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Final Master Thesis

Moral Values in Harry Potter: A Syllabus Design to teach moral values  
through films in an English language content-based curriculum

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The work presented in this MA thesis is, to the best of my knowledge and belief, original and my own work, except as acknowledged in the text. The work in this thesis has not been submitted, either in whole or in part, for a degree at this or any other university.

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# RESUMEN

La importancia de la enseñanza de la lengua extranjera: inglés no había resultado ser tan necesaria como en las últimas décadas. Esta lengua, considerada como muchos expertos como una lengua franca, ha aumentado exponencialmente el número de sus hablantes debido al proceso de la globalización. Es por eso por lo que cada año las instituciones de enseñanza buscan los mejores recursos que puedan facilitar el aprendizaje de esta lengua en los ciudadanos más jóvenes y de esta forma contribuir al desarrollo personal de los alumnos y alumnas.

En este trabajo de fin de máster, se propone el uso de las películas de la saga de Harry Potter con el fin de relacionar los contenidos lingüísticos que aparecen en ellas con los contenidos presentes en el currículo de enseñanza. Asimismo, es a través de la trama de las películas que se pretende utilizar la cantidad de valores morales que los personajes ofrecen para enseñar de manera transversal la educación en valores.

**PALABRAS CLAVE:** Harry Potter, películas, enseñanza, inglés, valores, aprendizaje, currículo.

# ABSTRACT

Teaching the English language has never become more important than in the last two decades, even to the point of considering English as a Lingua Franca, due to an incredibly increase in the number of people who speak it worldwide provoked by the process of globalization. This increase has incited educational institutions to look for new resources and methodologies that allow students to acquire the English language in the most effective and easy way while they improve their personal development.

In this master's thesis, we propose a syllabus designed by using the films from the *Harry Potter* series to connect the linguistic contents extracted from the films to the contents of our current content-based curriculum. Furthermore, we are going to explore the moral values presented in the characters from the films to transversally teach values education to our students to contribute to their personal development.

**KEYWORDS:** Harry Potter, films, teaching, English, values, learning, curriculum.

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## INTRODUCTION

Learning a new language has never been more important than in the last decade due to the process of globalization, standing out the English language as one of the most spoken languages worldwide, even considering it as Lingua Franca for most of international conversations, especially in communicative contexts where English is being used as common language among speakers from different linguacultural contexts (Jenkins, 2009). In such context of globalization, it is of the greatest importance to teach students with accurate methodologies that will allow them to learn English language in an appropriate and educative way, encouraging them to make use of it in an English Language Teaching classroom, where English teachers may create a safe, trustworthy learning environment. Back in 1910, Thomas Edison wrote: “I believe that the motion picture is destined to revolutionize our education system, and that in a few years it will supplant largely, if not entirely, the use of textbooks in our schools” (quoted in Madsen, 1974, p.441). McMeen (1986) reinforces Edison’s statement by adding that computers have revolutionise educational methods since technology has expanded the limits of learning acquisition, providing tools of information search and increasing the general access of students to knowledge. Nowadays, every child has been born into the technological era, being familiarised to any kind of technological devices from the very beginning of their lives. It would be right to assume that Edison was partially right foreseeing the impact of technology in our lives. Society has changed and, in consequence, so it needs the educative system. Such changes are forcing teachers to look for new strategies that would allow students to learn languages following more dynamic and didactive methodologies, such as the Task-based Approach or the Project-based Approach, than the traditional ones they are used to. In several of these new methodologies abound resources such as audio-visual features, going from listening to audio recordings to watching educative videos or even films.

Following Edison's previous statement, we might agree on the fact that the use of audio-visual resources in the educative context has been increased since the 70's, where they were firstly introduced in a classroom, and the possible benefits that they bring into the ELT classroom and, therefore, to the English language students' learning process. Such audio-visual usage increase reflects ELT teachers adapting their strategies to what students could consider amusing and interesting, reducing the use of textbooks, which present unnatural and inappropriate text models and dialogues that cannot be used in real life communication (Litz, 2005)<sup>1</sup>, and reinforcing their students' interest with didactic videos. In 2021 the audio-visual usage is on the rise due to students being able to access free video platforms, such as YouTube, or streaming webpages, like Netflix or Disney +, where they can watch films and TV shows.

But with every other change, there are negative consequences that adults might consider paying attention to, and that also applies to the ELT teacher. These so-called negative consequences deal with the ambiguous freedom most of kids have regarding the content they watch on the Internet in platforms, that we have already mentioned above, which might badly influence in their viewers behaviour and personality. When it comes to the teaching-learning context not only do teachers have to lecture about the content of their lessons, but also have to foment their students to develop critical thought on what it is right and what it is wrong. That is to say, ELT teachers should bear in mind what kind of content their audio-visual resources transmit to students and previously select those videos so that

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<sup>1</sup> Quoted in Kodriyah *et al.*, 2018



they can contribute to create a strong, ethical behaviour. We can connect this recommendation to our current Education Law LOMLOE which claims, as it is stated in Article 1 *Principles* , section c) from the Organic Law of Education (LOE) 2/2006 of May 31<sup>st</sup> , “The transmission and practice of values that favour personal liberty , responsibility, democratic citizenship, solidarity, tolerance, equality, respect and justice, as well as helping to overcome any kind of discrimination” (p. 15) and to Article 27 from the 1978 Spanish Constitution which states that “the goal of education is the absolute development of the human personality respecting democratic principles for convivence and fundamental rights and liberties”.

## **OBJECTIVES**

For the elaboration of this master thesis, we have established a series of objectives to be reached throughout the development of this piece of work.

### **2.1 General objectives**

- To investigate the possible benefits of applying audio-visual resources into the teaching process of foreign languages.
- To design a teaching proposal that uses films as audio-visual resources for the teaching of English as a foreign language.
- To design a teaching proposal that considers films as an audio-visual resource for transversally teaching moral values in the first course of Secondary Education in the English classroom.

### **2.2 Specific objectives**

- To stand out the importance of using audio-visual resources to improve the learning process of English as a foreign language.
- To design specific activities that will use films to develop the four modes of the English language communication.

- To explore the morality of the films from the Harry Potter series and use them as an educative resource to teach moral values in the English classroom.
- To make use of films to teach the educative contents from the content-based curriculum of Castilla y León in the first course of Secondary Education.

## **JUSTIFICATION**

As we have previously mentioned in the introduction, learning a foreign language has become a must in most of the educative systems around the world, especially the learning of the English language. This fact remarks the importance of designing adequate lesson plans that will improve the use and acquisition of the four modes of communication to be developed in the English language (i.e., reception, production, interaction and mediation) as well as the development of the students' communicative competences. Moreover, for these improvements to happen in the students learning process they must be realised in a communicative context, as it is stated in the Order EDU/362/2015.

The English language teaching process has remarkably changed during the last decades after the implementation of new methodologies that provide didactic and dynamic educative approaches that simplifies the learning process of the foreign language, such as the Audiolingual method, the Communicative Approach or the Task-based Approach. Despite the differences among these methodologies, the common points lie in the communicative nature of the language which, according to Widdowson (quoted in Jordá, 2002), has to exist on both the grammatical and oral parts of the language without separating the linguistic skills of the individuals from their communicative abilities in such communicative nature.

It is through this communicative nature that we intent to design a teaching proposal that will use films as an audio-visual resource in order to teach values education and English language through the contents of the content-based curriculum for Secondary Education in

Castilla y León, although we shall put special focus on the teaching moral perspective of the proposal. This focus has to be made so as to ensure students may understand the underlying values in the character's actions and associate those values to their personal experiences in the real world, since adolescence might be considered a phase in which students already have achieved the autonomous morality (Piaget, 1932) and they are aware of morality depending on people's intentions instead of consequences. Because adolescent students are continuously being bombarded with morality information via audio-visual contents they consume in their free time, ELT teachers should consider benefitting from it by including such audio-visual tools when educating in moral values and make their sessions more appealing to students.

## **THEORETICAL FRAMEWORK**

### **3.1 Films and EFL teaching**

Inside an ELT classroom we may consider two types of students following two concepts: English as a Foreign Language and English as a Second Language. Both concepts are quite similar, yet the difference resides in the EFL being “the English language as studied by people who live in places where English language is not the first language of people living in the country” whereas in an ESL context “the English language is studied by people who speak other languages as their first languages —such as Spanish, Arabic, Chinese, or Swahili— but live in places where English is the first language.” (Gebhard, 1996, p. 39). Gebhard (1996) also stressed the distinctions between teaching EFL and teaching ESL, especially with regards of the cultural background of the students in the classroom, having the EFL classroom a great homogeneity since most of the students belong to the same cultural identity of their country. On the other hand, in an ESL classroom we may find a great heterogeneity within our students due to the students coming from different and several countries or cultures.

Another difference to consider would be that of the main aim of learning English language in the classroom. In the EFL educative context, students are to learn English language so as to pass academic English level exams, but in the ESL educative context the aim is set on the development of the communicative competences so that students may effectively communicate with native speakers in real life situations in an English speaker country, although Gebhard (1996) claims that these aims may be the other way round. English language teachers should also bear in mind the differences in the teaching process between the two contexts. In the case of an EFL teaching process, the teacher must produce situations in which the students are constantly using the English language, however, in the ESL teaching process this focus on using the language in class due to students being able to use it outside the classroom in their free time. Yet, Gebhard (1996) agrees on an aim that is shared by both the EFL and the ESL contexts, which is motivation. Regardless of the context in which the students are immersed in, teachers are to motivate their students when learning the English language, especially using didactic and dynamic materials that may encourage the students to be part of their own learning process. Thus, we believe films are a handy and valuable ways of ensuring the necessary, authentic input that EFL students need to develop their English language skills.

Designing and organising the ELT process might be a difficult task at times, especially if the teachers do not know their students and they might have to adjust the original planning to their students' needs and level. The teaching process should be based on premises such as motivation, versatility and continuity, allowing the ELT teacher to evaluate the level of his or her students so as to adapt the content of the sessions to their current level of proficiency. In such matter, films might be a useful, entertaining resource to fill this level gap in our students, apart from being quite a motivating tool to use in the ELT classroom. Films might supply students with real English language input, spoken by real English native

speakers, which in the EFL teaching context may be difficult to receive since it might not be an English-speaking environment. Furthermore, the use of films within the teaching-learning context presents several benefits that improve the quality of the students learning process, such as the authenticity or the entertaining intention of watching films in the classroom, which also increases the motivation of students.

### ***3.1.1 The beneficial effects of applying films into language learning***

Films may be seen as a time-wasting resource within the educative context, taking them as merely entertaining tools that will somehow change the dynamic of a classroom. However, it would not be sensible to disregard the possible benefits that such resource might significantly contribute to acquire new knowledge or even improve the students schemata — i.e., by improving the development of language skill—.

Following studies conducted by Champoux (1999), we may claim that audio-visual resources are more easily accessible by students and, therefore, should be considered to be included in the ELT classroom. Moreover, films are generally characterised by their high-quality visuality and might grant cognitive and significative experiences to the language teaching process. Stoller (1988) also states that “the utilization of films and videotapes enhances the study of culture as well as English language skill development.” (p. 1), emphasising the wider use of audio-visual resources in the ELT process since the 1970’s and its possible applications to teaching training. Such wide use can be seen within the utilisation of scenes extracted from the film itself. Champoux (1999) highlights that the visuality of the scenes may help students to understand the contents from the film and that the feeling of reality within the scenes might be of help for any disadvantaged student. The combination of visuality and audio turns films into an inclusive device when teaching languages due to visuality supporting verbal messages provided in the audio, which will increase the focus of the students on the content of the scenes.

According to Stoller (1988), films characterised by flexibility and authenticity, which make them a versatile device inside the ELT classroom since they notably change the dimension of course designing and provide the students with a great amount of language and cultural experiences. Besides, being films an authentic material with realistic English language input, students will significantly feel motivated when actively participating in the classroom activities, especially if such activities are related to the films. Such authenticity presented in films is going to truly increase our students' interest in their language learning process, especially the authenticity of language in English language films. In these films, actors and actresses offer a great deal of original English language input for our students that they may not receive outside the classroom. Thus, the dialogues and interactions in the films introduce linguistic, paralinguistic and pragmatic elements that cannot be entirely found in textbooks, which will remarkably enrich their knowledge on the English language (Litz, 2005)<sup>2</sup>.

Another matter to consider would be oral interaction in the classroom. Allan (1985) claims that films induce in the students certain willingness to talk and participate in sincere conversations about different topics withdrawn from the contents of the films. These conversations may actually favour the development of their communicative competences, enhancing the range of fluidity and amplifying spontaneity in successful verbal communications. Stoller (1998) also stands out the possible use of films in a content-based curriculum which bestow opportunities to learn features and vocabulary from a given thematic topic, strengthening their own schemata while they are continuously exposed to the

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<sup>2</sup>Quoted in Kodriyah *et al.*, 2018

English language. This combination of exploring the contents and being exposed to the English language encourages the use of a more cultivated language due to the fact that contents and language are constantly reinforcing themselves, turning language into the device through which students comprehend the acquired contents.

### **3.3 The use of films in different areas of EFL teaching**

As we have discussed throughout this piece of work, films may be considered as versatile devices inside the educative context that can be applied in different ways to the teaching process of a foreign language in order to successfully develop the various areas of learning of such foreign language. These areas belong especially to the communicative context, such as oral communication, written communication and the correct use of grammatical structures. This section will discuss the several details to take into account when teaching the different aspects of the English language by using films as a didactic and dynamic resource, debating each of the mentioned areas separately.

#### ***3.3.1 Films applied to teaching writing skills***

According to Katchen (2003) writing is regarded as an active skill within the ELT process due to it being a productive skill unlike other linguistic skills as reading or listening skills, although these skills can also be considered as active skills, yet they are not used in language production. Thus, EFL students must practice their writing so as to develop their productive language skills. Gebhard (1996) also establishes a list of significant aspects included within the writing process, such as word choice, use of appropriate grammar, syntax, mechanics and organising ideas in a coherent and cohesive way. Apart from these aspects, we may consider others such as the purpose of the writing production or exploring the production of meaning through using the English language. Moreover, teachers should deem different options in the writing process so that it may not be repetitive or create a sense of boredom in our students. Teachers may dispose of the distinctive typology of written texts

when planning their sessions and select a variety of text types, making the writing process more flexible for their students and proposing diverse writing tasks in the ELT classroom.

Each writing task will consist of the production of different types of text with particular writing purposes related to the content of the films watched in the sessions. Some examples of possible tasks may be writing a film review, inventing a possible alternative ending of the events of the film or writing letters to the characters of the film. However, these tasks should not be only device through which students are to produce written skills. Prewriting activities should also be considered prior viewing the film so that students can get familiarised with the topics, contents and possible outcomes in the film. Before watching the film, the teacher has to propose different activities that may catch the student's attention and make them dive into their learning process, such as creating a possible outcome of the events of the film after seeing the poster of the film or viewed the film trailer. In order to accomplish this, the teacher is to suggest several techniques that will help students to organise the work process, such as brainstorming, making interviews, questioning about the plot of the films, proposing free writing productions or sketching. These techniques can also be used when doing the writing activities and will allow students to revision their own learning process, which according to Gebhard (1996) will help them to discover their own mistakes and correct them.

### ***3.3.2 Films applied to teaching grammar***

The study of grammar might be considered as a fundamental pillar in the learning process of a foreign language, which is why it has been served as foundations in several methodological approaches since the 1960's. Many of these methods are entirely based on the acquiring of grammar structures and its correct use in the foreign language for students to learn it. Among these methods we may include the Grammar-Translation method, the Audiolingual method, the Direct method, the Natural method or the TPR method. These



methods are briefly emphasised by Krashen (1982) who agrees on all methods sharing the developing of the grammatical aspect of the language.

The Grammar-Translation method and the Audiolingual method stand out the learning of vocabulary and grammar structures for the correct use of the foreign language, although the Audiolingual method focuses on the repetition of structures from spoken dialogues. The Direct method also works with oral fluency since it deals with making use of the target language in any situation, giving students the opportunity to test their knowledge and continuously practice the foreign language under the guidance of the teacher. The Natural method also puts extra focus on acquiring input from the foreign language through oral practice and studying the grammatical aspect of the foreign language by doing the homework. Finally, the TPR method, just as the Audiolingual method, concentrates on oral repetition until students have assimilated the contents and they are prepared to start and participate in their own conversations using the foreign language.

Not only does grammar teaching depend on the method used in the teaching process, but also EFL teachers have to consider to which approach they are going to apply such method: a deductive approach or an inductive approach. Thornbury (1999) defines the deductive approach as one that “starts with the presentation of a rule and is followed by examples in which the rule is applied”, and also defines the inductive approach as the one that “starts with some examples from which the rule is inferred.” (p. 29). We may deduce from these first definitions that the deductive approach is based on directly applying grammatical rules in order to learn the foreign language, being considered as a traditional approach within the educative context and also closely related to the Grammar-Translation method. The inductive approach, however, is based on the students own discoveries by being active participants in their learning process, deducing the grammatical rules from the thoroughly elaborated language input provided by the EFL teacher. It would be the teacher’s

choice whether to ground their teaching process on one approach or the other, as long as such choice encourage students to keep learning and practicing the foreign language.

In such scenario, the use of films in the ELT classroom can be adapted to any methodology or approach, seeking the motivation of students when learning a foreign language. Thus, using audio-visual resources will increase the students' attention and, therefore, they will be able to grasp all the grammatical information from the contents of the films taking advantage of the realistic input provided in the dialogues that otherwise they would not get from simple textbooks. In consequence, films might present a totally versatile material that can be adapted to the grammar teaching process, elaborating activities that would need grammatical corrections or observations, such as activities on filling information gaps or making the most of the film scenes to review grammar rules or introduce new ones by extracting grammatical features from the dialogues presented in the films.

### ***3.3.3 Films applied to teaching oral skills***

In the educative context of a foreign language learning process, the development of the oral skills is not but the most important aspect of such language learning process. Even though reading and listening skills have their relative importance as well, it is through our oral abilities that we manage to use the language to communicate and express our opinions and thoughts. Thus, the teacher must put extra focus on strategies and methodologies that facilitate the development of oral skills in a communicative context, prioritising activities that will enable students to fluently success when using the foreign language in a formal or informal conversation, such as role-playing, debates or plot discussions.

Another important issue to consider would be that of the student's confidence. EFL teachers should improve their students' confidence when it comes to produce oral discourses so that they still feel motivated to keep learning the foreign language. Such confidence has to be worked through communicative strategies that might enable students to fill the

information gaps they have regarding the foreign language and also achieve a grade of communicative success when producing oral discourses. Nation and Newton (2009) emphasise the importance of these communicative strategies, especially those oriented to participate in conversations. Even though participating in conversations might seem challenging for our students, it is through formal or informal conversations that students fully interact with the foreign language, especially if such conversations are previously prepared so as to reduce feelings of nervousness from students who have difficulties in producing oral discourses. A common technique that may be useful for students would be repetition of sentence stems, such as “that’s right”, “isn’t it?” or “I think”, that will make the whole talking process much easier for them. Additionally, Nation and Newton (2009) stand out the importance of switching places to our conversational partners and explore the aim of the task from their personal perspective when designing their oral presentations in order to reduce the complexity of the tasks. By reducing the complexity, students will feel encouraged to actively participate in the classroom’s discussions and build their self-confidence when speaking in front of an audience, yet the teacher should not forget to focus the learning on understanding the communication of meanings rather than learning items. (Littlewood, 1985, p. 92-96).

Given these previous premises, it would be sensible to wonder if the current educative materials can provide students with such opportunities for oral interactions. Textbooks do not usually present contents related to small conversations or oral interaction according to Katchen (2003), thus films might be the material the ELT classroom would need to complement the content gap from textbooks and provide students with real language and a great amount of commonly used expressions. Besides, since many films tend to provoke emotional reactions in their viewers due to polemic contents, such as war, death of characters or morality, it would be right to use such controversial scenes or actions and prepared a controlled debate inside the classroom, giving the students the opportunity to speak aloud and

express their opinions on the assigned topic. Katchen (2003) also stands out the possibility of basing the entire development of both listening and speaking skills on the use of films as the principal course material, reinforcing the interest of students in the EFL learning process and motivating them to participate in the discursive environment of an ELT classroom.

### **3.4 Important considerations when using films in a classroom**

Throughout this chapter we have presented arguments of the remarkable educative benefits that can be perceived from the use of films in the foreign language teaching classroom. Films are to be considered as aiding materials supervised by the teacher, who has to promote their students' participation and motivation. Besides, the teacher is the one who makes the important choices about the use of films when designing the syllabus. Such choices are of the greatest importance to ensure the correct language acquisition by students and their accurate assimilation of the concepts, so EFL teachers must pay attention to two considerations in particular when designing their syllabus: the selection of the film and the use of the film within the syllabus.

#### ***3.4.1 Selecting the correct film***

Selecting the current film is crucial in order to achieve a successful teaching process of the foreign language. The process of selection should be taken by the teacher when he or she is designing the syllabus and contemplating the different methodological strategies and techniques to procure a significant learning environment. Allan (1985) stresses the importance of selecting a variety of topics that may be of the students' interest so that the stories of the films increase their motivation in the ELT classroom. The students' language level is to be considered as an important factor as well. In every classroom, teachers often deal with certain inequality among the level of their students, so it is the job of the teacher to adapt his or her lessons and activities to the current level of students in order to procure their correct comprehension and understanding of the contents. Thus, when selecting a film

teachers should bear in mind the possible factors that might influence the comprehension skills of their students, such as the density of the dialogues, the visual aids of the scenes, the speed of the speech, the diversity of English language accents or the quality of the audio.

Given such challenging task, Allan (1985) suggests a two-phased strategy to help teachers in choosing a suitable film for the English language classroom. The first phase will consist in the previewing of the materials thought to be used in the classroom, so that teachers may familiarise themselves with the content they are going to teach. The second phase, on the other hand, will consist in viewing the film without the sound so as to make sure the non-verbal language of the characters provides understandable visual messages to students. Apart from these phases, teachers should also consider whether the contents of the film suit the goals of the lesson and what possible setbacks students may find during the viewing of the film, as well as guaranteeing the pedagogical goals of the lesson so as to avoid conceiving films as a matter of entertainment for students. In determining the curricular objectives of the lessons, the teacher should also take into account the typology of the films, especially if he or she intends to relate it to a content-based curriculum. An incredibly amount films could be applied in the academic environment, such as drama movies, documentaries, mystery, comedy or even animated films, as long as the content of the movies harmonise with the personal interests of students. Furthermore, Stoller (1988) also recommends considering the length of the films, although the ideal length of films in a language-teaching-based syllabus is yet to be determined due to the differences between the duration of classes. In Spain, for example, the length of the lessons is 50 minutes in secondary education, so it will be the decision of the English language teachers to determine how many minutes of each lesson are going to be used to watch the film.

### ***3.4.2 Making the most use of the film***

Allan (1985) outlines the importance of exploiting every positive aspect that films may offer to the language teaching process. Films present a great amount of conversations and native English language input that enriches the students' immersion in an English spoken environment. Moreover, the visuality presented in films accompanies such input and helps weaker students to fully comprehend the messages and the content of the scenes, which is in the end one of the main aims of using films in the ELT classroom. The incredibly number of situations and actions from the film provides opportunities of classroom discussions and debates, which enables the students' own development of oral skills. It is also important to guide this whole learning-through-film process, underlining the actions of a particular character, for instance, and discuss their possible course of actions, the morality of their choices or how it will affect plot of the film.

Allan (1985) also points out the relationship between the situations of the film and real-life situations students might have experienced on their own. Thus, students might learn how to cope with real life issues if they relate to the actions or problems of the characters from the film, not only learning how to use the English language but also learning possible solutions to their daily life problems. This will help them in building up their confidence as well, activating their participation in the classroom. All in all, we may not deny the challenge that suppose using films as teaching devices for teaching a foreign language, but we also may not deny the promising benefits that students might obtain by applying such resource in our ELT classrooms, as long as the different levels and educative needs of students are considered and the application of films into the teaching process implies a great development of their communicative skills and also a personal development.

### 3.5 Moral values in the educative context

Education itself may be considered as a form of learning in which knowledge, abilities and culture are passed from one generation to the next one. Traditionally, it was the parents' job to educate their children in how people have to behave according to certain rules of convivence, yet through the years it has also become part of the teacher's job in the classroom. This so-called "values education" has become a transversal learning element, which means that should be taught within the teaching process of any subject at school and in recent years it has resolved into a matter of concern due to the increase of problematic situations at the scholar centres such as bullying. Given the fact that films may introduce students to problematic situations in which the characters morality may be tested, it would be interesting to transversally teach values education through films in the ELT classroom.

#### 3.5.1 *Conceptualization of values education*

In everyday conversations we may hear the concept "value", but we cannot really discern its truly meaning since it has been used as umbrella term<sup>3</sup> to mention practices, attitudes and conducts that are generally approved by society. Although the concepts of values and virtues might seem alike, it would be sensible to clarify the differences between these two concepts. Values may be defined as the goals towards which we endeavour and that restrict our actions, such as tolerance or intelligence, whereas virtues refer to the attitudes that allow us to live up to our values, such as honesty or responsibility. Halstead and Taylor (2000) define values as:

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<sup>3</sup> An umbrella term refers to a word or phrase that covers a broad interval or set of functions or items that fall under a single common category. In this case the term "value" covers all moral practices, attitudes and conducts that are overall approved by the current society.

Principles and fundamental convictions which act as general guides to behaviour, enduring beliefs about what is worthwhile, ideals for which one strives, standards by which particular beliefs and actions are judged to be good or desirable. Examples are love, fairness, equality, freedom, justice, happiness, security, peace of mind, truth. (p. 3)

Given this premise we can affirm that not only do values determine our goals, but also constrain the pursuit of other goals if our means of achievement are not morally correct (e.g., achieving goals through lying). Generally, the values of an institution, such as a school centre, play the role of rules to be obeyed or achievements to accomplish in the context of that institution, yet the same values play a personal role in people's lives at the same time.

Having defined the term of values, we might ask ourselves the meaning of values education, that can be considered as another umbrella term that collects all aspects of both the personal and social education which is designated to students following the schools own educative aims. Values education also belongs to the hidden curriculum, although it might be referred as a values-based education so as to specify that the development of such values is conveyed within the teaching-learning process and also place in the social structures of the school, where they can be applied both explicitly and implicitly. That is to say, no scholar institution is values free since the very same teachers bear their own set of values which may be unintentionally displayed throughout the teaching process. Moreover, the term "moral education" is also intrinsically related to values education. Moral education is traditionally considered as teaching students to distinguish between right and wrong, yet such poor definition might be problematic when unravelling the nature of morality within the educative context. This is closely addressed by Hirst (1999), who claims that there are mainly two dominant positions regarding the understanding and learning of moral life and how to accomplish it in moral education. The first position would be that of reason. According to



Hirst (1999), the key to moral life can be achieved by rational thinking in a rational-based life, making use of these rational thoughts and actions to reach moral reasoning. The second position, on the other hand, deals with the personal fulfilment achieved through developing virtues, which is what grounds moral life. Additionally, Hirst (1999) argues the possibility of a third position, which combines premises of the other two, that states the necessity of developing “the good life” in practices developed by virtues based on rational foundations, considering moral life as the initiation into social practices. Hirst (1999) also determines that in order to morally educate our students, these must develop moral practices for living. That is to say, students need to connect the values they are learning at school with values from their everyday reality in so as to prevent them reject the moral education in school.

We need to stop preaching, and get down to the business of initiating them into finding the good life in the practices of home, school, church, community, peer group, and wherever else in our contemporary world they must fashion their form of life. (Hirst, 1999, p. 117)

### ***3.5.2 The importance of teaching moral values in secondary education***

Adolescence may be considered as a period full of changes, both physical and psychological, in which students have started building their own personality and questioning every aspect of their lives. In such challenging time, they generally feel confused about the changes they are going through and that might affect their behaviour and their course of action in determined situations, so it would be ideal to reinforce their own notions about morality and values adapting the values education teaching process to their actual stage of cognitive development. It is important that the teacher guides this metacognitive stage of exploring the morality in the students’ surroundings so as to provide students with examples that they can relate to and connect to their personal experiences. Stephenson *et al.* (2001) claims that values education stimulates students so they can:

- Develop their own moral codes and get interested in others moral codes.
- Reflect on their own experiences and search for meaning and patterns in such experiences.
- Respect themselves and respect shared values such as honesty, sincerity and justice.
- Issue socially responsible judgements and be able to justify their decisions and actions. (p. 23)

Being discussed through this chapter the possible outcomes of using films as a teaching device, we cannot deny the benefits of also applying films as a tool to teach values education, since they present different characters with different motivations and aims and different problematic situations to be resolved. Students might identify themselves with the characters of the film or even with their problems and issues, which will help them in making their own decisions and justifying their course of action. Besides, the characters' morality can also be used as a topic for a classroom debate, where students can express their own opinions and also their personal moral codes.

### **3.6 Moral values in the Harry Potter series**

#### **3.6.1 Impact of *Harry Potter* in society**

Since J.K. Rowling wrote *Harry Potter and the Philosopher's Stone* back in 1997, many people across the globe have fallen in love with such characteristic character either by reading the books or watching the cinematographic adaptations, or any other products associated with the franchise. Most of these people, however, have no thought on how the Harry Potter franchise had impacted their lives, for instance, helping children in developing their reading skills, which is why it keeps captivating followers from the very beginning.

According to Beach and Willner (2002) the fantastical world created by J.K. Rowling draws the attention of young people since the author mixes everyday situations in the real world to those in the magical world, transcending the reality of what exists and what it is

fantasy. Moreover, not only is the wizarding world what attracts so many followers, but the story told within such world. Young people get to accompany Harry and his friend through a lot of incredible adventures in their endless fight against evil forces, which might also help them to evade from their real-life problems or concerns.

### **3.6.2 Morality in the *Harry Potter* series**

The whole marvellous, mythical world of Harry Potters presents something more than fictional adventures of a young wizard. All throughout the books, and by extent the films, we can find numerous examples of moral education, which could be moved to the ELT classroom. Beach and Willner (2002) stand out that the characters from *Harry Potter* are endowed with the qualities of heroes, although during their adventures they make their faults and commit human mistakes in judgement. Besides, the way in which Hogwarts is socially constructed in values-based, since each house of Hogwarts (i.e., Gryffindor, Ravenclaw, Hufflepuff and Slytherin) represents particular values in real life, such as courage, sincerity, cunningness or loyalty.

The actions of the characters may be tested by our students, who might admire or fancy those characters with whom they identify the most. Beach and Willner (2002) also remark that behind the main plot of the book series there is a search of identity, a continuous fight between “good” and “evil”, an intricate labyrinth of moral decision-making and a pursuit of meaning in human relationships. Such features may seem appealing to adolescent students given characteristics of the *Harry Potter* characters since from the first film the characters are mostly the same age as the students in a secondary education classroom. Thus, the identification of our students with such characters might enhance their personal development and help them overcome different problematic situations the same way Harry and his friends did.

## **SYLLABUS DESIGN. WELCOME TO HOGWARTS SCHOOL**

### **4.1 Introduction**

Based on the Organic Law of Education 3/2020 (LOMLOE) this syllabus design contains a specific plan to be developed during one school year; As a valid syllabus design, we must talk about specific parts like competences, objectives, contents, methodology, attention to diversity, assessment and the new concept standards of evaluation, which was intruded by Organic Law of Education 3/2020 passed on December the 19th (LOMLOE) which modifies the Organic Law of Education (LOE) 2/2006 passed on May the 3<sup>rd</sup> and Order EDU/362/2015, at 4<sup>th</sup> of June which stablishes the curriculum and regulates the implementation, development and evaluation of Secondary Education in Castilla y León.

According to the current calendar, this syllabus is designed to be developed during 2021/2022 course with 6 didactic lesson plans for the first course of Secondary Education.

Considering the new educative system, this syllabus shall be open and flexible in order to be adapted to the personal needs of each student and be capable to cope with any modification along the school year so as to carefully focus on the Attention to diversity. In this way we have thought our syllabus design in base of the sociocultural characteristics of Spanish people whose socio-economic level is middle-class.

We must say that our concept of education is based on the personalization of this education for each learner and its own characteristics. So that, we will try to know each one of them and try to ink our teaching-learning process with their own experiences through significative learning. In order to do this, environment must take especial attention to maximize the approach of our learner's capacities. We will also put special focus on the use of audio-visual tools and ICTs in order to make the teaching-learning process more striking for our pupils. By making the teaching-learning process more didactive, we might increase our student's interest on the area and their attention will be focused on the development and

enjoyment of the audio-visual resources as well as in the English language content they are assimilating.

In the same way, this syllabus is thought to transversally teach moral values that can be extracted from the *Harry Potter* films, noticing the different values, both moral and immoral, that the characters might portrait in each film. Thus, not only are we just going to teach moral values, but also we are going to apply the contents, competences and standards that appear in the Secondary Education curriculum to the various scenes, conversations and events that occur in the *Harry Potter* films. The following teaching proposal in particular concerns the objectives, contents, methodology, activities and assessment of the first lesson plan, which is based on the first film from the *Harry Potter* universe: *Harry Potter and the Sorcerer's Stone*.

## 4.2 Objectives

The Order EDU/362/2015 passed on the 4<sup>th</sup> of June which establishes the curriculum for secondary education in the region of Castilla y León, determines that:

It is important to contribute to the fact that students might comprehend the world they are living in not only as universe of events that can be explained from scientific and socio-historical perspectives, but especially as free choice space that imply responsibility towards oneself and the rest of the people, living things and nature. (...) Thus, it is important to integrate Moral Values in the student's personal development, due to decisions that compromise people's lives cannot be taken by granted but must be guided, and the only acceptable guide is the one that follows the general consensus established around certain Moral Values existence. (p. 32341)

Furthermore, we can also find the next statement regarding the use and learning of the first foreign language, which is the English language: "It is not just knowing and learning a

foreign language from the theoretical point of view but practicing it, using it to communicate and understand the foreign language in real life situations, both written and spoken.” (p. 32232)

Following these statements, we must pay especial attention to the develop of the different skills that converges into developing communicative competences. The design of the English language context and the use of different activities will be an important aspect to take account for the evolution of our students and their development in the four modes of communication (production, reception, interaction and mediation). We will thoughtfully address the context and the communicative situations so as to increase our student’s self-confidence within the study of the foreign language and encourage the oral productions and active listening, as long as the sessions may be adapted to the students’ personal pace of learning.

According to the Article 23 from the Organic Law of Education 2/2006 (LOE) — modified in the Organic Law of Education 3/2020 (LOMLOE)— establishes the objectives for secondary education from where we are going to particularly work with:

- a) “To responsibly assume their duties, to know and exercise their rights to respect others, to practice tolerance, cooperation and solidarity among people and social groups, exercising themselves in guaranteeing human rights as common values from a plural society, and embracing themselves to be part of the democratic citizenship.” (p. 26)
- i) “To comprehend and express themselves in one or more foreign languages in the most accurate way.” (p. 26)

On the other hand, in the Royal Decree 1105/2014 of December the 26<sup>th</sup> which establishes the curriculum for the Secondary Education, it is determined in its Article 6 Transversal Elements, section 1:

In Secondary Education, regardless of its specific treatment in some of the courses in each educative stage, reading comprehension, written and oral expression, audio-visual communication, Information and Communication Technologies, entrepreneurial potential and moral and constitutional education are to be developed in all courses. (p. 173)

Apart from the standard objectives extracted from the educative legislation, we are going to add our own specific objectives planned for the realization of this syllabus:

1. To answer questions and practice their oral skills in foreign language conversations.
2. To use the English language as a tool for expressing opinions and thoughts.
3. To understand the underlying factors that influence morality in real life situations.
4. To develop their listening skills through watching audio-visual resources.
5. To be able to create English language written productions according to their typology.
6. To familiarize students with the British English language accent.
7. To exercise students' critical-thinking skills.
8. To use the foreign language in their daily routines, even out of school.
9. To get use and know different aspects of a different culture.

## **4.4 Contents**

### ***4.4.1 Content-based curriculum***

According to the Order EDU/362/2015 which establishes the curriculum and regulates the implementation, evaluation and development of the Secondary Education in Castilla y León, the contents selected for the planning of this syllabus are shown as follows:

- Block I: Oral Texts Comprehension
  - Comprehension Strategies:
    - Mobilization of the schemata with regards of task and theme.

- Inferencing and formulating hypothesis on meanings through comprehending significative, linguistic, and paralinguistic elements.
- Communicative functions:
  - Describing physical qualities of people, objects, places, and activities.
  - Expression of interest, approval, appreciation, sympathy, satisfaction, hope, trust, surprise, and their counters.
- Block II: Oral Texts Production: Expression and Interaction
  - Production strategies: Execution
    - Expressing the message with clarity and coherence, accurately structuring, and adjusting it to the models and formulas of each type of text.
  - Communicative functions:
    - Describing physical qualities of people, objects, places, and activities.
    - Expression of interest, approval, appreciation, sympathy, satisfaction, hope, trust, surprise, and their counters.
- Block III: Written Texts Comprehension
  - Comprehension Strategies:
    - Mobilization of the schemata with regards of task and theme.
    - Comprehension typology distinction (general sense, essential information, main points, irrelevant details).
    - Inferencing and formulating hypothesis on meanings through comprehending significative, linguistic, and paralinguistic elements.
  - Communicative functions:
    - Describing physical qualities of people, objects, places, and activities.
    - Expression of interest, approval, appreciation, sympathy, satisfaction, hope, trust, surprise, and their counters.



- Block IV: Written Texts Production: Expression and Interaction
  - Production strategies: Planification
    - Locating and adequately using linguistic or thematic resources (use of dictionaries or grammar).
  - Production strategies: Execution
    - Expressing the message with clarity and coherence, accurately structuring, and adjusting it to the models and formulas of each type of text.
  - Communicative functions:
    - Describing physical qualities of people, objects, places, and activities.
    - Expression of interest, approval, appreciation, sympathy, satisfaction, hope, trust, surprise, and their counters.

#### ***4.4.2 Moral values extracted from Harry Potter***

After thoroughly conducting an analysis on the film *Harry Potter and the Sorcerer's Stone* (2001) we have extracted a series of moral values, both right values and wrong values, from the main characters that appear in the film and their actions. The main characters that we have selected are Harry Potter, Hermione Granger, Ron Weasley, Hagrid, Albus Dumbledore, Draco Malfoy and Voldemort. The good values that we found were courage, cleverness, friendly, sacrifice, politeness, kindness, trustworthiness, responsibility and patience. On the other hand, we found bad values that students should avoid in real life, such as envy, hatred, avarice, impoliteness or even murder.

The content of such values will be learnt during the projection of the film and also will be discussed in the activities designed for this syllabus so as to make students aware of how our attitudes define who we are and what type of values are better applied in real life than others.

### **4.5 Activities**

For the planning of this syllabus, we have designed several activities to be developed during the sessions of our syllabus. These activities have been elaborated so students can enhance the four modes of English communication (reception, production, interaction and

mediation) according to the CEFR companion volume. In these modes, we will develop the students' skills regarding the oral and written practices through the contents of our curriculum, while also making them aware of the different moral values extracted from the film and applied to real life situations. In this piece of work, we are going to present activities designed after watching *Harry Potter and the Sorcerer's Stone*, which is the first movie students are going to watch at the beginning of this syllabus, and will essentially deal with the improvement of our student's oral, written and listening skills within the four modes of communication, although we are going to practice listening abilities principally through watching the films.

<b><u>Activity/Task N°1</u></b>		
<b>Title:</b> I'm Harry. Harry Potter	<b>Mode(s) of communication:</b> Production and mediation.	<b>Timing:</b> In 1 session, 50 min.
<b>Classroom management:</b> Students will be divided in groups of three. Each group will be working on a certain place in the classroom.		<b>Resources:</b> - Script from the film. - Harry Potter film - Paper and pen
<b>Objectives:</b> <ul style="list-style-type: none"> <li>- To review present simple and present continuous verbal tenses.</li> <li>- To design a fictional conversation using the English language.</li> <li>- To determine the possible moral values from the scene</li> </ul>		
<b>Description of the activity:</b> The teacher will play the film in the minute 34, which is the scene where Harry, Ron and Hermione meet at the train. After watching the scene, the students are going to design their own meeting conversation in groups of 3. For this conversation, the students need to use grammatical features of the present simple and present continuous verbal tenses so as to activate their schemata and review such contents. The teacher will also provide the transcription of the film as an example so students can have a general idea on how meeting conversations may occur in a real-life situation. Each member of the group has to write down a copy of the conversation to add it to their Hogwarts Diary.		

Table 1: Speaking Production activity

<b><u>Activity/Task N°2</u></b>		
<b>Title:</b> Anything off the trolley, dears?	<b>Mode(s) of communication:</b> Interaction	<b>Timing:</b> 2 sessions, 50 minutes each.
<b>Classroom management:</b> Students will be divided in groups of three. Each group will be working on a certain place in the classroom.		<b>Resources:</b> - Students' dialogues
<b>Objectives:</b> <ul style="list-style-type: none"> <li>- To review present simple and present continuous verbal tenses.</li> <li>- To interpretate in front of the class a fully designed meeting conversation.</li> <li>- To demonstrate moral values extracted from the train scene.  </li> </ul>		
<b>Description of the activity:</b> Once the students have designed their conversations, they are going to playing it in front of the rest of the class. This role-playing activity will provide information about the current level of English in the students, as well as their schemata on the contents from previous years. The teacher will evaluate both the conversation and the speaking skills of the students by using a scoring rubric. After the presentations, the teacher will provide some technical corrections and also discuss the quality of the conversations with the class.		

Table 2: Speaking interaction activity

<b><u>Activity/Task N°3</u></b>		
<b>Title:</b> Mr. H. Potter. The Cupboard under the stairs.	<b>Mode(s) of communication:</b> Production and mediation	<b>Timing:</b> 1 session of 50 min.
<b>Classroom management:</b> Students will work individually for this task.		<b>Resources:</b> - Writing tips - Paper and pen
<b>Objectives:</b> <ul style="list-style-type: none"> <li>- To write a short letter following the structure of this written text.</li> <li>- To use simple grammatical features to ask questions about daily life, routines, and experiences.</li> </ul>		
<b>Description of the activity:</b> Since Harry has never received a letter, the students will write him a letter asking him about his experience at Hogwarts, his friends and how does it feel to be a wizard. The teacher will provide a series of tips as well as the correct structure when writing informal letters or emails in order to teach students about the structures of among the different types of written texts. This letter will be included in their Hogwarts Diary, after a previous review from the teacher to correct common grammatical mistakes, for further assessment.		

Table 3: Writing production activity

<b>Activity/Task N°4</b>		
<b>Title:</b> The House Cup winner is...	<b>Mode(s) of communication:</b> Reception and interaction	<b>Timing:</b> 1 session of 50 min.
<b>Classroom management:</b> Students will work individually during the first part of the activity, but will also intervene connectively in the final discussion.		<b>Resources:</b> - Text from the book - Pen
<b>Objectives:</b> <ul style="list-style-type: none"> <li>- To fully comprehend the content of a written text provided by the teacher.</li> <li>- To realise the different moral values that are mentioned in the text and their relevance to the students' real-life experiences.</li> </ul>		
<b>Description of the activity:</b> The teacher will hand a copy of some pages from the book that narrate the final scene of the film in the Great Hall. The teacher will also play the scene from the film so that students may find the differences between the events from the films and the events from the books. Then, the students need to read the texts from the pages and answer the different questions under it to ensure that they have completely understand the content of the texts. After the reading, the teacher will initiate a discussion regarding Dumbledores changes at the last minute and what kind of moral values did the characters show to get rewarded like that. The teacher will also point out how our actions and values influence the lives of other people in both a good and a bad way.		

Table 4: Reading reception activity

## 4.6 Methodology

The methodology presented in our syllabus can be divided into three sections: methodological principles, methodological strategies and methodological techniques.

### 4.6.1 Methodological principles

The educative practise in any school centre should consider the very factors that establish the basis of the curriculum specified in our lesson plans. These factors are influenced by concepts that belong to the constructivism pedagogy following different learning theories written by Piaget (1932), Ausubel (1968) and Vygotsky (1995) and that will help in determining the methodological principles for this syllabus. The methodological principles are stated as follows:

- To consider the students' schemata so the teacher may adapt the content of their sessions to the current level students, achieving significant learning.

- To individualise the educative intervention. Every single one of the students demands a particular educative need and a particular way of learning too.
- The learning provided must be significant. The students have to learn each content by connecting them with their schemata, so that the progress in their education could be both logically and psychologically significant.
- To develop the students' autonomy. By doing so, our students are going to construct their learning, which also will improve significantly how motivate the students are by participating in the teaching-learning process and eliminating any lack of motivation that might appear during this process.
- To favour significant activities. In order to establish an active attitude within our students we are going to carry out very intellectual and significant activities where students have to build their learning on their own.
- To give functionality to each learning. Students must know that every knowledge they acquire during scholar period has its importance in daily life.
- According to Ausubel (1968), the teacher is nothing but a mere mediator between learning and students. Each student must construct his or her learning on their own, without the active implication of the teacher in such process. That is to say, the teacher has to take the students under his or her supervision and provide them with the instructions needed for knowledge acquiring, but he or she must not directly interfere.

#### ***4.6.2 Methodological strategies***

The strategies of our syllabus are based on the principles of exposition, inquiring, autonomy and continuing practice so as to ensure our students are totally immersed in an English language learning context where they can continuously acquire knowledge from the foreign language by using it during each lesson. It is of the greatest importance to remind that our educative and methodological strategies are mostly based in oral skills and grammar

practice development in order to ensure a rich production of both oral and written discourses. We also have several activities destined to familiarise students with technology by using ICT (Information and Communication Technology). The methodological strategies are stated as follows:

- Communication considered as the final goal.
- Taking advantage of the student's schemata when designing activities.
- Motivating our student so that they can show their own initiative.
- To provide several opportunities the students can use to express by themselves.
- To use a wide number of visual representations.
- Correcting in a formal way the different mistakes our students can make without discouraging them.
- To use audio-visual resources (films) so as to increasingly develop the students' listening skills.
- To use content extracted from audio-visual resources (films) to apply contents from the curriculum.

#### ***4.6.3 Methodological techniques***

In order to achieve the methodological strategies, we are going to apply to the teaching-learning process the following techniques:

- Corrective feedback: Harmer (2007) highlights that corrective feedback not only provides a correction on the students' work, but also offers an assessment on how they are progressing, focusing on the aspects the student had well so as to prevent the students' demotivation. Thus, we have to be careful when giving feedback to our students so as to motivate them instead of demoralising them.
- Communicative approach: with a closer approach to our students, we intend to improve the quality of the communication between teacher and students.

- Role-playing: by elaborating daily common situations students can demonstrate their knowledge and how effective their learning has been.
- Forward and backward roping: we are going to give the students some instructions so as to allow the students to do the work by themselves so that the learning could be significant.

## **4.7 Resources**

### **4.7.1 Personal resources**

The personal resource to be used in this syllabus is that of the personal schedule. Since this piece of work is thought to be a proposal and it is not contextualised within any school centre, we have not elaborated a particular schedule, yet we are going to specify the requirements of such schedule within the 1<sup>st</sup> course of Secondary Education regarding the subject of First Foreign Language, which in this case is English language. According to the Order EDU/362/2015 the hours assigned to students in their first course of Secondary Education are of four hours each week for learning the First Foreign Language.

### **4.7.2 Environmental resources**

One of the most important methodological strategies in our syllabus design is to consider communication as the final and principal goal of our methodology. In order to increase the students' focus during the teaching-learning process and improve their communicative competence, we are going to use any aspect of the comfortable classroom we have designed by helping students to express themselves and gain confidence speaking a foreign language.

The way the classroom's elements are located affects indirectly in students' concentration and it is essential to achieve our objectives. We have organized our class in groups of five students each which procure didactic activities such as debates, role-playing,

the use of audio-visual elements or trial simulations. This distribution can suffer variations when doing especial activities which could require more space.

#### **4.7.3 Material resources**

Once we have talked about our methodology, we can point out the materials and resources to put it in practice in our class-group. Being this syllabus entirely based on the use of the films from the *Harry Potter* series, we are going to especially utilize technological and audio-visual resources.

- Audio-visual materials: the 6 first films from the *Harry Potter* series, online games created for this syllabus and videos extracted from the films.
- Audio-visual devices: for the developing of this syllabus, we are going to utilise technological devices such as computers, screens, projector and video player. We might also include an interactive whiteboard, which is commonly used in the classrooms nowadays.
- Printed materials: apart from the technological tools and materials we are also going to use printed materials such as the scripts from the films, questionnaires elaborated by the teacher and point charts for the groups.

#### **4.8 Assessment**

The assessment could be described as “a control phase in which not only do we revise what we have just realised, but also analyse the reasons and causes for certain results, (...) and the elaboration of a new plan, as long as it provides records for the diagnosis.” (Duque, 1993, p. 167). Besides, the assessment is a specific part of the teaching-learning process as it is indicated in the Organic Law of Education 2/2006 (LOE), modified in the Organic Law of Education 3/2020 (LOMLOE).



#### ***4.8.1 The teaching assessment process***

The evaluation of the scholar activity will follow two different ways of assessment. On the one hand we will pay attention to the adequacy of the planning, considering the balance among the chosen methodology, the use of different procedures and the use of ICT within the sessions. On the other hand, we are going to use the results obtained from the assessment to adapt the resources or innovate the activities if needed. The assessment will be accomplished by using scoring rubrics that can evaluate the results from the application of certain activities in the syllabus. The aim of the assessment of the teaching process is that of verifying the significance of the student's learning within the teaching-learning process and to determine the effectiveness of using the films as an educative resource.

#### ***4.8.2 The learning assessment process***

According to the Article 28 from the Organic Law of Education 2/2006 (LOE), modified in the Organic Law of Education 3/2020 (LOMLOE), “the evaluation of the students' learning process in the secondary education will be continuous, formative and integrating.” (p. 122893). Therefore, the assessment of the learning process will be focused on the development of communicative competences, providing students with enough opportunities of proving their acquisition of such competences. In the case that any student may not reach the expected level of acquisition of the competences, a specific plan or educative adjustment might be required. The assessment will be divided into:

- Direct observation: during the very first sessions of our syllabus, we are going to directly observe the effectiveness of the learning process so as to evaluate the acquisition of the competences, making sure that all students are assimilating the contents from each lesson. This systematic observation will allow us to determine the students that are having difficulties in learning the language and those students whose language evolution stands out above the others.

- Continuous assessment: due to the continuance of the English language learning process, we are going to have a global vision when assessing such learning process in order to make any necessary changes that may improve the efficiency of the assessment process. We intend to provide several tasks, developed within the four modes of English language communication, that need to be compelled in the final task in order to see our student's learning progress.
- Final assessment: by the end of the school year students are to deliver a final document that collects all the tasks realised throughout the whole course. This final document is both the final task and the final instrument of assessment.

#### ***4.8.3 Assessment instruments***

The evaluative instruments are all those specific didactic materials and designed documents that are meant to register the several facts that might come from the continuous evaluation of the students in our group. For the assessment of the contents of this syllabus we are going to use the following instruments:

- A list of control that we will call "House Cup", following the dynamics of the House Cup in the Harry Potter universe. This list of control will consider the behaviour of students so as to deliver points to the "house" the students belong to and will motivate them to achieve an educational goal, in this case a bonus points for their final grade. That is to say, good actions will give a number of points whereas bad actions will remove a number of points from the list. The number of points will be restarted by the beginning of each term.
- Scoring rubrics will be used to assess different aspects of our students' learning process and development of their English language knowledge. We will be using scoring rubrics to assess the student's oral and writing skills, the development of their competences and also to make a self-assessment on the efficiency of the syllabus itself.

- Questionnaires: after watching each film we are going to deliver a questionnaire related to the plot of the films and the moral values than can be extracted from them. The students will answer these questionnaires so as to demonstrate that they have understood the main information of the films. These questionnaires will also provide information on the listening skills of our students, determining the students that may need reinforcing activities to develop their listening activities.
- The final task for the students will be that of creating their own Hogwarts Diary, where they are to collect all the previous tasks and assignments. This diary will serve as a portfolio, which will be used to assess the students' development within the English language subject. By the end of each term, the students will be required to deliver their portfolios to the teacher so as to check they all did all the tasks or if they are missing some of them, yet they will have it returned before the next term starts so that they can continue their diary for the next lesson plans. In this portfolio students must gather all their documents such as written assignments and copies of the reading comprehension activities.

## **CONCLUSIONS OF THE STUDY**

The main purpose of this study was to design an educative programme based on the use of the Harry Potter films to teach values education and English language content in the first course of Secondary Education. The characters introduced in the Harry Potter world face different challenging situations that forge their own personality by making difficult choices. Such characters may seem appealing to EFL students due to their picturesque personalities and charming natures, and also present an opportunity for students to reflect their personal life experiences on the events from the film, which will enhance the students' interest and motivation when learning the English language. Given the great amount of evidence provided in this study, we might agree on the outstanding educative benefits that films usage may bring

to the ELT classroom with regards of the English language teaching-learning process, yet through the teaching proposal in this piece of work we also intend to achieve such benefits in teaching moral values to adolescent students.

The activities and methodology applied to the EFL teaching context in the teaching proposal designed for this master thesis provide a specific insight on how the utilization of films within the English language learning context may increase the quality and effectiveness of the EFL teaching process, motivating students to practice the language and, therefore, making them learn it according to their own learning process pace. Besides, the incredibly amount of moral situations within the films of Harry Potter contributes to actively show real-life situations when the morality of the characters may be perceived from their choices and actions. By means of conclusion, we may stand out the unique characteristics of applying audio-visual resources to the EFL classroom when it comes to design syllabuses, lesson plans and sessions and the educative benefits that such usage brings with them, however, we would need to apply this teaching proposal to a real EFL teaching context to determine its efficacy and possible results, both negative or positive, that will help in adapting and improving the contents of the teaching proposal.

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## ANNEXES



## ANNEX I: TRANSCRIPTION OF TRAIN SCENE IN *HARRY POTTER AND THE SORCERER'S STONE*

*[Later on, the Hogwarts Express is travelling through the countryside. Harry is in sitting alone in a train compartment, and Ron appears in the doorway.]*

**Ron:** Excuse me, do you mind? Everywhere else is full.

**Harry:** No, not at all.

**Ron:** *[sits across from Harry]* I'm Ron, by the way. Ron Weasley.

**Harry:** I'm Harry. Harry Potter.

*[Ron goes agape.]*

**Ron:** So-so it's true? I mean, do you really have the...the...

**Harry:** The what?

**Ron:** *[whispers]* Scar...?

**Harry:** Oh *[lifts up his hair bangs to reveal it]*

**Ron:** Wicked.

*[A trolley comes by the compartment, full of sweets.]*

**Woman:** Anything off the trolley, dears?

**Ron:** *[Holds up his mushed sandwiches]* No, thanks, I'm all set. *[smacks lips.]*

**Harry:** We'll take the lot! *[pulls out coins]*

**Ron:** Whoa!

*[A bit later, Harry and Ron are not sitting together eating bundles of sweets. Ron's rat, Scabbers, is perched on Ron's knee, a box over his head.]*

**Harry:** Bertie Bott's Every Flavour Beans?

**Ron:** They mean every flavour! There's chocolate and peppermint, and there's also spinach, liver and tripe. George swore he got a bogey-flavoured one once!

*[Harry quickly takes the bean he was chewing out of his mouth.]*

**Harry:** *[picks up a blue and gold package]* These aren't real chocolate frogs, are they?

**Ron:** It's just a spell. Besides, it's the cards you want. Each pack's got a famous witch or wizard. I got about 500 meself. *[Harry opens the package, and a chocolate frog jumps onto the window and climbs up.]* Watch it! *[The frog reaches the open gap in the window, and jumps out.]* Oh, that's rotten luck. They've only got one good jump in them to begin with.

**Harry:** *[seeing Dumbledore's image in the card]* I got Dumbledore!

**Ron:** I got about 6 of him.

*[Harry looks at the card again, but Dumbledore has vanished.]*

**Harry:** Hey, he's gone!

**Ron:** Well, you can't expect him to hang around all day, can you? *[Scabbers squeaks]* This is Scabbers, by the way, pathetic, isn't he?

**Harry:** A little.

**Ron:** Fred gave me a spell as to turn him yellow. Want to see?

**Harry:** Yeah!

**Ron:** *[clears throat]* Ahem. Sun-

*[A girl called Hermione Granger, with bushy brown hair, dressed in robes, appears at the doorway.]*

**Hermione:** Has anyone seen a toad? A boy named Neville's lost one.

**Ron:** No.

**Hermione:** Oh, are you doing magic? Let's see then.

**Ron:** *[clears throat again]* Sunshine, daises, butter mellow, turn this stupid fat rat yellow!

*[He zaps Scabbers, but nothing happens. Ron shrugs.]*

**Hermione:** Are you sure that's a real spell? Well, it's not very good, is it? Of course I've only tried a few simple spells myself, and they've all worked for me. For example... *[Hermione goes over and sits across from Harry. He points her wand at his glasses and Harry tenses]* Oculus Reparo. *[The tape on the nose-band vanishes, repairing his glasses as if they were good as new. Harry takes them off, amazed.]* That's better, isn't it? Holy Cricket, you're Harry Potter. I'm Hermione Granger...and you are...?

**Ron:** *[with his mouth full]* I'm...Ron Weasley. ..

**Hermione:** Pleasure. You two better change into your robes. I expect we'll be arriving soon. *[Gets up and leaves, then comes back and looks at Ron.]* You've got dirt, on your nose, by the way, did you know? Just there. *[Points to the dirt mark on Ron's nose. Ron scratches his nose, embarrassed.]*

## **ANNEX II: QUESTIONNAIRE ON *HARRY POTTER AND THE SORCERER'S STONE***

- 1. Why did Dumbledore let Harry with the Dursleys?**
  - a. Because Dumbledore liked them.
  - b. Because they were his only family.
  - c. Because Professor McGonagall told him so.
- 2. Harry Potter became famous...**
  - a. After defeating Voldemort when he was a baby
  - b. Because his parents were famous before Voldemort killed them.
  - c. For appearing in a TV advertisement.
- 3. How did Harry find out he was a wizard?**
  - a. He received a letter from Dumbledore
  - b. Hagrid told him about it.
  - c. Voldemort invited him to have a coffee.
- 4. When Hagrid took Harry for shopping they went to...**
  - a. Knockturn alley
  - b. Hogwarts alley
  - c. Diagon alley
- 5. What do you need to do to get to Platform 9  $\frac{3}{4}$ ?**
  - a. Ask to the police
  - b. Get through a wall.
  - c. Fly there with your broom.
- 6. Where did Harry, Ron and Hermione meet?**
  - a. In the train
  - b. In the Great Hall
  - c. In the train station
- 7. Why didn't Harry want to go to Slytherin House?**
  - a. Because Malfoy was already in it
  - b. Because it is said it is the house of bad wizards
  - c. Because he hates snakes.
- 8. The stairs at Hogwarts are dangerous because:**
  - a. They don't have any safe bars.
  - b. They are incredibly steep
  - c. They change their location whenever they want.
- 9. What happened to Harry in his first quidditch match?**
  - a. He broke an arm.
  - b. His broom got cursed.
  - c. Gryffindor lost the game.
- 10. What did Hagrid always wish to have?**
  - a. A three-headed dog
  - b. A phoenix
  - c. A dragon
- 11. Why was the Philosopher's stone so important?**
  - a. Because it can turn any metal to gold and give you immortality.
  - b. Because it can be used to bring dead people back to life.

- c. Because it can become a powerful weapon.
- 12. What was the only thing that could calm Fluffy, the three-headed dog?**
  - a. A good steak
  - b. Music
  - c. A sleeping spell
- 13. What happened to Ron during the magic chess game?**
  - a. He sacrificed himself to win the game
  - b. He fell on a hole
  - c. He didn't know how to play chess.
- 14. Where was Voldemort living all that time?**
  - a. He was living in the forest
  - b. He was living under Harry's bed
  - c. He was living inside Quirrel's body.
- 15. Explain in a few sentences why was Harry able to get the Philosopher's stone from the mirror.**

### **ANNEX III: EXTRACT FROM *HARRY POTTER AND THE PHILOSOPHER'S STONE* CHAPTER 17**

“Now, as I understand it, the house cup here needs awarding, and the points stand thus: In fourth place, Gryffindor, with three hundred and twelve points; in third, Hufflepuff, with three hundred and fifty-two; Ravenclaw has four hundred and twenty-six and Slytherin, four hundred and seventy-two.”

A storm of cheering and stamping broke out from the Slytherin table. Harry could see Draco Malfoy banging his goblet on the table. It was a sickening sight.

“Yes, Yes, well done, Slytherin,” said Dumbledore. “However, recent events must be taken into account.”

The room went very still. The Slytherins’ smiles faded a little.

“Ahem,” said Dumbledore. “I have a few last-minute points to dish out. Let me see. Yes...

“First — to Mr. Ronald Weasley...”

Ron went purple in the face; he looked like a radish with a bad sunburn.

“...for the best-played game of chess Hogwarts has seen in many years, I award Gryffindor house fifty points.”

Gryffindor cheers nearly raised the bewitched ceiling; the stars overhead seemed to quiver. Percy could be heard telling the other prefects, “My brother, you know! My youngest brother! Got past McGonagall’s giant chess set!”

At last, there was silence again.

“Second — to Miss Hermione Granger...for the use of cool logic in the face of fire, I award Gryffindor house fifty points.”

Hermione buried her face in her arms; Harry strongly suspected she had burst into tears. Gryffindors up and down the table were beside themselves — they were a hundred points up.

“Third — to Mr. Harry Potter...” said Dumbledore. The room went deadly quiet. “...for pure nerve and outstanding courage, I award Gryffindor house sixty points.”

The din was deafening. Those who could add up while yelling themselves hoarse knew that Gryffindor now had four hundred and seventy-two points — exactly the same as Slytherin. They had tied for the house cup — if only Dumbledore had given Harry just one more point.

Dumbledore raised his hand. The room gradually fell silent. “There are all kinds of courage,” said Dumbledore, smiling. “It takes a great deal of bravery to stand up to our enemies,

but just as much to stand up to our friends. I therefore award ten points to Mr. Neville Longbottom.”

Someone standing outside the Great Hall might well have thought some sort of explosion had taken place, so loud was the noise that erupted from the Gryffindor table. Harry, Ron, and Hermione stood up to yell and cheer as Neville, white with shock, disappeared under a pile of people hugging him. He had never won so much as a point for Gryffindor before. Harry, still cheering, nudged Ron in the ribs and pointed at Malfoy, who couldn’t have looked more stunned and horrified if he’d just had the Body-Bind Curse put on him.

“Which means,” Dumbledore called over the storm of applause, for even Ravenclaw and Hufflepuff were celebrating the downfall of Slytherin, “we need a little change of decoration.”

He clapped his hands. In an instant, the green hangings became scarlet, and the silver became gold; the huge Slytherin serpent vanished and a towering Gryffindor lion took its place. Snape was shaking Professor McGonagall’s hand, with a horrible, forced smile. He caught Harry’s eye and Harry knew at once that Snape’s feelings toward him hadn’t changed one jot. This didn’t worry Harry. It seemed as though life would be back to normal next year, or as normal as it ever was at Hogwarts.

## ANNEX IV: SCORING RUBRIC FOR CONVERSATIONS' ASSESSMENT

	1	2	3	4	5
<b>Pronunciation</b>	Students mispronounce most of the words and do not follow basic pronunciation rules.	Students mispronounce several words and omit basic pronunciation rules.	Students mispronounce a few words and try to follow basic pronunciation rules	Students mispronounce a couple of words and follow basic pronunciation rules	Students correctly pronounce the words and successfully follow basic rules of pronunciation.
<b>Structure of the conversation</b>	The conversation lacks any kind of structure, and it is hard to follow.	The conversation presents a bad structure that complicates following it.	The conversation presents an irregular structure, but the conversation can be followed.	The conversation presents a good structure that can be followed.	The conversation presents a very clear structure, where all elements can be differentiated, and it is easy to follow.
<b>Use of grammatical features</b>	The conversation lacks grammatical features.	The conversation presents a few grammatical features that are wrongly used.	The conversation presents grammatical features, but such features are wrongly used (conj. mistakes, misplaced).	The conversation presents several features but some of them are wrongly used.	The conversation presents well-used grammatical features.
<b>Clarity and understanding of the conversation during the performance.</b>	The conversation is way too unclear to understand it when performing in front of the class.	The conversation is unclear and difficult to understand when performing in front of the class.	The conversation is somehow unclear and complicates its understanding.	The conversation is clear and can be understood during the performance.	The conversation is clear and can be fully understood during the performance.
					<b>Mark:</b>