Spielberg magic" (*Empire* magazine); "See this on the biggest screen possible" (We Live Entertainment).
The teacher should then ask the students why they think these reviews appear on the trailer and poster in order to explain the last sub-task they have to carry out in this session: interviewing people about the movies in the best voted reviews.
The reviews appear in order to encourage people to watch the movie so that is why they should interview people too.

The two authentic materials used in this task are a way of introducing the fifth sub-task as well as motivational elements for the students since they are taken from movies they probably enjoy. In task 1 of session 5, I could see what kind of movies they liked so these two were selected according to what I analyzed in that session. Watching the trailer in English can also motivate students to watch movies in their original versions outside the school which would improve their English competence a lot.

Task 4: Fieldwork

Timing	**Setting**
20 minutes	Magazine Teams
Function	**Authentic material**
Interactional: Making interpersonal contact with school staff and students taking into account social conventions	School staff and school students Camera/smartphone/tablet for each team Fake microphone for each team
Task description The students have to get out of the classroom to interview teachers and other students. For this, the teacher should have asked for permission to interrupt other teachers' classes to the teachers and the school head. The interviewed staff and students are chosen by the teacher beforehand. The magazine teams will go together to the interview. Since there are three different movies, they will go in three different groups. In two groups there will be two magazine teams and in the other three. Each group will ask questions about one of the movies of the reviews. Each member of the group will have to interview a person asking them the questions and appearing	

on camera. The students should be reminded that they have to greet the person and let them know what they are doing before starting the interview. They should also be told to be polite. The interviews will also take place during the break, after having asked for permission to the head. The interviews can also be taken home. They can also interview their parents or siblings for this task.

This task creates an authentic communicative context for two reasons: first, the materials, or rather resources in this case, are completely authentic because they are people who have real opinions; and second, the students have to interact with real people in the FL to gather information for their recorded reviews.

Sessions 8, 9 and 10

These three sessions are directed at starting and completing the final task of the Didactic Unit: the publication of an online section of a magazine. In order to complete the task, the students have to vote for and select the contents that are going to be included in the section as well as deciding the order in which they should be presented. After this, they get into the sub-tasks of getting familiar with the magazine edition software, editing, post-editing and advertising their magazine. These last activities take long to complete that is why it takes 3 sessions to accomplish the final task.

Task 1, session 8: Voting time

Timing	**Setting**
13 minutes	Magazine Teams
Function	**Authentic material**
Regulatory: Evaluating other teams' sub-tasks according to evaluation grids based on communicative functions	Team quizzes photocopied (one of each team for each student) Team series guides photocopied (one of each team for each team) Evaluation grids (see Appendix 1.7)
Task description The time has come to decide what content the magazine section will have. The teacher should explain the students that this session and the following are the last sessions before the publication of	

the movie section so the students have to decide what content should be included in it. The teacher gives each team the other teams' quizzes and series guides. They have to take the quizzes and discuss which is the best according to the quiz evaluation grid. Then they have to evaluate the series guide according to the series guide evaluation grid. The evaluation grids have starts instead of points as if they were rating a movie instead of assessing their classmates at school. In teams, the students must agree on which quiz and which two series guides to vote for. Then the voting takes place.

In this task the authentic material in use is the teams' own produced material. The students have to analyze the materials other teams produced using evaluation grids that are based on the communicative functions that each material should achieve in the real world. Even if evaluation grids are not authentic, the content that they evaluate is authentic.

Task 3, session 8: Planning

Timing	**Setting**
13 minutes	Magazine Teams
Function	**Authentic material**
Heuristic: Identifying the features of an online tool to create a digital magazine. Instrumental: Applying their knowledge of the online tool to create a digital magazine	Lucidpress online magazine creator (see Appendix 1.6) Mock magazine section (see Appendix 1.6) Computers Screen
Task description The teacher shows the students the tool that they will be working with to create the digital magazine section. This tool is free but needs an account; therefore, the teacher should create an account before the lesson for the students to use. Its interface is user-friendly but the teacher should provide guidance on how to use the most useful features of the tool: Selecting a template, uploading background images, videos, images…, adding headers and footers, copying and pasting text, resizing text boxes, etc. The teacher should show the basic features on the screen and should tell the students to log in and carry out the actions after her. The teacher should also have ready a mock magazine similar to that which the student should do to show them the basic features.	

The students are going to use an authentic magazine creator instead of using an educational tool to create the magazine. This creator is user-friendly and very professional-looking so students can be more involved in their journalist roles and perform the final task as if it were real journalists.

Task 2, session 9: Action!

Timing	**Setting**
45 minutes	Magazine Teams
Function	**Authentic material**
Imaginative: Designing a sub-section of the movie magazine section Informative: Structuring and editing information for the readers	Lucidpress online magazine creator Mock magazine section Computers
Task description The students work in teams to edit their sub-tasks. The teacher should help them with any doubt they may have. The team roles are very important in this task and each student should play their role perfectly. The cover teams have to upload the videos so the teacher should help and guide them with this task. If any team finishes before the end of the lesson, they should help other teams finish their sub-tasks.	

The students in this task have to apply all their previous knowledge of magazine sub-sections content and form to edit the sub-tasks and upload the sub-sections. They have to work according to their roles so that the working dynamic resembles more that of a magazine office. In addition, performing their roles allows the students to carry out the task more orderly and efficiently.

Task 3, session 10: Advertising the magazine

Timing	**Setting**
15 minutes	Magazine Teams
Function	**Authentic material**
Interactional: Maintaining personal contact with the future readers of the magazine Informative: Informing of and describing their	Advertising posters (see Appendix 1.6)

digital magazine to other teachers and students Personal: Expressing their own opinion about the magazine	
Task description In order for the rest of the students and staff of the school to read their magazine, the teacher has created a poster with the name of the magazine. The students will go around the school hanging these posters on the walls. In addition, each magazine team will go to a different class to explain the magazine they have done to advertise it as well. The teacher should ask for permission to hang the posters and to enter other teachers' classes.	

This is the very final sub-task of the unit and the students have to advertise their section in it. Of course, publishing a magazine would be an unfinished work if no one read it because it is intended to be read by an audience. Therefore, the communicative aim cannot be attained if the students do not promote their magazine to their intended readership who is the school students and teachers.

5.6. Evaluation

The evaluation of this unit is formative and summative. The formative evaluation is essential in CLT and TBLT since it improves the students' involvement while carrying out the tasks and helps them to achieve the Didactic Unit goals more easily. The aspects that make the unit evaluation formative are the following:

- The teacher tells the objective of the unit to the students so that the need to carry it out is clarified
- The teacher asks questions during the learning process to activate previous knowledge and reinforce previous concepts.
- The teacher provides task examples and continuous feedback to the students in order for them to carry out the tasks successfully.
- The tasks follow a specific order in order to the students to achieve the final task successfully.
- The students assess, with the use of teacher-made communicative-focused grids, their own and their peers tasks to think and reflect about their learning process.
- The students work in collaborative groups to improve the subject achievement of all lower and higher level students.

Due to school policy, each student needs to have a final grade at the end of each trimester. Therefore, this unit is also assessed in a summative way. The Didactic Unit percentage over the trimester's final mark is 35%. The other 65% of the mark would be achieved by completing other two magazine sections which would deal with different topics. The detailed evaluation can be seen on Table 2:

Table 2 - Summative evaluation

Tasks	Percentage over the total (100%)
Sub-task 1: Quiz	15%
Sub-task 2: Series guide	10%
Sub-task 3: Review	15%
Sub-task 4: Interview	10%
Final task: Magazine section publication	30%

The more time a sub-task takes to be performed, the higher percentage it has over the final mark. The most voted teams' sub-tasks get the highest score and are be published in the magazine. The rest get a mark according to the evaluation grids (see Appendix 1.6) created for each sub-task. The students decide who get the highest mark by voting, but the teacher decides the rest of the marks following the grids more in depth than the students.

6. Conclusion

In conclusion, authentic materials are essential when teaching a FL following a communicative language approach like CLT or TBLT since they provide access to real language in use. However, authentic materials are not useful if used within non-real situations. That is why the FL teacher must create contexts within the classroom that resemble the same situations in which the authentic materials are produced in the real world.

Even if some experts in the past argued that authentic materials could be detrimental for FL students, recent research studies and empirical language theories have proven that they are motivational and linguistically and non-linguistically effective for these students. Nevertheless, the FL teacher must always have in mind their students' profile (i.e. their needs, interests and level), the contextualization of the tasks and the national syllabus requirements for the authentic materials to be actually effective.

The tasks and materials in the didactic proposal of this paper were carefully thought of and chosen in order to develop and improve the students' communicative competence and motivation always having in mind all the described criteria for material and task selection. The whole Didactic Unit was fully contextualized in order to recreate, as far as possible, real-world situations. In addition, all the language acquisition theories were followed to create a proposal that would serve the ultimate aim of this paper: motivating students to effectively acquire a FL.

Since some tasks of the Unit were put into practice, the authentic materials' motivation and effectiveness were observed. It was seen that using materials that were close to the students' reality and knowledge (i.e. posters of movies they had watched and liked) improved their motivation a lot and they were willing to orally share their opinions which causes, in the long term, the development of the speaking skill. The criterion of students' interest is essential to improve their motivation.

In addition, the criteria of text and task authenticity and materials' difficulty were very important for the students' language acquisition and autonomy. The students were able to read the written review without much difficulty because it was chosen according to their language level; however, they did not find it too easy to read which improved their language aptitude. The text input was a roughly-tuned *i+1* which is why it was linguistically effective. Furthermore, the text was not only used as a reading, but as a starting point to write a review. This makes the task more authentic and improved the students' involvement since they knew that reading the text has a purpose.

All in all, authentic materials can improve the students' FL acquisition and task motivation greatly; however, it must always be kept in mind that they must be used in a way that students' find useful and interesting in order for them to be willing to acquire a language instead of being willing to pass an exam.

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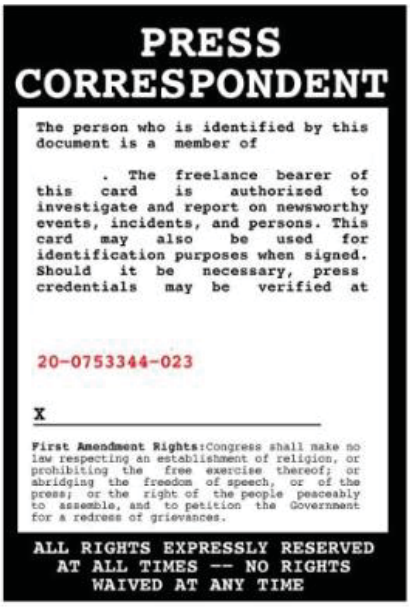
APPENDIX 1

1.1 Materials for session 1

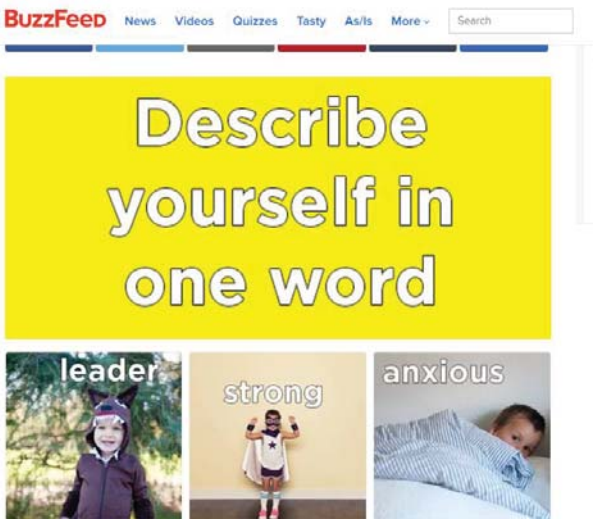
Blank press passes



Movie magazine covers

1.2 Materials for sessions 2 and 3

"What film genre are you?" quiz

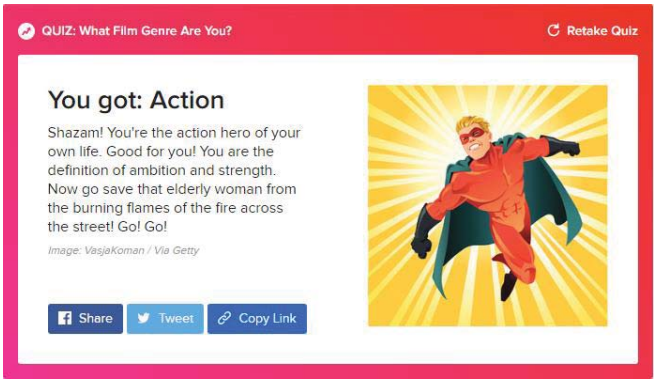


https://www.buzzfeed.com/guardianuk/quiz-what-film-genre-are-you?utm_term=.mvEJ2YlAV#.lmZOBX2aj

Movie soundtracks

1. Guardians of the Galaxy – Volume 1: https://www.youtube.com/watch?v=biksiHRjfZI
2. Titanic: https://www.youtube.com/watch?v=DNyKDI9pn0Q
3. Harry Potter: https://www.youtube.com/watch?v=Htaj3o3JD8I
4. The Avengers: Infinity War: https://www.youtube.com/watch?v=Tg6TyLcOvDg
5. Moana: https://www.youtube.com/watch?v=79DijItQXMM

Quiz results



Quiz questions

1.3 Materials for session 4

TV Guide from *TV and Satellite* magazine

Thursday

13 November

Evening Planner

Drama

NEW

The Fall

BBC2 HD, 9pm

The second series of the thriller picks up straight after the first, as killer Spector infiltrates DSI Gibson's private life

Music

NEW

Neil Diamond: One Night Only

ITV HD, 9pm/ITV+1, 10pm

A concert by the crooner is intercut with his memories of growing up in New York

Comedy

NEW

Babylon

Channel 4 HD, 10pm/Channel 4+1, 11pm

James Nesbitt's Commissioner opposes outsourcing in Sam Bain and Jesse Armstrong's returning police drama

Comedy

NEW

Puppy Love

BBC4 HD, 10pm

Getting On's Joanna Scanlan and Vicki Pepperdine write and co-star in a sitcom set in the world of dog training

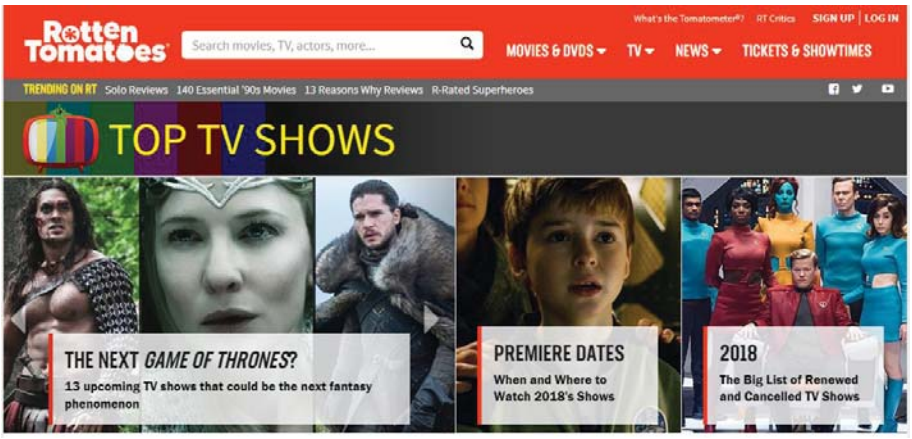
Thursday

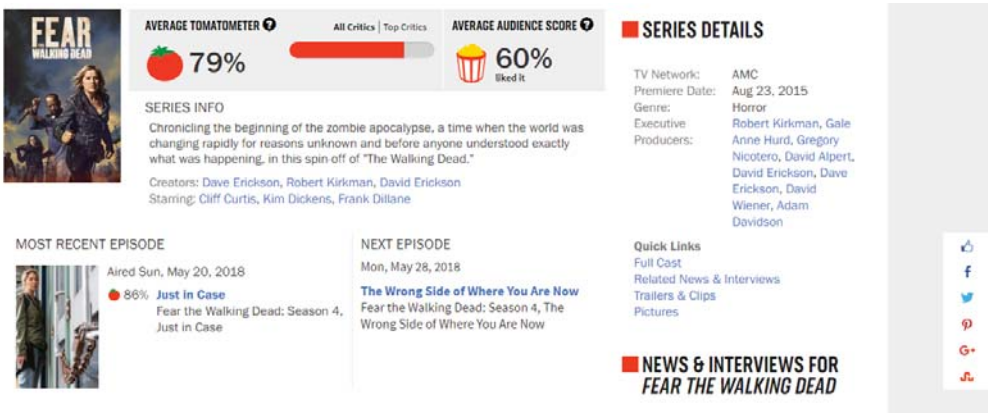
SKY	EVENING TIME	7.00PM	7.30PM	8.00PM	8.30PM	9.00PM	9.30PM	10.00PM	10.30PM
Favourites	101 BBC1	7.00 The One Show	7.30 EastEnders	8.00 Watchdog		9.00 Life Story		10.00 News; Local News	10.35 Question...
	102 BBC2	7.00 The Great Interior Design Challenge		8.00 MasterChef: The Professionals		9.00 The Fall		10.00 Russell...	10.30 Newsnight †
	103 ITV	7.00 Emmerdale	7.30 A Fair Deal for...	8.00 Emmerdale	8.30 Paul O'Grady...	9.00 Neil Diamond: One Night Only		10.35 News; Local News	
	104 CHANNEL 4	7.00 News		8.00 George Clarke's Amazing Spaces		9.00 24 Hours in A&E		10.00 Babylon	
	105 CHANNEL 5	7.00 The Gadget Show		8.00 Underground Britain		9.00 Streets of Rage: Caught on Camera		10.00 Fred and Rose: House of Horrors	
	106 SKY1	7.00 The Simpsons		8.00 Arrow		9.00 Forever		10.00 The Last Ship	
Entertainment	115 BBC3	7.00 Snog, Marry, Avoid?		8.00 Don't Tell the Bride		9.00 Comedy Fest Live 2014		10.00 World's...	10.30 EastEnders
	118 ITV2	7.00 You've Been Framed! Top 100 Kids		8.00 I'm a Celebrity... Get Me Out of Here...		9.00 Scorpion		10.00 Celebrity Juice	
	116 BBC4	7.00 News	7.30 Sounds of the...	8.00 Chivalry and Betrayal: The Hundred...		9.00 Queen Victoria's Letters: A Monarch...		10.00 Puppy Love	10.30 Horizon: The...
	136 E4	7.00 Hollyoaks	7.30 Melissa & Joey	8.00 The Big Bang Theory		9.00 Drifters	9.30 2 Broke Girls	10.00 Brooklyn Nine-Nine	
	107 SKY LIVING	7.00 Million Dollar Listing: NYC		8.00 The Face USA		9.00 Scandal		10.00 The Blacklist	
	108 SKY ATLANTIC	7.00 Without a Trace		8.00 Richard E Grant's Hotel Secrets		9.00 The Knick		10.00 The Leftovers	
	110 GOLD	‹ 6.50 Porridge	7.30 Fawlty Towers		8.20 Monty Python's Best...	9.00 Monty Python: The Meaning of Live			10.40 Monty...
	111 DAVE	7.00 Storage Hunters		8.00 Game of Arms		9.00 8 Out of 10 Cats		10.00 Gavin & Stacey	
	119 ITV3	‹ 6.50 Wycliffe		8.00 Midsomer Murders				10.00 The Little House	
	120 ITV4	7.00 Pawn Stars		8.00 River Monsters				10.05 Film: Horsemen of the Apocalypse	
	112 COMEDY CENTRAL	7.00 Two and a Half...	7.30 Friends		8.30 Impractical...	9.00 Russell Howard's Good News		10.00 Film: The Sweetest Thing	
	114 SYFY	7.00 Star Trek: The Next Generation		8.00 Quantum Leap		9.00 Defiance		10.00 Dominion	
	138 MORE4	‹ 6.50 Grand Designs				9.00 Homes by the Sea		10.00 Grand Designs Australia	
	113 UNIVERSAL	7.00 Law & Order		8.00 NCIS		9.00 How to Get Away with Murder		10.00 Sleepy Hollow	
Documentary	520 DISCOVERY	7.00 Wheeler Dealers		8.00 Gold Divers: Under the Ice		9.00 Tethered		10.00 American Loggers	
	523 ANIMAL PLANET	7.00 Too Cute!		8.00 The Zoo		9.00 Ice Lake Rebels		10.00 Finding Bigfoot	
	526 NAT GEO	7.00 Air Crash Investigation		8.00 Beyond Magic with DMC		9.00 Wicked Tuna: North v South		10.00 Ultimate Survival Alaska	
	529 HISTORY	7.00 Storage Wars	7.30 Cajun Pawn...	8.00 Mountain Men		9.00 Ice Road Truckers		10.00 Counting Cars	
	537 YESTERDAY	7.00 Who Do You Think You Are?		8.00 Forbidden History		9.00 Great British Railway Journeys		10.00 The Berlin Wall: The Night the Iron...	
Lifestyle	240 HOME & HEALTH	7.00 Homes Under the Hammer				9.00 Ruth Watson's Hotel Rescue		10.00 Homes Under the Hammer	
	243 HOME	7.00 You Deserve This House		8.00 Fantasy Homes Down Under		9.00 DIY SOS		10.00 Escape to the Country	
	244 GOOD FOOD	7.00 Rick Stein's Far Eastern Odyssey		8.00 Rachel Allen's...	8.30 Rachel Allen...	9.00 The Great British Bake Off		10.00 Donut Showdown	
	245 REALLY	7.00 Escape to the Country		8.00 Ghost Adventures		9.00 Haunted Collector		10.00 My Ghost Story: Hauntings Revealed	
Films	301 SKY PREMIERE	‹ 6.25 Pete's Christmas		8.00 Mandela: Long Walk to Freedom					10.30 Getaway
	303 SKY SHOWCASE	‹ 5.20 Les Misérables		8.00 Oblivion				10.15 The Heat	
	304 SKY GREATS	‹ 6.00 Grosse Pointe Blank		8.00 Thelma & Louise				10.15 Species	
	305 SKY DISNEY	‹ 6.20 Toy Story 2		8.00 Bedtime Stories			9.45 Tuck Everlasting		
	306 SKY FAMILY	‹ 6.05 Home Alone		8.00 Ghostbusters II				10.00 The Last Keepers	
	307 SKY ACTION	7.00 Demolition Man				9.00 Thor: The Dark World			
	308 SKY COMEDY	‹ 6.15 Uncle Buck		8.00 This Is the End				10.00 The Internship	
	309 SKY CRIME	‹ 6.20 Zero Dark Thirty				9.00 Runner Runner			10.35 Outlaw
	310 SKY CHRISTMAS	‹ 5.45 Love Actually		8.00 The Santa Clause 2				10.00 Die Hard 2	
	311 SKY SCI-FI	7.00 Gremlins 2: The New Batch				9.00 Paranormal Activity: The Marked Ones			
	312 SKY SELECT	‹ 5.45 Inside Man		8.00 The Secret Life of Walter Mitty				10.00 Enough Said	
	315 FILM4	‹ 6.40 Planet of the Apes				9.00 X-Men: First Class			
	317 TCM	‹ 6.40 The Black Stallion				9.00 The Reaping			
Sport	402 SKY SPORTS 1	7.00 Grand Slam of Darts – Live: The sixth day's play at the Wolverhampton Civic Hall, featuring the concluding four second-round matches							
	403 SKY SPORTS 2	‹ 6.45 Premier League U21s Football – Live: Stoke City v Newcastle United (Kick-off 7.00)				9.00 One-Day International Cricket		10.00 WWE – Raw	
	404 SKY SPORTS 3	‹ 6.00 Tennis: ATP World Tour Finals – Live: Day five from the O2 in London						10.00 Sky Poker – Live: The Sky Poker Roller	
	405 SKY SPORTS 4	7.00 PGA Tour Golf – Live: Day one of the OHL Classic at Mayakoba, held at the El Camaleon Golf Club in Playa del Carmen, Mexico						10.00 European Tour Golf	
	410 EUROSPORT	7.00 World Superbikes			8.30 BSB Review 2014: The War for Four			10.00 FIA World Touring Car Championship	

‹ Denotes programmes starting before 7.00pm † Regions vary

TVaSatellite Week 83

Series webpages: *Rotten Tomatoes, Tviso*





https://www.rottentomatoes.com/top-tv/

https://es.tviso.com/play

1.4 Materials for sessions 5 and 6

Movie posters

Text readability results

Flesch-Kincaid Grade Level: 10
Grade level: Tenth Grade.
[f] | [a] | [r]

The Coleman-Liau Index: 9
Grade level: Ninth Grade
[f] | [a] | [r]

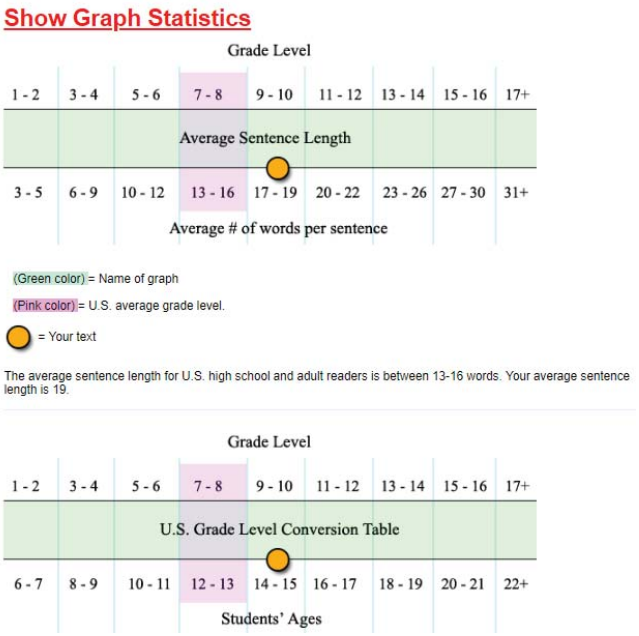
The SMOG Index: 9.4
Grade level: Ninth Grade
[f] | [a] | [r]

Automated Readability Index: 9.9
Grade level: 14-15 yrs. old (Ninth to Tenth graders)
[f] | [a] | [r]

Linsear Write Formula : 12.3
Grade level: Twelfth Grade.
[f] | [a] | [r]

Readability Consensus

Based on 8 readability formulas, we have scored your text:
Grade Level: 10
Reading Level: fairly difficult to read.
Reader's Age: 14-15 yrs. old (Ninth to Tenth graders)



http://www.readabilityformulas.com/

Movie review

Movie review, Man of Steel

Man of Steel, directed by Zack Snyder, is a Hollywood blockbuster1 that came out in 2013. It tells a story of one of the most famous superheroes ever: Superman. This movie was filmed as a re-launch2 of the DC comic franchise. Since Christopher Nolan is the producer and for that reason, many people expected Man of Steel to be as intense and prominent as the recent Batman film The Dark Rises. Unfortunately, the new film about Superman is exactly what you can expect from a Hollywood movie about the immortal invincible flying guy wearing red pants over blue tights.

Superman's story starts on his native planet, Kypton. This world is under the threat of destruction because its leaders want to extract the resources out of the planet's core. The only one who is alert of the imminent problem is a scientist and Superman's father, Jor-El. He implants something called the Codex into his son's body and sends him to Earth. The Codex makes Kal-El -Superman- invincible; he can only be killed with kryptonite: a metal that is not present in the periodic table. After that, Jor-El gets murdered by general Zod, who wants to get the Codex back. Zod chases Superman to Earth and this is the moment when the story ends and the chaos of visual effects starts.

In my opinion, Zack Snyder can be called a director whose films consist of 60% computer graphics. Man of Steel is not an exception. You could see all visual effects used in Hollywood films in Man of Steel. Sometimes it feels that a bit less of them would be just fine, but Snyder just keeps destroying skyscrapers and blowing up3 gas stations. With such a background, you almost stop caring about the actors starring4 in the movie.

The actors are very famous – Kevin Costner, Laurence Fishburne, Russell Crowe -, but I think the director could easily replace these first-class stars with amateur actors and no one would notice the difference; in this movie, the actors' act is not the priority at all.

One of the most remarkable flaws of this movie is the absurd idea of someone fighting Superman. Actually, this is the main thing why I never understood Superman: is it really exciting to watch his adventures knowing that he cannot be caused any harm because he is indestructible? Even when the main antagonist, general Zod, announces his intention to kill Superman, it cannot really worry you: the Codex makes Superman invincible. What's the point of fighting then?

In conclusion, the movie has intense action scenes, supersaturated with visual effects; it also has first-class actors acting in it. But this does not make Man of Steel outstanding among dozens of other similar Hollywood franchises of superheroes.

[1]Blockbuster = Very popular and successful film

[2]Re-launch = A second version of a previously released film

[3]Blowing up = Exploding

[4]Starring = appearing in a film being a famous actor or actress

Comprehension questions

1. When was Man of Steel released?

_____

2. What other films has Christopher Nolan produced?

_____

3. What is Kryptonite?

_____

4. What does the writer think about the films Zack Snyder directs?

_____

5. According to the writer, would the film change if the stars were replaced by non-famous actors? Why?

_____

6. What does the writer find stupid about the film?

_____

7. In what paragraph does the writer describe the plot of the film?

_____

8. In what paragraph does the writer give his/her opinion?

_____

9. Is this opinion positive or negative? Find evidence in the text and write the paragraph in which you found it.

_____

1.5 Materials for session 7

The Hunger Games movie poster

Ready Player One trailer

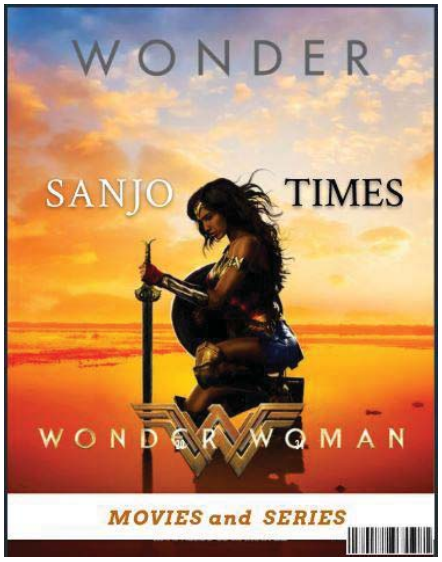
Source: https://www.rottentomatoes.com/trailers/

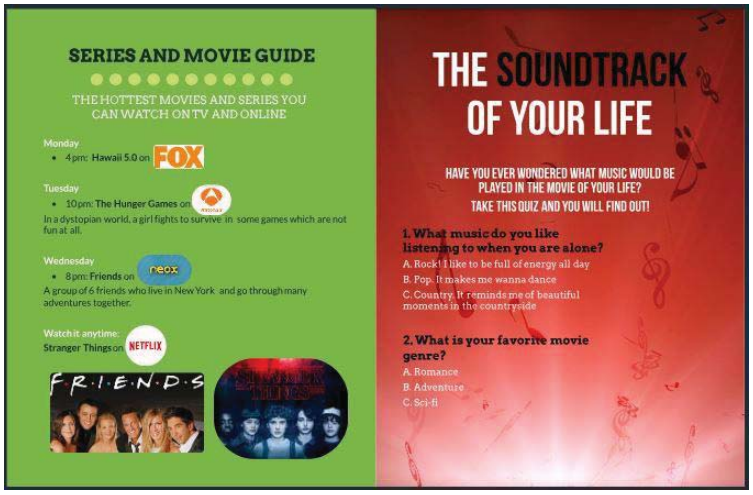
1.6 Materials for sessions 8, 9 and 10

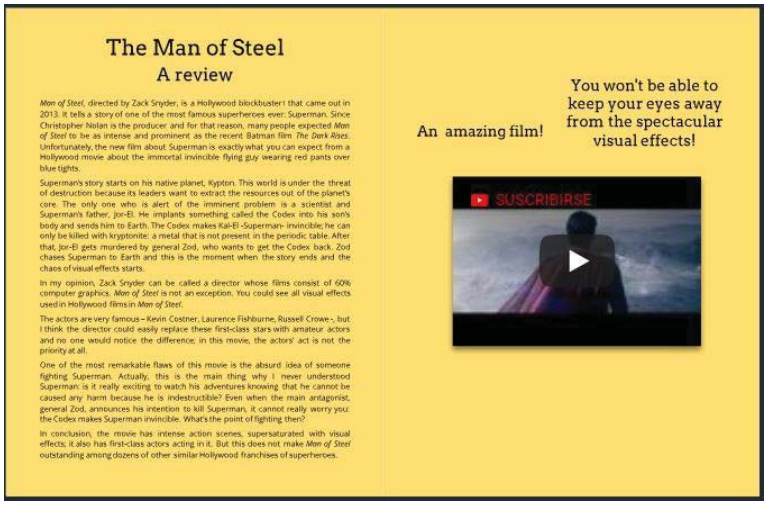
LucidPress: tool for magazine creation

www.lucidpress.com

Mock magazine (created with Lucidpress)







Advertising poster

Created with www.canva.com

1.7 Evaluation grids

Quiz evaluation grid

QUIZ					
STARS / **ASPECTS**	★	★★	★★★	★★★★	★★★★★
Content: - There are at least 7 questions (5) - The number of questions is uneven (5) - Each question has 3 options at least (5) - The options have a color/shape (5) - There are at least 3 results (5)	/25 ★				
Function:					

- The quiz is related to soundtracks (5) - The type of questions are adequate for the audience of the magazine (5) - The quiz is fun and entertaining to do (5) - The quiz is easy to understand (5) - The results were precise (5)	/25 ★
Language and structures: - The quiz is written in the second person singular (*you*) (5) - The results are descriptive (5) - A variety of vocabulary related to movies, soundtracks and feelings is used (5) - The sentences are grammatically correct (5)	/20 ★
Coherence and cohesion: - The questions are not repeated (5) - The results and the questions are correctly connected (5)	/10 ★
Total number of stars:	/80 ★

Series and movie guide evaluation grid

SERIES AND MOVIE GUIDE					
STARS / **ASPECTS**	★	★★	★★★	★★★★	★★★★★
Content: - The times, dates and channel of the series/movies appear (5) - There is at least one series or movie per day (5)	/30 ★				

- There is a brief description of at least two series (5) - All series are different (5) - There is at least one movie (5) - There are at least three series from English-speaking countries (5)	
Function: - The type of series and movies are adequate for the audience of the magazine (5) - The guide is fun and entertaining to do (5) - The guide is easy to understand (5) - The information is useful (5)	/20 ★
Language and structures: - A variety of vocabulary related to movies and series is used (5) - The sentences are grammatically correct (5)	/10 ★
Coherence and cohesion: - The series are in chronological order (5)	/5 ★
Total number of stars:	/65 ★

Movie review evaluation grid

MOVIE REVIEW					
STARS / **ASPECTS**	★	★★	★★★	★★★★	★★★★★
Content: - General description of the movie (5) - Plot summary (5)	/25 ★				

- Characters' overview (5) - Personal opinion (5) - Recommendation (5)	
Function: - The type of movie is adequate for the audience of the magazine (5) - It is fun and entertaining to read (5) - It is easy to read (5) - It contains useful information (5) - It encourages the readers to watch (or not) the movie (5)	/25 ★
Language and structures: - A variety of vocabulary related to movies and opinions is used (5) - The sentences are grammatically correct (5)	/10 ★
Coherence and cohesion: - Each paragraph supports a different idea (5) - The sentences are connected using appropriate linkers (5)	/10 ★
Total number of stars:	/70 ★

Interview evaluation grid (teacher only)

INTERVIEW					
STARS / **ASPECTS**	★	★★	★★★	★★★★	★★★★★
Content: - Each member of the team interviews a person (5) - The students ask at least 3 questions	/25 ★				

(5) - There are content questions (5) - There are opinion questions (5) - There are recommendation questions (5)	
Function: - The student is polite and respectful (5) - The student gets involved in the role of a reporter (5) - The questions are interesting (5) - The questions are open (5) - The information is useful (5)	/20 ★
Language and diction: - A variety of vocabulary related to movies and series is used (5) - The questions are not repeated (5) - The questions are grammatically correct (5) - The intonation and pronunciation is adequate (5)	/20 ★
Coherence and cohesion: - The questions are asked in a logical order (5) - The questions are about the same movie (5)	/10 ★
Total number of stars:	/75 ★

Magazine section evaluation grid (teacher only)

SERIES AND MOVIE SECTION					
STARS / **ASPECTS**	★	★★	★★★	★★★★	★★★★★

Content: - There is a cover (5) - There are three reviews (5) - There are attached interviews for the reviews (5) - There is a complete quiz (5) - The is a series and movie guide (5)	/25 ★
Function: - The teams worked together (5) - The teams helped one another (5) - The interviews selected are relevant to the movie reviews (5) - The information is directed at the readers (5) - The sub-sections are interesting to read (5) - The design of the magazine is attractive to the reader (5) - The students were involved in the magazine advertising (5) - The students provide accurate information about the magazine when advertising it (5)	/40 ★
Language and diction: - The grammar and vocabulary has been appropriately corrected (5) - Appropriate intonation and pronunciation when advertising the magazine (5) - Appropriate use of movie and series vocabulary (5)	/15 ★
Coherence and cohesion: - The sub-sections are ordered	

according to their taken decisions (5) - The sub-sections follow a specific design (5) - The sections are not repeated (5)	/15 ★
Total number of stars:	/95 ★