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# Universidad de Valladolid

FACULTAD DE FILOSOFÍA Y LETRAS

MÁSTER EN PROFESOR DE EDUCACIÓN SECUNDARIA OBLIGATORIA Y  
BACHILLERATO, FORMACIÓN PROFESIONAL Y ENSEÑANZA DE IDIOMAS

***INSIDE THE MONSTER, LITERATURE AS A REPRESENTATION  
OF LANGUAGE AND CULTURE IN SPANISH SECONDARY  
EDUCATION***

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**Valladolid**

**Junio 2021**

## **Abstract**

In the context of the new educational realities that have emerged in our technological and globalised world, EFL teachers must ensure that students acquire not only linguistic and cultural knowledge, but also moral values and skills to help them face the challenges of the society to which they belong. It has been shown that these objectives can be achieved through the introduction of literature in the classroom, as it is a cultural representation from which the development of learners' communicative and intercultural competence can be fostered. For these reasons, the main purpose of this Master's degree project is to use the benefits of literature to teach the English language and culture, as well as to promote the students' personal growth. To this end, Mary Shelley's novel *Frankenstein* has been selected, and tasks using ICT and Gamification have been developed in order to present an innovative proposal that moves away from traditional methods.

**Key Words:** EFL, English literature, Mary Shelley, Frankenstein, ICT, Gamification, Task-Based Learning.

## **Resumen**

En el contexto de las nuevas realidades educativas surgidas en nuestro mundo tecnológico y globalizado, los profesores de inglés lengua extranjera deben lograr que los alumnos adquieran no sólo conocimientos lingüísticos y culturales, sino también valores y habilidades morales que les ayuden a enfrentarse a los retos de la sociedad a la que pertenecen. Se ha demostrado que estos objetivos pueden alcanzarse a través de la introducción de la literatura en el aula, ya a partir de esta representación cultural se puede fomentar el desarrollo de la competencia comunicativa e intercultural de los aprendientes. Por estas razones, el objetivo principal de este proyecto de fin de máster es utilizar los beneficios de la literatura para enseñar la lengua y la cultura inglesa, así como promover el crecimiento personal de los estudiantes. Para ello, se ha seleccionado la novela *Frankenstein* de Mary Shelley, y se han desarrollado tareas utilizando las TIC y la Gamificación con el fin de presentar una propuesta innovadora que se aleja de los métodos tradicionales.

**Palabras clave:** inglés como lengua extranjera, literatura inglesa, Mary Shelley, Frankenstein, TIC, gamificación, aprendizaje basado en tareas.

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## 1. Introduction

Nowadays, following the new methodological approaches that emerged in the late 1960s (Bowen, n.d), the main aim of EFL teaching is to develop students' communicative competence. However, there are still educators who base the language teaching process on the learning of linguistic structures from artificial and decontextualised materials (Tariq, Zainal and Abdullah, 2015).

In this sense, the scholar Murat Hişmanoğlu (Hişmanoğlu as cited in Tariq, Zainal, Abdullah, 2015, p. 2595) claims that:

It is not enough just to have linguistic competence when communicating with someone in a foreign language. Specific cultural references from geography, pastimes and historical events and personalities always appear in language (Hişmanoğlu as cited in Tariq, Zainal, Abdullah, 2015, pp.2595).

As it is commonly known, language is not only made up of grammatical elements, but its culture is also an essential part of it. Therefore, when considering the teaching of second languages, it is necessary to bear in mind that, to successfully develop learners' communicative competence in the L2, “we cannot be teachers of language without being teachers of culture —or vice-versa” (Byram, Morgan and colleagues, 1994, p. viii).

Literature is a cultural representation, and since language and culture are indivisible, it is argued that the teaching of both should be complementary (Farida 2000, p. 56 as cited in Rahman, 2019, p. 85). This is so as literature brings the students closer to the history, society, and context of the language they are learning and, in fact, it provides students with “authentic models for the norms of language use” (Ashrafuzzaman, Ahmed and Begum, 2021, p. 1190) and it is also “a strong motivation for language learning” (Ashrafuzzaman, Ahmed and Begum, 2021, p.1190).

For these reasons, the current didactic proposal seeks to employ the benefits of literature with the aim of teaching the English language and culture. Thus, this paper presents a lesson plan that moves away from traditional methods and allows students to discover new ways of approaching the target language and its culture. Accordingly, this proposal is in line with educational innovation, as most of the tasks it consists of are carried out using technological platforms and motivational strategies such as Gamification.

Without further ado, the theoretical framework on which this proposal is built will be introduced. Firstly, a brief overview of the methodological approaches that have predominated in EFL teaching will be presented, as well as a review of the history of EFL in Spanish Secondary Education. This will be followed by a discussion of the introduction of literature into the EFL classroom and how it can be used to teach the English language and culture. Finally, the key points of the Task-Based Learning — approach followed by this proposal— will be established, and the benefits of the introduction of ICT and Gamification will be highlighted.

Subsequently, building on all of the ideas presented in the theoretical framework, the main points of *Inside the Monster* —a lesson plan which is aimed at students in the first year of Bachillerato— will be outlined.

## **2. Project Justification**

In accordance with the provisions of the First Foreign Language section of the ORDER EDU/363/2015 of 4 May, the syntactic-discursive contents to be worked on — contents that “do not exist outside the discourse”, as expressed in the document— must be extracted from authentic documents (ORDER EDU/363/2015, p. 32785). Hence, the introduction of authentic materials in the classroom was one of the aspects that pushed us to use literature as the basis of our project.

Moreover, this Order also states that the first foreign language should be taught based on intellectually challenging tasks which encourage learners’ interest and boost the development of their cognitive and personal potential (ORDER EDU/363/2015). These ideas form the basis of this project, because through the study of a literary work we not only want to encourage the practice of the language, but to foster their full development as individuals.

To do so, we have selected a literary period —British Romanticism— which is based on emotion and sensitivity. Thence, from this period and from the tasks that we have designed, we want the students to develop their critical thinking and their analytical skills (cognitive development) at the same time their creativity and artistic sensibility is encouraged (personal development).

The possible interests of the learners have been considered, as for this proposal we have selected a novel that may be familiar to all learners —*Frankenstein* (1818)— and that presents features of the gothic genre, which could be attractive to most students —

the mystery and horror genre tends to appeal to a large proportion of adolescents. In this way, we want to ensure the motivation of the students and try to make them feel comfortable and interested in the subject we are going to work on—which we consider fundamental to successful learning.

Taking all these arguments into account, this project seeks to use literature as a medium through which to teach the target language—that in this case is English. We want to provide our high school students with real, contextualised language samples and establish a link between linguistic structures and cultural elements that enable them to develop their communicative and intercultural competence and to work on the different skills—something that can be achieved by using a literary work as a basis.

### **3. Theoretical Background**

#### 3.1 The Teaching of EFL

When talking about teaching English as a foreign language, we refer to learning English “as an additional language in a non-English speaking country” (*EFL*, n.d). Viewed in this way, the teaching of English as a foreign language has undergone notable changes and developments in recent years, as new approaches have raised the value of communicative competence and teaching methods based on purely direct acquisition of language content are now—or at least should be—a thing of the past (Choplek, 2008).

For this reason, in this section the necessary information to understand the bases of EFL teaching, the methodological changes that have taken place in this field and the characteristics of EFL teaching in Spain will be provided. Later on, the importance of teaching culture and literature when learning an additional language will also be highlighted. All this with the aim of providing a theoretical context that serves as a foundation and support for the project presented in this paper.

##### *3.1.1 An Overview of Methodological Approaches to EFL Teaching:*

Foreign language teaching is constantly evolving and being revised. The different methods and approaches that have been developed in this field are the result of currents of thought that seek to find the ideal teaching method. However, as scholars Chaves and Hernández (2013, p. 65) explain, “a consensus about the impossibility and inadequacy of finding the panacea method, one that can be applied universally, was reached”.

Therefore, in the absence of an absolute and universal method, it is important to take a brief look at the main approaches in order to have a broader view of the methodological variants that we, as teachers, can introduce in the EFL classroom.

The most traditional teaching orientation is the grammar-translation method —also known as the Classical method. In this method, language teaching was based on the mechanical translation of texts (from the L1 to the L2 and vice versa) and the direct explanation of grammatical structures (from the L2 compared to the learners' L1). It was the main method in language teaching for almost 100 years (until about 1940s) and, despite new methodological trends, its influence is still deeply rooted in foreign language teaching (Chaves and Hernández, 2013). In this regard, emerging in the 19th century, the direct method is opposed to that advocated by the grammar-translation methodology as it rejected translation and states that the meaning of structures should be obtained directly from the target language, without any comparison with the L1 of the learners (Chaves and Hernández, 2013).

Another of the most recognised methods in this field is the Audio-Lingual, which focused on pronunciation and oral repetition of linguistic structures. It became virtually obsolete with the emergence of communicative approaches but had its heyday in the 1950s (Chaves and Hernández, 2013).

Thence, methods as Total Physical Response (TPR) or The Silence Way were also used in EFL teaching. The first one was based on kinaesthetic learning, as it relied on learners performing physical response tasks introduced on the basis of commands. This is so because it was argued that children learn to comply with linguistic commands and to perform actions even before they utter their first word (Chaves and Hernández, 2013). On the other hand, the Silence Way was based on human cognition and opted for learning based on the “natural” discovery of linguistic rules by learners. In this way, this method put the focus on the learners and made them perform the tasks and internalise the use of the language —without the teacher modelling and regulating the acquisition (Chaves and Hernández, 2013).

Finally, at the end of the 1970s, foreign language teaching underwent a remarkable change, as at this stage the value of communication began to be emphasised. These were the origins of the Communicative Language Teaching (CLT) which advocates interaction between learners and is based on communication-oriented activities —as communication is the ultimate purpose of a language (Chaves and Hernández, 2013).

The communicative approach has been the basis of all the methods that have been developed since its emergence. In this sense, it is important to talk about the Task-Based Language Teaching (TBLT), —the methodological approach followed by our project— which “centers language learning on the development of natural or real interactive or communicative tasks” (Chaves and Hernández, 2013, p. 64).

Thus, as we have explained, throughout the history of second language teaching, various methods have emerged which have sought to achieve successful language learning. However, some of them are now obsolete or have been relegated to the background with the emergence of new methodologies that have been considered more effective.

### *3.1.2 The Teaching of the English Language in Spanish Secondary Education*

English teaching as a first foreign language in Spanish Secondary Education is regulated by Spanish educational legislation, with the General Education Act (LGE) of 1970 being the first to regulate the teaching of foreign languages (Barbero, 2012). Thus, in the 1970s, the education system underwent a period of transition in which English gradually became the predominant language —over French, which was the language that had been taught for the most part up to that time (Barbero, 2012).

This law advocated that foreign language should be considered as an additional subject and set out a series of guidelines on how English should be taught in secondary classrooms —classrooms where resources were scarce (Barbero, 2012). Hence, it was indicated that the teaching method to be used was the audiolingual one, and the behaviourist currents of Skinner —who based language teaching on stimulus, response, and reinforcement— were defended. Moreover, the emphasis was placed on the oral aspects of the language, the use of the L1 of the learners was restricted to exceptional cases and cultural elements began to be taken into account —although they were relegated to the background (Barbero, 2012).

However, although the methodology advocated in the law was somewhat innovative, grammar remained central in EFL classes. According to documents of the time, translation methods similar to those used for learning dead languages were used, which shows that traditional methodologies were still predominant in language teaching — which was incongruent with the educational law (Barbero, 2012).



With the arrival of the LODE in the 1980s, the teaching of foreign languages became compulsory from the sixth year of EGB onwards. English continued to gain ground over French as a first foreign language —although it was still treated as a second foreign language— and there were certain modifications regarding the treatment of language teaching. In this context, linguistic content began to be linked to the European dimension and foreign languages began to be seen as a link that enabled relations between peoples to be maintained (Barbero, 2012). Thus, communicative methodologies based on the communicative approach began to be introduced into language teaching.

In this way, the 1980s were decisive in the evolution of EFL teaching in Spain. According to Professor Javier Barbero (2012), this was due to new methodological trends —arising from the communicative approach—, the introduction of new teaching resources linked to new technologies and the emergence of textbooks that reflected the newly minted didactic ideas of language teaching —which differed significantly from the traditional textbooks of the 1970s. Nevertheless, the syllabuses and guidelines for EFL established by the LGE were not substantially modified until the arrival of the LOGSE (Barbero, 2012).

LOGSE arrived in the 1990s, in a context where the country was in full economic development. Spain was increasingly open to the world and presented a more and more multicultural reality so that the educational legislation had to meet the new needs that were emerging. Thus, the social and education dimension of English as a global language and as a vehicle for intercultural knowledge began to be emphasised (Barbero, 2012). For this reason, the communicative approach became established in English language teaching, moving away from the syntactic domain towards the textual domain. In this sense, the term linguistic competence was adopted (Barbero, 2012).

As a consequence, the focus of foreign language teaching shifted away from grammar teaching —which became a sub-competency— and the guidelines for teaching English changed significantly. The importance of communication in the classroom began to be emphasised and the teaching-learning process focused on the development of learners' communicative competence (Barbero, 2012). Hence, the use of the task-based and the project-based approach began to be advocated as methods by which to prepare learners to deal with real communicative situations.

Since the LOGSE came into force, the teaching of EFL in Spanish Secondary Education has focused on working on the four skills —oral comprehension and expression and written comprehension and expression— which allow the development of communicative competence. The importance of oral communication has been emphasised over written communication, as well as the introduction of authentic materials which allow the language to be learnt from its real context of use (Barbero, 2012).

The following educational laws such as the LOE (2006) or the LOMCE (2013) have followed the line established by the LOGSE, i.e., they have defended the development of communicative competence and have rejected learning based on the mechanised acquisition of grammar (Garcés-Manzanera, 2018).

Therefore, EFL in Spanish Secondary Education has undergone variations over time, always depending on reforms and new educational developments. At present, current legislation —talking about the LOMCE, as the LOMLOE (2020) guidelines are not yet known— considers the teaching and learning of English as a process from which the development of learners' communicative skills must be fostered. However, despite the enactment of the law and all the methodological and technological advances that have been introduced in Secondary Education, traditional methods —which place grammar at the centre of teaching— are still present in Spanish classrooms. For all these reasons, as we will explain later, our didactic proposal attempts to present itself as an innovative project which conforms to the guidelines of the law, and which moves completely away from the performance of decontextualised grammar exercises.

### 3.2 The Teaching of Literature in EFL

Many linguists agree that the relationship between language and literature is extremely close (Violeta-Irene, 2015; Brumfit and Ronald, 1986 as cited in Ashrafuzzaman, Ahmed and Begum, 2021, p. 1191). Literature is the linguistic representation of the feelings and thoughts of a series of authors whose ideas fall within a particular cultural framework. Since language is the medium of expression of such thoughts —i.e., language is the medium of literature— and these are an indispensable part of culture, it is argued that teaching literature and language separately threatens the effective acquisition of language (Ihejirika, 2014: 85 as cited in Rahman, 2019, p. 85).

For this reason, some experts argue that the best way to avoid this problem is to teach language through literature (Rahman, 2019).

Regarding this fact, it has been previously mentioned that the learning of the target language cannot be based on the memorisation of decontextualised vocabulary and grammatical structures. Thus, literature provides authentic and contextualised syntactic-discursive contents and is “a potential tool for communicative language teaching approach” (Ashrafuzzaman, Ahmed and Begum, 2021, p. 1191) and a “cross-cultural element in learners’ education” (Ortells, 2013, p. 94). Moreover, it is also a source of knowledge and a mechanism for developing students’ critical thinking, as it helps them reflect on themselves and the world around them (Ortells, 2013, p. 91).

In this sense, literature allows students to learn about new points of view, as well as to question their own. Moreover, considering that many students are unfamiliar with other cultures and present ethnocentric views, literature is a channel that enables them to expand their cultural outlook and horizons of thought, thus developing their critical and multicultural competence (Landis-Groom, 1996, p. 36).

The teacher Eileen Landis-Goom (1996, p. 25) claimed that:

I believe one of my roles is to act as a catalyst by presenting them with challenging material that may cause them to question some of their dearly held assumptions about themselves and others. It is my belief that a true democracy cannot exist if its citizens lack the ability to think critically about culture and the assumptions that guide them (Landis-Groom, 1996, p.25).

In line with these ideas, in the following section, we will present three models that explain how literature can be used, as well as some general principles that regulate its introduction.

### *3.2.1 The Introduction of Literature in the EFL Classroom*

As it has just been explained, there are many compelling reasons for introducing literature into the EFL classroom. According to the scholar Simon Bibby (2012, p.6), the benefits of the introduction of literature “can be usefully considered in relation to Carter and Long’s (1991) three models of how and why teachers use literature: the cultural model, the language model, and the personal growth model”.

Considering that in this paper we understand literature as just another cultural representation, we will begin by briefly introducing the cultural model. This model

understands literature as a product and states that any work, whether prose or poetry, is an artifact that allows the reader to understand the culture of the target language (Bibby, 2012).

Hence, this approach is perhaps one of the most traditional ones since it can be found in many university courses, where literary works are “examined as part of a movement and as one of successive items within a particular genre” (Bibby, 2012, p. 6). In this way, when working with literature, the texts are introduced within a specific historical context and cultural framework which facilitates their comprehension. All this leads to a study of the history and culture of the language which enables learners to broaden their field of analysis and to understand that linguistic products are cultural manifestations in themselves (Bibby, 2012).

On the other hand, as its name suggests, the language model focuses on the study of language through literature. This model argues that literary texts are sources of content which provide numerous examples of how grammatical structures are used. Therefore, following this model, teachers focus on the formal analysis of the text, which, according to many experts, has several benefits (Bibby, 2012). These benefits include, for example, expanding vocabulary, introducing authentic material, and improving reading comprehension, as well as boosting motivation —since learners are challenged by more complex texts (Bibby, 2012).

Finally, the personal growth model understands literature as a high intellectual activity. Similar to what we suggested in the previous section, this model states that literature goes beyond the study of language and culture but contributes to the personal growth and affective and emotional development of learners (Bibby, 2012). According to this model, the study of the literature is approached in such a way that it facilitates critical thinking, encourages interaction and discussion among learners, and motivates the emotional bond between them, literary works, and language. Thence, in order to ensure all this, critical analyses, debates, personal reflections, etc., are encouraged (Bibby, 2012).

Likewise, apart from these three models, there are also some general criteria that are related to the introduction of literature in the classroom. Thus, regardless of the model we want to follow (cultural, language or personal growth), there are a series of points that teachers must take into account if we want to ensure a fruitful learning experience.

First of all, it is obvious that if the selected work does not interest the learners or if the language is too complex, the introduction of literature in the EFL classroom will not be successful (Bibby, 2012). For this reason, in order to exploit the benefits of literature to the fullest, we must pay attention to the group, its level, its preferences and its needs. In this sense, many teachers choose to use graded readers, which are books that present simplified language samples, as well as comprehension exercises to work on reading (Bibby, 2012). These books are adapted to the level of the students and are more or less useful depending on the context in which they are used. However, some experts such as Honeyfield (1977, pp. 434-5 as cited in Bibby, 2012, p. 7) claim that employing modified and such simplified materials limit the value of literary works and do not allow learners to have a “real” encounter with authentic materials. In this sense, many experts advocate the introduction of authentic texts, as long as they are well selected and appropriate to the learners’ context, as mentioned above (Bibby, 2012).

On the other hand, in relation to this, it is recommended that works are not too long, as this could overwhelm learners. In this way, it is suggested to use literary genres such as short stories, poems or simply a selection of fragments of a novel rather than the whole work. Nevertheless, if the latter option is chosen, it is proposed that the excerpts are linked to a specific theme (Bibby, 2012).

Therefore, according to all the above information, there are different reasons and ways of introducing literature in the classroom, as well as different criteria to be followed when selecting literary works. That being so, it seems that, as teachers, we should use literature not only to study the works and to study the language, but also to introduce multiculturalism in the EFL classroom. All of this with the aim of creating conscious, critical, and reflective learners.

### *3.2.2 The Teaching of the English Literature in Spanish Secondary Education*

Despite all these benefits and the fact that the Spanish curriculum for *ESO* (Compulsory Secondary Education) and *Bachillerato* (Baccalaureate) refers to the teaching of literature, “reality in the classroom shows that literature is relegated to a virtual non-presence” (Ortells, 2013, pp. 91-92). Some experts argue that literature is not introduced in EFL classes because students do not master the language well enough to understand the complexity of literature. In addition, they also argue that curricular content must be given according to a set timetable, which makes it difficult to introduce

literature —as they consider that using a literary work is too time-consuming (Ortells, 2013).

According to Professor Elena Ortells (2013) these arguments do not carry enough weight to justify the lack of interest in introducing literature in EFL classes in Spain. She considers that all these problems could be solved if teachers were prepared to cater for the different rhythms of students and if students were taught more efficient reading techniques. For her, literature is undoubtedly a means at the disposal of teaching English as a foreign language, and she advocates its introduction in Spanish secondary school classes. She considers that, if a good selection of texts is made, literature “could even be used to structure an entire course” (Ortells, 2013, p. 92), and she regrets that this is not taken into account and that most secondary school classes are organised around an artificial textbook where no use is made of literary material.

In this way, Ortells (2013) conducted an empirical research with the main aim of discovering the attitudes of Spanish EFL teachers and students towards learning literature. In her study, the opinions of 20 English teachers from 5 different public secondary schools and 221 students from different levels of *ESO* and *Bachillerato* were collected. Hence, in order to gather up the information, Ortells designed a survey containing questions related to English literature and, through them, she was able to check not only the attitudes and preferences of the teachers and students surveyed, but also their literary knowledge.

Thus, the results of their research showed that only 2 of the 20 teachers surveyed refused to introduce literature in EFL classes. The remaining 18 teachers acknowledged the benefits of its introduction and stated that they used literature occasionally as a complementary resource to curriculum content (Ortells, 2013). Moreover, most of the teachers had a positive attitude towards the teaching of literature, as they appreciated its “authentic material” dimension which they considered essential for good language learning (Ortells, 2013).

Also, in relation to the students’ results, about 85% of them said that they would like to be introduced to English literature in English classes and their preferences included some classics of adult literature, such as *Dracula*, *The Picture of Dorian Gray*, *Charlie and the Chocolate Factory* and *Frankenstein* (Ortells, 2013).

Therefore, Ortells' research shows that both teachers and learners recognised the value of literature and acknowledged that it can be used for English language learning provided that it is taught well — the works are well-selected, teachers and learners are previously prepared to deal with literary works, etc.— and in line with the curricular content (Ortells, 2013). In addition, from the different answers, they demonstrated that their knowledge of literature is higher than expected, which shows that, even if they had not read the literary works that were mentioned in the questionnaire, they knew them because literature is part of the general cultural knowledge.

### 3.2.3 *Literature and Our Project: Romanticism, the Gothic Novel and Frankenstein (1818)*

British Romanticism was a literary movement that began in England at the end of the 18th century and lasted until the beginning of the 19th century. This movement appeared as an opposition to the Classicism that prevailed in the literature of the time and which was characterised by the eternal search for formal perfection (Encyclopaedia Britannica, n.d.)

Thus, Romanticism rejected mechanised literary production and defended the free expression of feelings and ideas, as well as the connection of the individual with the natural world. Whereas during Classicism, novelists and poets were portrayed as wise subjects who conveyed the “truths of society” in the pursuit of impartiality, during Romanticism, the value of subjectivity and individual perceptions and ‘truths’ was raised (Encyclopaedia Britannica, n.d.).

As an example of how Romanticism was perceived, the romantic novelist Amantine Aurore Lucile —whose pseudonym was George Sand— said that this new movement was “emotion rather than reason, the heart opposed to the head” (Bernbaum, 1949, pp. 301-2 as cited in Furst, 1969, pp. 4-5). For his part, the famous French writer Victor Hugo, defined romanticism as “liberalism in literature. Mingling the grotesque with the tragic or sublime (forbidden by classicism); the complete truth of life” (Bernbaum, 1949, pp. 301-302 as cited in Furst, 2018 as cited in Furst, 1969, p. 3).

This last definition is especially linked to the novel we have selected as the basis of our proposal. Mary Shelley's *Frankenstein* (1818) is perhaps one of the most outstanding works of this period and one of the greatest representatives of the Gothic genre (Encyclopaedia Britannica, n.d.). This literary sub-genre was built on the

foundations of Romanticism, as it also defended the expression of individual passions. However, the Gothic genre did not cultivate feelings such as love or freedom — extremely recurrent themes in poetry and romantic novels—, but focused on passions and hidden desires, on all those irrational elements that are part of the subconscious of human beings and that disturb and frighten us (Kilgour, 1996, p.3).

Parallel to Romanticism, this literary genre sought to vindicate the existence of the supernatural as part of human life, as well as to fight against the productive rigidity that had prevailed in the literature of the time. As Professor Maggie Kilgour (1996, p.3) puts it, it was “the rebellion of imagination against the tyranny of reason”. This rebellion advocated by Kilgour (1996) could be understood within the framework of Victorian society, as this conservative and puritanical society upheld strict standards of living and limited citizens’ freedom of expression (Mouna, 2018). Therefore, since Victorian standards had been conditioned literary production —as society and culture have a direct impact on artistic production—, the new literary genres became channels through which to convey new ideas and underlying messages (Mouna, 2018).

In this way, the novelists of this movement produced works of terror, a terror that they achieved by exploring the human mind and by introducing “the existential nature of humankind as its definitive mystery” (Encyclopaedia Britannica, n.d.). Hence, Gothic producers explored themes such as fear of death, hatred, lust, betrayal etc., while setting their stories in gloomy locations such as castles, abandoned houses or cemeteries — which served to create an atmosphere of tension (Encyclopaedia Britannica, n.d.).

All these ideas are reflected in Mary Shelley’s novel, for in her work *Frankenstein* (1818), the writer explored the complexities of the human being while at the same time expressing her fear and criticising, in a way, the scientific advances that were taking place at the time and that threatened to alter the natural order of life (Mouna, 2018).

In *Frankenstein*, Shelley tells the story of a monster that has been artificially created by the scientist Victor Frankenstein. Thence, through the creation of the monster, the author reflects on life, the limits of morality and the consequences of overstepping these limits, among many other things. All of this recreated with gothic elements such as dark, isolated atmospheres that serve to construct the terror of the work (Mouna, 2018).

As the scholar Kohil Mouna (2018, p. 237) stated:



Mary Shelley borrowed from the gothic and used its themes in her work in order to create a more effective horror. By this, she expressed the societal anxieties of her times and warned from the negative outcomes of the uncontrolled use of science. Thus, in *Frankenstein* Mary Shelley made use of the gothic as a means to highlight the public concerns regarding science and to achieve a more intense response on part of readers (Mouna, 2018, p.237).

Therefore, from this novel, this movement, and this genre, we seek to bring the students closer to all the ideas that underlie them. From this specific literary selection, we want to show them that culture, literature, and society are closely linked, and that it is crucial to understand all these dimensions in order to expand our horizons of thought and develop our critical thinking. In this sense, we believe that the novel *Frankenstein* (1818) and the Gothic genre have many elements that can be of interest to students, an interest that can also encourage the introduction of interculturalism in the EFL classroom—which is nothing but our main aim.

### 3.3 New Purposes in EFL Process

As explained throughout this document, foreign language teaching has long been based on traditional approaches consisting of the explicit transmission of grammatical structures and rules, “bilingual vocabulary lists and translation exercises” (Jin and Cortazzi 2011, p. 558). However, with the advent of communicative approaches, educational curricula were modified to adapt to the new demands placed on foreign language teaching (Breen and Candlin, 2001).

Hence, foreign language teaching and learning has ceased to be understood as a static process—in which the teacher has a central place—and has begun to be seen as a process “which grows out of the interaction between learners, teachers, texts and activities” (Breen and Candlin, 2001, p. 14).

In this context, knowledge about language is built on communication, cooperation, individual expression and negotiation of meaning (Breen and Candlin, 2001). Thus, ELF teaching must encourage the development of these abilities for the purpose of fostering the development of their students’ communicative competence. As linguists Michael Breen and Christopher Candlin (2001, p. 14) explained:

The communicative classroom can serve as a forum characterised by the activation of these abilities upon the learners’ new and developing knowledge. This activation will depend on the provision of a range of different text-types in different media—spoken, written, visual and audio-visual—which the participants can make use of to

develop their competence through a variety of activities and tasks (Breen and Candlin, 2001, p. 14).

To this end, the tasks set in the EFL classroom involve simultaneous work on the different skills (listening, speaking, reading, and writing) to encourage negotiation and expression in the target language (Breen and Candlin, 2001). Moreover, as mentioned above, new approaches have emphasised that learners must construct their knowledge in relation to others so EFL classes should be structured in such a way that learner's interaction and cooperation are ensured.

Also, as communication on the part of the learners has become the basis for new methodological approaches, there has been a reversal of roles in the foreign language classroom (Breen and Candlin, 2001). The teacher has ceased to occupy a central place and has become a mere facilitator or monitor. In this way, learners have become the central participant in the language teaching-learning process and their abilities, needs, expectations, and interests are now decisive elements to be considered to achieve successful language acquisition (Beer and Candlin, 2001).

In addition to all this, cultural awareness is becoming more and more important in these new communicative models. The new educational reality in language teaching has brought with it a revaluation of culture, as it is argued that language and culture are indivisible realities (Bachman 1990; Council of Europe 2001 as cited in Chlopek, 2018, p. 10).

For this reason, nowadays, the main objective of foreign language teaching is not only to achieve the development of learners' communicative competence, but also the development of their intercultural competence (Chlopek, 2018). Learners must not only acquire linguistic knowledge, communicative skills, and abilities, but, as the scholar Zofia Chlopek, 2018, p. 12) explains:

They must also develop the ability to compare their native culture to other cultures, to evaluate critically and interpret the results of such comparisons, and to apply this knowledge successfully in both verbal and non-verbal communication, for both transactional and interactional purposes (Chlopek, 2018, p. 12).

Thus, it is not difficult to infer that foreign language teaching has to respond to these new purposes and has to adapt to new individual and group educational needs. Learners must develop both their communicative and intercultural competence and must acquire the basics of collaborative work, while teachers boost their motivation and give them

the necessary tools to develop critical thinking skills and autonomy. Therefore, any didactic proposal made in the current context of EFL must consider all these aspects.

### *3.3.1 Educational Innovation in EFL: Task-based Language Teaching.*

Everything explained in the previous section has led to a rethinking of foreign language teaching, as the changes introduced in this field have brought with them certain challenges and problems that must be addressed (Carless, 2013). In this sense, educational innovation seeks to solve these problems by introducing changes and improvements, i.e., “by doing something which is perceived by implementers as new or different” (Carless, 2013, p. 1).

According to Professor David Carless (2013, p. 1):

Examples of innovation in language education over the past few decades include new pedagogic approaches, such as task-based language teaching; changes to teaching materials; technological developments, such as computer-assisted language learning; and alternative assessment methods, such as the use of portfolios (Carless, 2013, p.1).

Thus, educational innovation has focused its efforts on introducing improvements in the organization of classes, in the type of materials used for language teaching and in modifying assessment, among other things. To illustrate the effects of innovation, we will focus on the case of the Task-based language teaching (TBLT), since it is the methodology, we have used as the basis of our didactic proposal.

As explained by David Carless (2013), the task-based approach is considered to be an innovative pedagogical approach. Hence, it focuses on the individual or group performance of tasks that integrate the development of different skills and whose ultimate goal is the development of the students’ communicative and intercultural competence — which is in line with the new purposes of EFL processes.

These tasks are usually open-ended and present a variety of solutions, which makes the monitoring of their elaboration process a central aspect of this type of methodology (Rodríguez-Bonces and Rodríguez-Bonces, 2010). Furthermore, the tasks must be intrinsically motivating in themselves —since the learners are at the centre of the teaching-learning process—, must be based on authentic materials and must ensure the presence of cooperation and negotiation of meaning (Rodríguez-Bonces and Rodríguez-

Bonces, 2010). All these circumstances mean that this approach brings with it considerable educational innovation compared to previous methods.

Firstly, there has been a change in the type of materials used, as artificial materials that present simplified samples of language and that are created explicitly for teaching purposes are not suitable for the context of TBLT. Hence, to ensure the presence of communication in the classroom, it is necessary to introduce authentic samples that allow learners to get closer to the actual use of the language, that focus more on content than on form and that are created “by a real speaker or writer for a real audience and designed to convey a real message of some sort” (Morrow, 1977, p.13). In this regard, it is equally noteworthy the introduction of ICT, which has led to a considerable innovation in access to real and current materials.

Secondly, there has also been innovation in the organization of learners. While in the past most tasks were performed individually, the new educational realities —such as that generated by TBLT— have brought with them a reevaluation of group work. Nowadays, the aim is to encourage cooperation and the negotiation of meanings, since language learning is seen as a social and cognitive activity where students interact with each other to understand the input, solve possible problems and construct shared meanings (Yu, 2008).

Finally, new forms of evaluation have emerged that move away from the traditional evaluation system. This is so as traditional assessment based on a written test demonstrating knowledge of a given set of linguistic elements does not reflect the complexity of the foreign language learning process (Benettayeb-Ouahiani, 2016). TBLT focuses on the development of tasks, so assessing only the final result of the tasks does not reveal the true scope of this method.

In this sense, there has been ‘an increase in the use of “alternative” methods of assessing and recording achievement which can capture the outcomes of learning that occur in the classroom, but which do not involve standardized tests’ (Brindley, 2001, p. 142 as cited in Benettayeb-Ouahiani, 2016, p. 4).

Some of these methods include learning journals, portfolios, peer-assessment, self-assessment, assessment of tasks or projects based on rubrics, etc. (Brindley, 1989; Cohen, 1994; Hamayan, 1995; Genesee & Upshur, 1996; Bailey, 1998; Shohamy, 1998 as cited in Bennettayeb-Ouahiani, 2016, p. 5). These alternatives make it possible to

collect information on learners' attitudes, skills and learning methods. They also assess both the process and the product —thus incorporating both formative and summative evaluation—, identify the strengths and weaknesses of the teaching —and not only of the learners—, and facilitate the evaluation of culture (Benettayeb-Ouahiani, 2016).

Therefore, as explained, educational innovation introduces changes and improvements that make it possible to be in accordance with the current academic contexts. EFL is constantly evolving, and education must respond to the instructive and individual needs arising from globalisation (Houcine, n.d.). In our globalised reality, the English language —considered the world's lingua franca— is a channel that allow learners to open up to the world, to communicate and to achieve social goals and purposes, so it is essential to know how to adapt and innovate in order to respond better and better to the new teaching and learning circumstances.

### *3.3.2. The Use of ICT as Methodological Tool in Foreign Language Teaching*

Regarding educational innovation and new purposes in EFL teaching, it is important to talk about the role of new technologies. We live in a technological world, so we are in a constant influx of information thanks to the media, social networks and digital platforms that we have access to on a daily basis. Since all these platforms are part of our everyday life, we cannot exclude them from education. Thus, the foreign language classroom cannot be understood as a separate entity outside the real world, but as Jaques Delors (1996) advocated, the school and the outer world must pull in the same direction in order to give individuals the best possible training.

These ideas are supported by Prensky's (2001 as cited in Figueroa, 2015, p. 37) definition of Digital Natives, which states that today's learners have been born into a technological age and that, therefore, technology is an integrated aspect of their identity as individuals and as a social group.

For these reasons, ICT<sup>1</sup> has been introduced into foreign language teaching, which has been a major breakthrough in this field. It is a source of authentic and current materials which enables learners to approach the target language implicitly. In addition, thanks to its immediate nature, ICT allows materials to be adapted to the needs and circumstances of the context (Figueroa, 2015).

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<sup>1</sup> Uncountable noun (Oxford Learners' Dictionary, n.d.)

In this sense, ICT is a source of cultural content, as it eliminates barriers between countries and allows learners to get closer to the realities, traditions, and cultural aspects—including literature— of any people with a single click. This is extremely useful when it comes to showing learners the close link between language, literature, and culture, and it helps to boost the development of their intercultural competence (Amiri, 2012).

Moreover, since language teaching is learner-centred, ICT is also a motivational strategy. From the different applications and uses of new technologies, learners can learn to interact and develop skills in the target language in an engaging way (Figuroa, 2015). Likewise, new technologies are a tool that allows students to develop their autonomy and to become more aware during their own learning process—they learn to surf the web, to use applications, to read online newspapers, to create a blog, etc (Houcine, n.d.).

Therefore, taking into account all the benefits of introducing ICT in EFL classes, it is reasonable to close this section by expressing that technology is a tool that should be considered and made use of, as it enhances the learning experience and, especially, motivates learners and increases their interest in the language.

### *3.3.3. Gamification: A Pedagogical Strategy to Motivate Learners*

According to the experts Werbach and Hunter (2012 as cited in Figuroa, 2015, p. 38), Gamification is a concept that refers to “the use of game elements and game design techniques in non-game contexts”. In other words, Gamification consists of transforming the tasks introduced in the classroom into games or competitions, because, as the scholar Francisco Figuroa (2015, p. 38) explained, “any task, assignment, process or theoretical context can be gamified”.

In this way, this learning technique is extremely linked to the rise of new technologies and new approaches that place learners at the centre of the teaching-learning process (Figuroa, 2015), since its main goal “is to increase participation and motivate users through the use of game elements such as points, leader boards, and immediate feedback among other things” (Figuroa, 2015, p. 37).

Therefore, this innovative technique and emerging technologies have several factors in common, as both seek to enhance the learning experience by increasing student participation and motivation and by introducing ways of working that move away from

traditional teaching (Figueroa, 2015). Moreover, ICT is often used in favour of Gamification, as many of the games or approaches are carried out using a digital medium or platform (Figueroa, 2015).

Likewise, as mentioned above, Gamification uses elements such as markers, point systems, levels, rankings, avatars, or rewards that make the process of learning a foreign language really similar to the process followed in any video game with which learners may be familiar (Figueroa, 2015). Similarly, although each teacher can decide how to introduce gamification in the classroom, all games follow a systematic procedure consisting of three main elements: “meta-centred activities, rewards, and progression” (Dickey, 2005 as cited in Figueroa, 2015, p. 40)

The first element, meta-centred activities, refers to the procedure followed by most games, where players must complete tasks that have a defined objective and whose completion allows them to progress further and, eventually, win the contest (Smith-Robins, 2011 as cited in Figueroa, 2015, p. 40). Furthermore, in the process of achieving the objective, players must overcome certain obstacles, which adds a certain degree of difficulty to the game that gets players involved (Figueroa, 2015).

Closely linked to this first element are rewards, which are used to compensate player effort, and which are classified into three types: leaders, awards, and achievements (Figueroa, 2015). The first type corresponds to a leader system similar to that used in competitive games such as sports, where participants are ranked according to their achievements. This reward motivates the players, as they normally want to stand out from the rest and be the best (Figueroa, 2015). The second type, awards, are small rewards that, upon successful completion of a task objective, allow players to unlock new levels or additional activities. Hence, awards also increase the level of student involvement, as they provide them with a direct reward for their work (Figueroa, 2015). The last reward system corresponds to achievements which “are perceived as the integration or combination of the previously mentioned reward categories” (Figueroa, 2015, p. 40).

Finally, progression is perhaps the central element of each game, as it is essential in order to keep players interested in the game and to maintain their level of effort. Progression refers to the fact that players must be able to observe their own process throughout the game and, in turn, understand what challenges they must face to advance in level (Figueroa, 2015).

Bearing this in mind, foreign language teachers, when using Gamification, should introduce all these elements in a non-game context, i.e., in an educational context. Thence, they should make the tasks they introduce in the classroom meta-centred and focused on achieving a specific goal. They should also use rewards to keep students motivated, as well as they should use progression so that learners can feel their own progress and increase their interest in language learning.

In addition to considering all these elements, before introducing Gamification in the classroom, it is recommended that teachers follow the five-step model developed by Huang and Soman (2013 as cited in Figueroa, 2015, p. 43). These five steps are: Understanding the target language and the context, defining learning objectives, structuring the experience, identifying resources and applying Gamification elements.

Thus, the first step consists of understanding the learners and the context of the class, i.e., what is the size of the group, the classroom climate, their needs, their interests, their motivation, their level, etc. Once these factors have been identified, the teacher should move on to the next step, where he/she should establish the general and the specific objectives of the sessions. These objectives must be in line with the educational curriculum, and their definition is essential to ensure successful learning (Figueroa, 2015).

The third step corresponds to the sequencing of the tasks and stages of the game. Therefore, the contents, and their temporal organisation are worked on. Motivation strategies are also thought of and alternatives are generated in case something unexpected happens or the students do not respond as expected (Figueroa, 2015). This organisation of the contents is what leads to step four, which allows the definition of the rules of the game, the contribution of the feedback, the rewards, etc (Figueroa, 2015).

In the last step, the teacher must decide which Gamification elements to introduce in the classroom, i.e., the time limit of the tasks, which activities will be done in teams, whether the students will have an avatar or not, etc. In this way, this five-step model allows Gamification to be introduced successfully by studying the context of the learners and their needs, setting learning objectives, sequencing tasks, and selecting gamification elements that transform the teaching-learning process into a game.

Therefore, we could conclude this section by saying that Gamification is an innovative technique that allows motivating students, increasing their interest,



creativity, and autonomy. In addition, it encourages learners to achieve educational objectives without realising that they are doing so, because by understanding learning as a challenge, they make an effort and reach their maximum performance. In this sense, learners study the language, the culture and all the elements that surround it in a way that makes them feel involved, and above all, in a way that makes them enjoy themselves —which allows them to generate positive feelings towards language learning. For this reason, Gamification generates conscious learners who, in a way, control their own learning process —as they obtain certain results or others depending on their own management of the game.

#### **4. Didactic Proposal: *Inside the Monster***

*Inside the Monster* is a didactic proposal that aims to combine literature, the use of ICT and Gamification in order to promote not only the learning of the English language, but also the personal and intellectual development of the learners. As we have explained extensively throughout this paper, in the Spanish educational context, EFL teaching must respond to the new needs of an increasingly globalised reality. We must train conscious individuals and ensure that learners develop not only their communicative competence in the foreign language, but also their intercultural competence which will enable them to understand other cultures —and thus have a greater command of the language, as it forms an indivisible unit with culture. With this central objective in mind, we have chosen to use literature, because we believe that the introduction of authentic materials in the EFL classroom allows us to develop both competences and, in addition, to encourage students' reflection and critical thinking. Therefore, after having presented the theoretical framework, in this section we will focus on explaining the main points of our lesson plan.

##### 4.1 Contextualization

The present proposal has been created for students in the first year of Bachillerato. We have decided to focus on students at this level of education, as we consider that they are better able to deal with the authentic materials we have selected, not only because their knowledge of the language at this stage is greater than that of students in Compulsory Secondary Education, but also because we consider that their moral, emotional and intellectual maturity is ideal for the type of topics and tasks we have developed. That being said, we have followed the Spanish legislation that applies to this

educational level to select the competences, objectives, contents, and evaluation criteria that make up our lesson plan.

However, before focusing on Spanish educational legislation, we want to place our lesson plan within the European context to which it belongs. We consider that EFL teaching in Spain cannot be understood without referring first to the Common European Framework of Reference for Languages (CEFR) which relates directly to the ‘Supra’ level of curricular concreteness and which establishes the guidelines for foreign language teaching within Europe.

As already explained, due to globalization, the learning of one or more foreign languages has become a fundamental requirement in the education of Secondary School and Bachillerato students —since they must be able to cope with and adapt to the multicultural and global society to which they belong. In this sense, the CEFR reflects this new perspective and expresses the need to prepare European students for the multicultural and multilingual spaces they will have to face, thus providing the basis and guidelines for the process of acquiring and assessing foreign language learning. For all these reasons, we consider it essential to mention that we have kept this European standard in mind when designing our didactic proposal.

Now, in relation to the legislation that allows us to contextualise our lesson plan within Spanish education, at the “Macro” level of curricular concreteness we have relied on Article 25 of the Real Decreto 1105/2014 to delimit the general objectives of the first year of Bachillerato that we want to achieve from our proposal. Moreover, we have also relied on ORDER EDU/65/2015 to extract the key competences that we seek to introduce in the classroom. Finally, at the “Meso” level, we have followed the ORDER EDU/363/2015 which establishes the curriculum for the high schools of Castilla y León. We have used this ORDER to extract the contents and assessment criteria that apply to our proposal.

Likewise, in the Anexo III of this document it is indicated that the number of weekly teaching hours of the First Foreign Language subject in first year of Bachillerato is 3. Following this arrangement, we have decided that our proposal plan would hypothetically be taught on Tuesdays, Thursdays, and Fridays, from 1 to 17 March 2022. Thence, as the lesson plan consists of 8 sessions of 50 minutes, these would be equivalent to three teaching weeks, and their organisation would be as shown in the table below.

<b>Tuesday 1<sup>st</sup> March</b>	First Session
<b>Thursday 3<sup>rd</sup> March</b>	Second Session
<b>Friday 4<sup>th</sup> March</b>	Third Session
<b>Tuesday 8<sup>th</sup> March</b>	Fourth Session
<b>Thursday 10<sup>th</sup> March</b>	Fifth Session
<b>Friday 11<sup>th</sup> March</b>	Sixth Session
<b>Tuesday 15<sup>th</sup> March</b>	Seventh Session
<b>Thursday 17<sup>th</sup> March</b>	Eighth Session: Final Task Presentation

Table 1. Organisation of Sessions by Date.

In this way, we have placed our didactic proposal in the month of March, because at this stage of the course, the students will already know each other and, in addition, they will also know how the teacher explains and how the classes work—which is extremely necessary for the type of organisation and tasks that make up our unit.

We have also decided that our unit could hypothetically be implemented in 2022, as almost all of the tasks within it are collaborative and require students to work together in pairs. As is well known, the COVID-19 health crisis has brought with it a series of measures in the classroom that make it difficult to carry out certain activities. In the current course, students must maintain a safety distance of 1.5 metres, so that tasks in pairs or teams cannot be carried out normally. For this reason, we hope that in 2022 the health situation will have improved and the restrictions in the classrooms will be relaxed, allowing activities such as those proposed in our unit to be implemented.

Since the legislative contextualisation and temporalisation have been established, we will explain the ideal school context in which our lesson plan would be developed. Considering that most of the tasks are designed to be carried out with electronic media and Internet connection, it would be necessary for the school where our proposal is implemented to have the necessary resources.

For this reason, we consider that the unit could be implemented in any high school in Castilla y León whose classrooms are equipped with at least one computer, speakers, and a projector. In addition, some of the tasks require students to use their mobile phones or any other electronic devices they may have, so perhaps the school should be located in a neighbourhood or town with a middle/upper class population, in order to ensure that learners have access to such devices.

However, we have planned several of the sessions to take place in the computer room, so if the school has the necessary resources, the economic status of the learners would not matter so much. If the learners do not have access to any electronic devices, the unit could be adapted in such a way that all the lessons are implemented in the computer room—as long as it is available. This would ensure that all learners have equal opportunities to work.

As for the class itself, it would be advisable for it to be composed of a total of 16 students, and for all of them to have a good level of English—which would allow them to carry out the lesson plan tasks without much difficulty.

Finally, it would also be advantageous for students to be committed, to attend classes regularly and for families to be involved with the school. Since learners have to bring their mobile phones to class in order to complete some tasks—and they are mostly underage students—, good communication between the EFL teacher and the families would be desirable so that the families could be informed of such decisions.

#### 4.2 Objectives

With our didactic proposal, we seek to achieve a series of objectives, both general and specific, that allow learners to develop their communicative competence, as well as their critical thinking, autonomy, and personal maturity. To this end, and following Spanish legislation, we have extracted the general objectives of our unit from Article 25 of Real Decreto 1105/2014 (p. 21), which establishes the core curriculum of Compulsory Secondary Education and Bachillerato.

These objectives<sup>2</sup> —that we have selected and that apply to the first year of Bachillerato— are presented in the following table, and the main reasons for selecting them are also explained below.

<b>General Objectives</b>
b: Consolidate personal and social maturity that allows them to act responsibly and autonomously and develop their critical spirit. To foresee and resolve personal, family and social conflicts peacefully
d: Strengthen the habits of reading, study and discipline as necessary conditions for the effective use of learning and as a means of personal development’.
f: Express oneself fluently and correctly in one or more foreign languages.
g: Use information and communication technologies competently and responsibly.
k: Strengthen the entrepreneurial spirit with attitudes of creativity, flexibility, initiative, teamwork, self-confidence and critical sense.
l: To develop artistic and literary sensitivity, as well as aesthetic criteria, as sources of training and cultural enrichment.

Table 2. General Objectives of the Lesson Plan, Extracted and Translated from Article 25 of Real Decreto 1105/2014 (p.21).

All these general objectives promote the integral development of the learners. Thus, as it can be seen, with our unit we do not only seek to develop linguistic and cultural knowledge, but we also attempt to foster the sensitivity and maturity of the learners — both social and personal.

Likewise, we want to link EFL education with the use of new technologies, since, as we have explained in the theoretical framework, we live in a technological world, and this reality must be represented in the classroom. In this sense, we believe that education must respond to new realities and must innovate in order to obtain more satisfactory learning outcomes and in order to promote motivation and positive student response.

For this reason, we have designed activities that are aimed at achieving these general objectives, i.e., that develop the students’ communicative and intercultural competence,

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<sup>2</sup> Literal Translation of the objectives presented in Article 25 of Real Decreto 1105/2014 (p. 21)

but that also provide them with knowledge and resources that enable them to develop as individuals.

In this sense, we have also drawn up a series of specific objectives for each of the four blocks into which the subject of First Foreign Language is divided in accordance with ORDEN EDU/363/2015. This ORDEN follows the guidelines established by the CEFR and sets that the English subject is structured around four blocks which refer to the oral comprehension and oral production competences, and written comprehension and written production competences, respectively.

Bearing this in mind, we have created specific objectives for each of the sessions and for each of the blocks. With them, we aim to define concretely what aspects we want to focus on with each of the tasks, and what competences the students should develop depending on the type of activity and the block they are working on.

These specific objectives can be found in the Appendix of this paper but, in this section, we are only going to present the specific objectives of the final task. This final task serves to synthesise most of the aspects worked on throughout the lesson plan, so, by presenting its specific objectives, we aim to illustrate the type of objectives we have defined.

The table below shows the objectives of the final task, whose presentation takes place in session 8. Nevertheless, it should be noted that students start to prepare and elaborate it in session 6 so that the specific objectives of this task are found from this session until the last one —which corresponds to session 8, as already mentioned. For this reason, we have numbered them using 3 levels: the first number refers to the block to which they correspond, the second to the session number and the third to the activity number within the session.

<b>Blocks</b>	<b>Specific Objectives of the Final Task</b>
<p><b>1<sup>st</sup> block: Oral Texts Comprehension:</b></p>	<p>1.7.1 Understand the doubts raised by their peers in relation to the final task, assimilating the information they consider relevant and useful for their own.</p> <p>1.8.1 Understand the thread of short stories presented by peers, identifying gothic features, and paying attention to staging.</p> <p>1.8.1 Identify the moral dimension of their peers' stories, initiating individual reflection on them.</p>

<p style="text-align: center;"><b>2<sup>nd</sup> block: Oral Texts</b></p> <p style="text-align: center;"><b>Production:</b></p>	<p>2.7.1 Raise concrete doubts about the final task, demonstrating previous work and reflection.</p> <p>2.8.1 Perform the short story created with their partner, showing fluency, demonstrating prior elaboration, and making use of non-verbal language.</p>
<p style="text-align: center;"><b>3<sup>rd</sup> block: Written Texts</b></p> <p style="text-align: center;"><b>Comprehension:</b></p>	<p>3.6.3 Understand the guidelines and essential points for the development of the final task given in the handout, identifying what information to provide in the short story they will write with their teammate.</p>
<p style="text-align: center;"><b>4<sup>th</sup> block: Written Texts</b></p> <p style="text-align: center;"><b>Production:</b></p>	<p>4.6.3 Respond in writing to the organisational questions for the final task set by the teacher, demonstrating reflection, understanding of the main ideas of the unit and practising decision-making.</p> <p>4.7.2 Write together with their teammate a short story about a monster, introducing characteristics of the gothic genre and considering all aspects highlighted in the handout given by the teacher.</p> <p>4.7.2 Write an argument that presents a moral conflict, demonstrating prior reflection.</p>

Table 3. Specific objectives of the Final Task.

As can be seen from these objectives, with the final task we aim for students to be able not only to communicate and make use of their linguistic and literary knowledge, but also to exercise their autonomy, critical thinking, and moral awareness —ideas that form part of all the specific objectives presented throughout the sessions.

#### 4.3 Contents

The contents<sup>3</sup> of our didactic proposal have also been taken from the ORDEN EDU/363/2015 (pp. 259-267), which establishes which aspects must be worked on in order to develop the four competences —oral expression and production, and written expression and production— in the first year of Bachillerato.

Hence, we have selected contents for each of the four blocks, and they are, in some way, related to each other —as we have selected them according to all the elements that we want to introduce and work on in the different sessions.

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<sup>3</sup> Literal Translation of the contents presented in ORDEN EDU/363/2015 (pp. 259-267)

<b>1<sup>st</sup> block. Oral texts comprehension</b>
<p><b>Comprehension strategies:</b> 3</p> <p>3: Distinction of comprehension types (general meaning, essential information, main points, relevant details, implications).</p> <p><b>Communicative functions:</b> 2</p> <p>2: Description and appreciation of physical and abstract qualities of people, objects, places, activities, procedures and process.</p>
<b>2nd block. Production of oral texts: expressions and interaction:</b>
<p><b>Production strategies:</b> 1</p> <p>1: Conceive the message clearly, distinguishing the main idea(s) and basic structure of the message.</p> <p><b>Communicative functions:</b> 2, 3, 4</p> <p>2: Description and appreciation of physical and abstract qualities of people, objects, places, activities, procedures and processes.</p> <p>3: Narration of occasional and habitual past events, description of present states and situations, and expression of predictions and future events in the short, medium and long term.</p> <p>4: Exchange of information, indications, opinions, beliefs and points of view, advice, warnings, and cautions.</p>
<b>3rd block. Written text comprehension</b>
<p><b>Comprehension strategies:</b> 3</p> <p>3: Distinction of comprehension types (general meaning, essential information, main points, relevant details, implications).</p> <p><b>Communicative functions:</b> 2 and 3</p> <p>2: Description and appreciation of physical and abstract qualities of people, objects, places, activities, procedures and processes.</p> <p>3: Narration of occasional and habitual past events, description of present states and situations, and expressing predictions and future events in the short, medium and long term.</p>
<b>4th block. Written text production:</b>
<p><b>Comprehension strategies:</b> 1, and 4</p> <p>1: Mobilise and coordinate own general and communicative skills in order to perform the task effectively (review what you know about the topic, what you can or want to say, etc.).</p> <p>4: Build on and make the most of prior knowledge (use 'ready-made' language, etc.).</p> <p><b>Communicative functions:</b> 2, 3, and 4</p> <p>2: Description and appreciation of physical and abstract qualities of people, objects, places, activities, procedures, and processes.</p> <p>3: Narration of occasional and habitual past events, description of present states and situations, and expression of predictions and future events in the short, medium and long term.</p> <p>4: Exchange of information, indications, opinions, beliefs and points of view, advice, warnings, and</p>



cautions.

**Syntactic-discursive structures:** 3

3: Appropriate use of information and communication technologies.

Table 4. Contents of the Lesson Plan, Extracted and Translated from ORDEN EDU/363/2015 (pp. 259-267).

Considering the type of tasks, we have designed, we think that all of these contents can be introduced in several of the sessions, thus ensuring meaningful learning. Moreover, they are represented by a number, because we have numbered them in the order in which they appear in the tables of each block —inside the ORDEN 363/2015—, as we believe that this makes it easier to identify and refer to them.

Thence, as it can be seen from the selected contents, we want our students to build on their previous knowledge in order to carry out the tasks. Furthermore, we want them to identify the key ideas of written and oral texts, but also to focus on specific aspects.

We also want them to express themselves both orally and in writing, to exchange information and opinions with each other, to make suggestions and to develop their critical sense. We want them to become storytellers, creating stories, characters, and descriptions both orally and in writing —assimilating the cultural elements that literature disseminates—, etc.

In short, based on the contents shown in Table 4, we want to promote the development of the four competences in which the subject is organised, and to form conscious learners who are at the centre of the teaching-learning process. All this in order to achieve the established objectives through collaborative work and the use of ICT.

#### 4.4 Competences

As we have already mentioned, Spanish educational legislation must be understood within the European framework to which it belongs. Thus, as indicated in the ORDER ECD/65/2015, the European Union establishes that, from education, individuals must acquire a series of key competences that allow them to achieve their full social, personal, and professional development —and enable them to function in the globalised world in which we live.

Thus, the establishment of these key competences within the educational framework has given rise to a dynamic learning process. This process provides individuals with the necessary tools to transfer the knowledge they acquire within the academic institution to any area of their lives. In line with these ideas, we have selected several key competences that apply to our teaching proposal, since we seek to ensure comprehensive, transversal, and meaningful learning for students.

According to ORDER ECD/65/2015 (p. 6988) the key competences<sup>4</sup> of the Spanish Education System are as follows:

- a) Linguistic communication.
- b) Mathematical competence and basic competences in science and technology.
- c) Digital competence.
- d) Learning to learn.
- e) Social and civic competences.
- f) Sense of initiative and entrepreneurial spirit.
- g) Cultural awareness and expressions.

However, for our proposal, we have selected all competences except b) —which corresponds to mathematical competence and basic competences in science and technology. Our selection has been such because we believe that a), c), d), e), f), and g) are the competences that best suit the tasks that we have designed, and that are more in line with the objectives that we have selected for the first year of Bachillerato. Furthermore, we want to work on as many competences as possible, in order to guarantee comprehensive, transversal and meaningful learning, as explained above

In this way, considering that we have created a lesson plan for the First Foreign Language, linguistic competence is central to our proposal. As indicated in Annex I of the ORDEN ECD 65/2015, based on this competence, we want students to be conscious agents who not only receive language samples, but also produce them. All this for different purposes and in different contexts. Thus, our aim is for our students to acquire knowledge of the linguistic component —based on the literary work of Frankenstein and the activities we have designed around it—, but also to have communicative skills that enable them to adapt to different contexts of language use.

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<sup>4</sup> Verbatim translated from ORDEN ECD 65/2015 (p.6988)

Likewise, this key competence is closely linked to cultural awareness and expressions, since language brings us into contact with the culture that accompanies it and forms an indivisible unit with it. Thus, from competence g), we want students to approach the culture of the English language—in our case, British culture, since we have selected a work that belongs to British literature—with a critical spirit, to know it and to value it.

Moreover, we believe that artistic and cultural manifestations—as is the case of a literary work—are also a great source of motivation and personal enjoyment for students, so we consider it extremely important to work on the cultural competence in the foreign language classroom. Therefore, we want our students to acquire not only linguistic knowledge, but also literary and historical-artistic knowledge—related to the novel *Frankenstein* (1818) and Romanticism—that allow them to develop their critical thinking and to put into action the expression of their personal values.

Accordingly, based on the cultural component, we want students to develop their social and civic competences. We want them to learn about the processes of change in British society within the historical context of Romanticism and the Victorian Era. In this way, we want to bring them closer to the past of this society, and we want the social and existential conflicts that arose in this period to activate the development of their moral conscience. Our aim is for them to be social and reflective beings, to learn to debate, to put themselves in the place of the other and, above all, to have a greater understanding of British history, culture, and society.

In this sense, we want learners to develop these three competences—a), e) and g)—in relation to new technologies and making use of their autonomy and their capacity for decision making. That is why we have selected competences c), d) and f).

Hence, starting from digital competence, we want students to make use of ICT. We consider that it is necessary that learning is linked to technology since, as we have mentioned several times throughout this paper, for us, students need to be prepared to cope in the digital environment in which they live. To this end, it is crucial that they become familiar with how ICT works, that they make critical use of it and, above all, that they learn to use it safely. For this reason, the vast majority of the tasks we have designed are developed using technology.

Finally, regarding the competences of sense of initiative and entrepreneurship spirit and of learning to learn, we want students to be at the centre of the teaching-learning process. Thence, we want them to be conscious learners who are able to manage and plan the completion of tasks. In particular, we want them to develop this competence through teamwork, as we believe that this is one of the best ways to teach them skills such as negotiation, organisation, sense of responsibility and decision-making.

#### 4.5 Methodologies

Task-based language teaching is the methodology chosen as the basis for the present didactic proposal. As explained in the theoretical framework (pp. 17-19), TBLT is an innovative pedagogical approach which seeks to develop learners' communicative and intercultural competence through the elaboration of a series of tasks. These tasks explore learners' creative abilities while fostering their autonomy and prepare them for a final task which synthesises the knowledge acquired—and serves as part of the assessment of the students' learning process.

Moreover, the tasks are usually developed in pairs or groups, in order to encourage negotiation, cooperation and decision-making. In addition, TBLT also advocates the introduction of real materials in the classroom, since they are a source of real language samples and help learners to become familiar with real uses of the target language.

As regards the introduction of authentic materials, and considering all the ideas mentioned, three excerpts from Mary Shelley's novel *Frankenstein* (1818) has been selected. Therefore, using this novel as a starting point, the students work through a series of tasks that provide them with the knowledge and strategies necessary to cope with the final activity.

Similarly, students are organised in pairs, as we consider it essential to develop their social competence and teach them to work in groups—something they will surely have to do in their future outside the classroom. We have decided to organise students in pairs rather than in groups because we believe that this is the type of organisation that best suits the type of tasks we have designed-

In this way, as mentioned, this lesson plan is designed for a class of 16 students, so that the number of pairs is not too large, and the presentation of the tasks can be done without difficulty within the 50 minutes of class time.

In this sense, since literature is used as a basis, we have considered the three models developed by Carter and Long (1991), and we have developed tasks that fit into the cultural model, the language model and the personal growth model. Thus, in the first sessions, we have designed tasks that introduce the learners to Romanticism, to the historical and social context to which the novel belongs, to the Gothic genre and to the author's life. In order to understand the complexity of a literary work and to be able to explore its topics and main ideas, it is essential to contextualise it and reflect on its background.

Likewise, as the sessions progress, we work with the analysis of the selected fragments and provide tasks that focus on the study of language. We encourage the elaboration of summaries and glossaries, the analysis of verb tenses, connectors, etc., because, as the language model advocates, we want learners to observe and study grammatical structures in a contextualised way —and not artificially, as happens with the mechanised elaboration of decontextualised exercises.

As we move into the analysis of the work and its main topics, we introduce creative activities, debates and reflections that lead to the development of students' critical thinking and moral awareness. As an example of some of the tasks that fit the personal growth model, we have introduced debates where students have to discuss the morality of pushing the boundaries of science, we have encouraged learners to step into the shoes of the monster and write a diary entry, and so on. For us, introducing the personal growth model when working with literature is fundamental, as we argue that literature facilitates the development of personal and social skills that go beyond the academic.

Also, most of the tasks in our unit are designed to be carried out using new technologies. There are tasks that include watching videos, completing Quizizz, Kahoot or Google Forms questionnaires, creating a playlist on Spotify, etc. In addition, students will have to develop a blog with their respective partners where they will synthesise much of their work during the lesson plan —this blog will be part of the evaluation, as we will explain later.

As explained in section 3.3.2 (pp. 20-21), introducing ICT in the EFL classroom is fundamental, as technology is part of learners' life and identity. Moreover, it is a motivational tool which allows new realities, tasks, and ways of learning to be introduced into the classroom, increasing students' interest in the language and enabling them to develop competences and achieve the objectives set in an engaging way.

Finally, following the line of educational innovation, we use the benefits of Gamification not only to increase motivation and get better results, but also to provide students with a different learning experience. To do this, we have designed a points competition, whereby pairs score points on a scoreboard as they complete tasks. These points are obtained from voting among the groups themselves, from winning the Quizizz or Kahoot tests or from the decision of the teacher, who establishes the number of points each task is worth. In the same way, there is also a penalty system to punish, for instance, groups that do not do their homework or do not behave respectfully towards their classmates —this system of points penalties can be seen in the Appendix of this paper (pp. 147-48).

In the same way, there is also a ranking, where the pairs can see where they rank according to the points they have scored on their scoreboard. Students create a name for their team and move up and down in this ranking according to the results of their work, the votes, the Kahoot and Quizizz quizzes they win, etc.

Therefore, the team that wins this competition once all the sessions are finished will add one point to the final grade of the unit, while the rest of the teams will add 0.5 as a reward for their effort —which means that the pair competition has a 10% representation in the lesson plan assessment, as we will explain later.

#### 4.6 Activities and Final Task

All the tasks in this teaching proposal are organised around Mary Shelley's novel *Frankenstein* (1818). Hence, we have selected four fragments that belong to different moments of the story, as our intention is to give the students an overview of the most important moments of the work. To this aim, the first fragment corresponds to the creation of the monster (at the beginning of the novel), the second and the third ones to the experiences of the monster once he is abandoned by Victor Frankenstein (halfway through the novel), and the fourth to the last meeting between the monster and his creator (at the end of the novel).

We believe the fragments selected allow students to reflect on some of the moral constraints of the novel, such as the consequences of overstepping the bounds of science, the origins of evil or the effects of parental neglect. Besides, we consider that these fragments help them to have a global vision of the central characters and to become familiar with the way the story is written.

Having explained these aspects—which are central to understanding the sequencing of the tasks and the development of the sessions—, we will explain the main points and tasks of each session. According to the established organisation, each session has three tasks—introductory task, main task, and reinforcement task—, with the exception of sessions 7 and 8, which have only two tasks.

#### 4.6.1 First Session

Hence, in the first session of the lesson plan, we start by explaining to the students the points competition that will take place throughout the sessions, so that the first few minutes are spent organising the pairs and selecting the names of the teams. Afterwards, we will watch a YouTube video related to Frankenstein and Romanticism which clearly summarises the origins of Romanticism. We begin by introducing the literary movement to which the novel belongs because we consider that students should understand the work within the social and historical context and the artistic period to which it belongs—as this is fundamental to understanding all its dimensions.

Once they finished, the respective pairs will use their electronic devices—either their mobile phone or a computer, in case the class takes place in the computer room—and take a Kahoot quiz where they demonstrate that they have grasped the most important ideas from the video. The results of this game—and of the other games that will be played in the following sessions— will be projected on the classroom screen. This will be the first task that will help them to score points on their scoreboards.

Later on, the teacher will briefly explain the most representative characteristics of the literary works of this period—vindication of the passions, relationship between the individual and nature, rejection of cities and industrialisation, etc.—, linking the features with the historical and social context of the movement. Afterwards, he/she will give each team 3 of the 4 fragments selected for the unit, as well as a table compiling the characteristics, he/she has explained—this table can be found on page 122 of the Appendix. Students should then do a superficial reading of the fragments and identify romantic characteristics within them in order to complete the table. In this way, we want to make sure that they learn to relate the romantic features to the base text of the lesson plan (*Frankenstein*), and that they do not simply understand them as something abstract and decontextualised.

For the last task of the session, each pair should write a 50–100-word letter to their crush in which they introduce the romantic characteristics listed in the table of the previous task. Each pair will upload their letter to a Paddlet board that the teacher will have created previously and whose link will be projected on the class whiteboard. Finally, when all the letters have been uploaded, the different teams will read and give a ‘like’ to the one they think is the most original. Thus, the team whose love declaration receives the highest number of ‘likes’ will add points to its score.

#### 4.6.2 Second Session

The second session is devoted to introducing the life of Mary Shelley and the general plot of *Frankenstein* (1818), as we want the learners to have as much knowledge of the work and the author as possible before starting with the analysis and reading of the fragments.

Therefore, the first task consists of a *Draw My Life* of the author’s life, where information about her family, her travels and her work is given in a summarised and very visual way. Students must take notes in the form of scripts and then upload these notes to a Paddlet board that the teacher will have created beforehand. In this way, we want the students to learn to present their ideas in a schematic way and to have a place where they can consult the author’s most relevant information. Afterwards, the students take a Quizizz questionnaire in which they demonstrate that they have understood the main ideas. The team that wins this quiz adds points to their scoreboard.

The second task is related to the plot of *Frankenstein* and is very similar to the first task. Before starting, the teacher will ask the students some general questions about the novel, to check what the students know. Students will then watch a video about the plot of *Frankenstein* and, in pairs, they will have to produce a short summary of the play (based on what is shown in the video) and prepare a short play. They can put themselves in the shoes of the characters, tell the summary as if it were a story, etc., whatever they can think of. When they have prepared it, they will present it to the rest of the class. Once they have finished their presentations, the different teams will vote for the most original summary and the winning team will add points to their scoreboard.

Finally, students will individually answer a Google Forms questionnaire entitled *The Questionnaire of Assumptions* where they will have to answer some questions for personal reflection —this questionnaire can be found the Appendix (p. 129). We want



the students to contribute their ideas before starting with the analysis of the analyses so that we can observe their reflective progress and compare whether their ideas evolve over the sessions.

For homework, students should research the characteristics of works belonging to the Gothic genre and write them down schematically on a piece of paper.

#### 4.6.3 Third Session

The third session begins by introducing students to the Gothic genre. The teacher will explain to the students what the Gothic genre is, when it arose and its relationship to Romanticism. He/she will also explain that it is the genre to which *Frankenstein* belongs. Then, the teacher will ask the students, in teams, to post on a Paddlet board the characteristics they had to look for as homework. All the teams that upload their post and have done the homework will add points to their scoreboard.

Afterwards, she will ask the teams to think of a series or film that fits into the Gothic genre, paying attention to the characteristics that appear on the Paddlet board. When they have done so, each pair should tell the rest of the class about the series or film they have chosen, and what Gothic characteristics can be found in it. When the task is finished, the teacher will post all the series and films mentioned on a Paddlet board.

The second activity will consist of reading the first fragment, which corresponds to the creation of the monster and is narrated by Victor Frankenstein. The teacher will give a brief contextualisation of the fragment to the students. Afterwards, the students will read the fragment with their respective partners and when they have finished, they will have to carry out an analysis following the instructions of a handout given to them by the teacher (the handout can be found in the Appendix p. 130). They will have to underline all the verb forms they find and identify the verb tense in which they are conjugated, look for synonyms for the words they do not know —online platforms and dictionaries such as Wordreference or Oxford Dictionary, etc. can be used to look up synonyms—, identify connectors and answer a series of reading comprehension questions.

To conclude the session, and in relation to the central theme of the excerpt, students will discuss the morality of pushing the boundaries of science. The different teams will have to take a particular stance on this debate and come up with some arguments to

defend it. Once they have agreed, they can get up and move around the classroom to debate and listen to the opinions of other teams.

For homework, they should read the following two extracts, which are narrated by the monster and correspond to his experiences after he was abandoned by his creator.

#### *4.6.4 Fourth Session*

We will start the fourth session with a Quizizz test, where the students will have to show what they remember from the previous sessions. This quiz, which can be found in the Appendix (p.132) contains questions about the author, Romanticism, the Gothic genre and the first selected excerpt from the novel. The team that is declared the winner will add points to its score.

For the second task, students should discuss with their respective team members what they understood or what they found most difficult in the reading of the extracts they had to do as homework (words, ideas, structures, etc.). Then, following a handout, they should carry out a similar analysis to the one they did in the previous session. They should also create a blog on the Blogger.com platform, which will serve as a portfolio for the unit. There, they should upload their analysis, as well as reflections and other information that the teacher will indicate to them. The design of the blog must be original, because at the end of the lesson plan there will be a vote and the winning team will add extra points to their scoreboard.

At the end of the session, students will have to put themselves in the monster's shoes. Individually, they will have to write an entry for his diary in which they tell what a day in his life is like, how he feels, what activities he does, etc. Our general objective of the didactic proposal is that the students put themselves inside the monster and learn to understand this misunderstood character. We want them to learn about his moral dimension and to observe the evolution of the character. That is why we believe that this task is very useful to promote all of this.

Moreover, these entries should be written in the past tense —as with our lesson plan we want to work on past tenses— and should be 100-150 words long. Students will be able to use their electronic devices or the classroom computers —the session is intended to take place in the computer room— to ask questions or seek inspiration. For homework, they will have to finish entry, as well as read the last selected fragment of the novel.

#### *4.6.5 Fifth Session*

The fifth session will begin with the analysis of the last fragment of the unit. In a similar way to the rest of the sessions, the students, with their respective pairs, will analyse the excerpt following a handout given to them by the teacher—the handout can be found in the Appendix, p. 136. When they are finished, they will upload their analysis to their respective blogs.

The last fragment corresponds to the last encounter between the monster and Victor Frankenstein and is narrated from the monster's perspective. From it, we can discover that both characters end up alone because of the choices they have been making and the damage they have done to each other. In addition, we can hear the monster's testimony, who claims that all the crimes he has committed are the result of loneliness, rejection, and abandonment.

Therefore, as a second task, the learners will have to think of an alternative ending to the story. It can be a happy ending or a sad ending like the original, the important thing is that the events end in a different way. Afterwards, once they have thought of the ending, they should tell it to the rest of the class.

To end the lesson and bearing in mind that one of the central topics of the fragment is loneliness, we have organised a task around this feeling. Thus, the students, with their respective teams, should create a Spotify playlist including songs that they themselves would listen to if they felt lonely. They will be able to use the computers in the computer room to carry out the activity.

Once they have created the playlist, they should post the link on a Paddlet board created by the teacher. When all the links are posted, students should access their classmates' respective playlists, choose which one they like best and like the Paddlet post of the playlist they select. The playlist with the most likes on Paddlet will be the winner, and the team that created it will add points to their scoreboard. Moreover, the teacher will collect the diary entries that students had to complete for homework.

#### *4.2.6 Final Task: Sixth, Seventh and Eighth Sessions*

The sixth session starts with a group discussion, where students will make suggestions for improvement of the lessons. They can explain their opinions, what they would have changed about the tasks, how they felt about working in pairs, etc.

To continue and compile all the information presented during the sessions, the students will play a Jeopardy game where they will have to show what they know about *Frankenstein* and all the aspects worked on. The board will be projected onto the digital screen in the classroom and the teacher will be in charge of opening the boxes containing the questions and adding points to the teams that get the questions right. The team that wins this test will add a certain number of points on their unit scoreboard — the link to the Jeopardy we have created can be found in the Appendix, p. 138.

At the end of this session, students will start preparing for the final task. The final task of the proposal consists in the elaboration (in pairs/teams) of a short story whose main protagonist is a monster. The idea is that the teams write their stories and prepare a small theatrical representation of them.

Therefore, we believe it is important that the learners have clear guidelines of what to do and have enough time to create their story —so we have decided to dedicate three sessions to this task, which serves to synthesise the key aspects of the lesson plan. Thus, the teacher will give the students a handout (see Appendix, pp. 139-140) with a series of questions that they will have to answer in order to start structuring the story. Some of these questions are such as *Where will the events take place?*, *How many characters will the story have and what will their names be?*, *What will be the central problem of the story?*, etc.

This handout will also contain the instructions and requirements for the task. Some of these requirements are that the stories must contain at least two characteristics of the Gothic genre, be written in the past, contain at least four references to feelings and emotions, etc.

To conclude this session, the teacher will take the opportunity to show the students the rubrics with which he/she will evaluate the blog and the final task, as well as to explain the percentages of each part. In this way we aim to ensure that the assessment we apply is fair, that learners are aware of how they are going to be assessed and that they can raise any doubts they may have.

Thus, in the session in 7 —which will take place after a weekend where the students will have been able to make progress with their stories— the students will ask questions about the final task and tell the teacher about the plot of their story, the characters, etc. In addition, the teacher will give them a handout with information about the past tenses

(past simple, past continuous and past perfect) which they will have been working with (implicitly) throughout the sessions. Bearing in mind that the story must be written in the past tense, we believe that giving them this handout can serve as a review and be of great help to them.

The rest of the seventh session will be devoted to the writing of the story, as we consider it important that students have time to work on the final task inside the classroom. This will allow them to consult any possible doubts that may arise and will motivate them to work in the same space as the rest of the teams.

Furthermore, at the end of the class, the teacher will give them some indications about the presentation of the final task. He/she will explain that the presentation should not last more than four minutes, and that they may use any resources they consider necessary —computer, digital screen, speakers, or external materials such as costumes, posters, photos, etc. He/she will also explain the format in which they have to deliver the written story, as both the performance and the written text will be assessed in the final task.

The last session will be devoted almost entirely to the performances of the stories. This last task is called *A Night in Geneva* in honour of the circumstances in which Mary Shelley wrote *Frankenstein*. According to her biography, the author decided to write her novel during one of her summers in Europe in the company of her husband, her sister and Lord Byron, as the foursome would gather in the evenings to tell each other horror stories they made up. It is said that it was in Geneva that the idea for one of the most famous monsters in history was born. That is why we want the learners to feel like they are having a night in Geneva as they tell their stories to each other. We want them to feel involved, so we will try to make the atmosphere in the classroom to accompany the storytelling, i.e., we will lower the blinds, turn off the lights, etc., to increase the mystery.

To end the lesson plan, there will be an award ceremony where the winning pair will be revealed. For this, the students will have a few minutes to vote for the blog and the most original story, respectively. The teams to which the blog and the story belong will add points to their scoreboards. Once these last votes are finished, the points will be counted and the winner will be named, who will add 1 point to the final mark of the unit and will receive a symbolic compensation for their effort. The other teams will receive 0.5 as a reward for their work.

Finally, students will have to make (individually) a personal reflection in which they portray their feelings about the unit and explain what they have learned from the *Frankenstein* novel. They will have to do it as homework and publish it in their respective blogs, as it will be the last post that will count for the final grade.

#### 4.7 Resources

Throughout this paper, we have outlined the benefits of introducing authentic materials into the classroom. As we have explained, nowadays, one of the central aims of EFL teaching is to ensure the presence of communication in the classroom, as well as to bring learners closer to the culture and actual use of the target language. This is what we wanted to achieve with our teaching proposal, and that is why the central resource of our lesson plan is the novel *Frankenstein* (1818) by Mary Shelley. Thus, we have used this novel as a source of authentic content from which all the tasks are structured.

We have selected the work of Mary Shelley, firstly, because we consider that the language in which the novel is written is adapted to the level of first year Bachillerato students. We consider that the learners for whom this lesson plan is designed have the necessary level to cope with the reading of the work.

However, we think that the only thing that may be particularly complex for them is the vocabulary —as the excerpts we have selected contain a number of words that students are likely to be unfamiliar with—, but we will provide them with the necessary strategies to enable them to cope with it.

Secondly, as shown in the research carried out by Elena Ortells (2013) —see pages 12 and 13 of this paper—, we believe that the plot of the work may be of interest to adolescent students, who tend to be attracted to horror and mystery genres. Thirdly, we believe that *Frankenstein* is highly exploitable and can encourage reflection among students, as it deals with moral issues and dilemmas, such as the abandonment of a child, the origin of evil, and the overstepping of the limits of science, among others.

Moreover, as explained in section 3.2.1 of this paper (p.10), when introducing literature in the EFL classroom, it is advisable that the selected literary works are not too long, as this could overwhelm the learners. Therefore, as we are aware of the limitations of working on a novel in only eight sessions, we have decided to select only four excerpts from *Frankenstein* (1818).

On the other hand, we have also talked about the importance of introducing ICT in the field of foreign languages. We have argued that technology allows us to introduce new learning methods in the classroom and is a source of motivation for students. For this reason, almost all the tasks in our lesson plan are done in relation to technology. We use YouTube videos, Google Forms quizzes, Kahoot and Quizizz tests; Jeopardy boards, platforms such as Blogger.com and collaborative mural platforms such as Paddlet—all these resources can be seen in the Appendix of this paper.

In this way, web services such as Kahoot, Quizizz and Jeopardy allow us to introduce game-based learning, as they help to pose tasks as if they were a game where learners must demonstrate their knowledge of the content of the unit. In this way, these platforms allow us to introduce Gamification in the classroom, something we have argued for extensively throughout this paper.

Paddlet also allows us to synthesise the relevant information from the lesson plan and ensure collaborative learning, since, through the creation of murals, learners share their knowledge, enriching each other and valuing the work of their classmates. Similarly, the Google Forms questionnaires and the blogs developed by the students ensure formative evaluation and the progress of their learning process.

Finally, the last type of resource that we use in our didactic proposal are the handouts—of our own elaboration—that serve to guide the analysis and the completion of some tasks. From them, we want to guide the students, because, although we want them to be autonomous in carrying out the tasks, we consider that it is necessary to provide them with clear guidelines to help them organize their work.

#### 4.8 Assessment

When evaluating the students' learning process, it is important to assess both the effort and work they put in during the sessions, as well as the result of the learning process, i.e., the synthesis of knowledge they achieve with the final task. Therefore, the evaluation of this didactic proposal is both summative and formative.

To carry out the formative assessment, the blogs elaborated (in pairs) by the students will be graded. This will allow us to observe their progress and give them feedback. Also, by correcting their blogs—i.e., their analyses and personal reflections—we will be able to assess the weaknesses and strengths of our own teaching process, since we will be able to see the most common mistakes or aspects that, in general, have not been

clear. This will enable us to reinforce learning and will be very useful for future lesson plans. Thus, the blogs will have a 20% representation in the final grade of the lesson plan.

Similarly, the points competition will also have a representation of 10% in the final grade, as it reflects the students' effort, and it is also a direct motivation strategy. Thence, the winning pair will add 1 point to the final mark of the unit, while the other teams will add 0.5 as a result of their work, since it necessary for the students to see that their effort is valued.

In addition, the summative assessment will be based on the final assignment, which consists of writing a short mystery story and performing it orally. This final task will have a representation of 70%, as it is a synthesis of all the knowledge acquired during the sessions.

Below is a table summarising the percentages and the elements used to assess students.

	<b>Points competition</b>	<b>Blogs</b>	<b>Final Task</b>
<b>Percentage</b>	10%	20%	70%

Table 5. Percentages and elements of assessment.

As for the assessment instruments, both for the final task and for the blogs, we will use our own rubrics, which show both the categories that we assess as well as the students' degree of mastery. In this way, the final task consists of two rubrics—one for the written story and one for the oral representation of it— while for the blogs, we use a single rubric. All three rubrics can be found on pages 144-146 of the Appendix .

Moreover, we have chosen to assess learners through rubrics because, for us, this is the tool that best suits the new realities of foreign language teaching. Nowadays, the acquisition of the target language is based on cooperation and communication between learners. For this reason, and in accordance with the type of organisation and tasks of our unit, using a traditional assessment tool—such as an exam— would not allow to observe the true extent of learning, nor to give enriching feedback to our students.



Therefore, students will have access to these rubrics in session 6 of the lesson plan, as the teacher will provide them with a copy of the rubrics and will also project them on the screen so that students can ask questions about them.

We show them in session 6 because this is the class where we start preparing the final assignment, and we think it is a good time to talk about assessment —doing it earlier might distract the learners, as they might get too obsessed with the assessment and not put as much effort into the learning process. As already mentioned, it necessary for learners to be aware of the assessment methods to be followed and to be clear about what will be evaluated and how.

## 5. Conclusion

Throughout this paper, we have argued extensively for the use of literature as a means of teaching both the target language and its culture. We see literature as a source of authentic materials which enables teachers to work not only on the language but also on the personal growth of learners. From literature, tasks and discussions can be created that help to develop students' moral awareness, creativity, and critical thinking.

In this regard, we have selected Mary Shelley's novel as it allows us to work on the English language but also to introduce moral debates in the classroom that are extremely enriching for the students —and that can help them to reflect on current issues that are closely connected to those raised in the work. The characters in *Frankenstein* allow the readers to analyse human emotions and passions, seeing themselves reflected, on many occasions, in the experiences and sufferings of the main characters.

On the other hand, the teaching of English within the Spanish educational system — and more specifically, within Secondary Education and Bachillerato— needs to respond to the new educational realities, which are nothing but a reflection of a changing, technological, and globalised society.

According to these new realities and following educational innovation, we have designed a didactic proposal that aims to use the benefits of literature, while introducing new technologies and Gamification as learning tools. Thus, we have aimed to provide a practical example of how a literary work can be used to teach the English language and culture in Spanish education —presenting enriching tasks that move away from the decontextualised exercises typical of traditional textbooks.

As future teachers, our main aim is to make the barrier between the outside world and the foreign language classroom even narrower. Therefore, through our proposal, we want students to understand that English is not just another subject, but a language — and a culture— that connects them to the world. Similarly, we want them to discover new learning methods —such as those provided by ICT and Gamification— and find motivation to continue discovering both the English language and its culture while enjoying themselves along the way. Something that, as shown, can be achieved through literature.

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## Appendix

### Sessions

This general chart has been drawn up based on what has been established in the Didactic Programming of English for Second ESO bilingual section, elaborated by the department of foreign languages of IES Galileo (Valladolid).

<b>Stage</b>	<b>Second stage</b>	
<b>Level/Course</b>	<b>Level 1<sup>st</sup> year of Bachillerato</b>	
<b>Timing</b>	<b>8 sessions. From 1 to 17 March 2022</b>	
<b>General Objectives</b>	<b>Contents</b>	<b>Tasks</b>
<p>According to the Article 25 of "Real Decreto 1105/2014 de 26 diciembre":</p> <ul style="list-style-type: none"> <li>- B</li> <li>- D</li> <li>- F</li> <li>- G</li> <li>- K</li> <li>- L</li> </ul>	<p><b>1<sup>st</sup> block. Oral texts comprehension</b> Comprehension strategies: 3</p> <p><b>2<sup>nd</sup> block. Production of oral texts: expressions and interaction:</b> Production strategies: 1 Communicative functions: 2, 3, 4</p> <p><b>3<sup>rd</sup> block. Written text comprehension:</b> Comprehension strategies: 3</p> <p><b>4<sup>th</sup> block. Written text production: expression and interaction:</b> Comprehension strategies: 1 and 4 Communicative functions: 2, 3, 4 Syntactic-discursive structures: 3</p>	<ul style="list-style-type: none"> <li>- A Stroll Through Romanticism</li> <li>- In Search of Romanticism</li> <li>- A Romantic Letter</li> <li>- Mary Shelley: The Life of a Monstrously Talented Author</li> <li>- Frankenstein: The Most Popular Monster Story</li> <li>- The Questionnaire of Assumptions</li> <li>- Gothic Fiction: Dreadful Stories</li> <li>- The Creation of the Monster</li> </ul>

<p><b>Key Competences</b> (<i>According to Orden ECD/65/2015</i>)</p> <p>a) Linguistic competence.  c) Digital competence.  d) Cultural awareness and expression.  f) Sense of initiative and entrepreneurial spirit.</p>	<p><b>Evaluation Criteria</b></p> <p><b>1st block. Oral texts comprehension:</b>  1 and 2</p> <p><b>2nd block. Production of oral texts: expression and interaction:</b> 1, 9 and 10</p> <p><b>3rd block. Written text comprehension:</b> 1 and 2</p> <p><b>4th block. Written text production: expression and interaction:</b> 1 and 2</p>	<ul style="list-style-type: none"> <li>- Is It Moral to Push the Boundaries of Science?</li> <li>- The Memory Awards</li> <li>- Inside the Monster</li> <li>- Dear Diary</li> <li>- The Origins of Evil</li> <li>- An End in Solitude... or not?</li> <li>- Music for Solitude</li> <li>- Improvements and Suggestions</li> <li>- Jeopardy: Frankenstein Edition</li> <li>- Preparing for the</li> </ul>
<p><b>Attention to Diversity</b></p> <p>The tasks presented in this lesson plan have been created taking into account the level of knowledge of the learners. Furthermore, most of these tasks are carried out in pairs, in order to encourage collaborative learning and to compensate for the possible shortcomings of students who have greater difficulty with the language. However, the teacher will be a source of support and will supervise the completion of the tasks, reinforcing those pairs that need it and providing the students with the necessary strategies to be able to complete the activities and achieve the established objectives.</p>		

**Key of contents, learning standards and evaluation criteria used in the present teaching proposal (extracted and translated from ORDEN EDU/363/2015, pp. 259-267).**

**Contents**

**1st block. Oral texts comprehension**

**Comprehension strategies: 3**

3: Distinction of comprehension types (general meaning, essential information, main points, relevant details, implications).

**2nd block. Production of oral texts: expressions and interaction:**

**Production strategies: 1**



1: Conceive the message clearly, distinguishing the main idea(s) and basic structure of the message.

**Communicative functions:** 2, 3, 4

2: Description and appreciation of physical and abstract qualities of people, objects, places, activities, procedures and processes.

3: Narration of occasional and habitual past events, description of present states and situations, and expression of predictions and future events in the short, medium and long term.

4: Exchange of information, indications, opinions, beliefs and points of view, advice, warnings, and cautions.

### **3rd block. Written text comprehension**

**Comprehension strategies:** 3

3: Distinction of comprehension types (general meaning, essential information, main points, relevant details, implications).

**Communicative functions:** 2 and 3

2: Description and appreciation of physical and abstract qualities of people, objects, places, activities, procedures and processes.

3: Narration of occasional and habitual past events, description of present states and situations, and expressing predictions and future events in the short, medium and long term.

### **4th block. Written text production:**

**Comprehension strategies:** 1 and 4

1: Mobilise and coordinate own general and communicative skills in order to perform the task effectively (review what you know about the topic, what you can or want to say, etc.).

4: Build on and make the most of prior knowledge (use 'ready-made' language, etc.).

**Communicative functions:** 2, 3, and 4

2: Description and appreciation of physical and abstract qualities of people, objects, places, activities, procedures and processes.

3: Narration of occasional and habitual past events, description of present states and situations, and expressing predictions and future events in the short, medium and long term.

4: Exchange of information, indications, opinions, beliefs and points of view, advice, warnings, and cautions.

### **Syntactic-discursive structures: 3**

3: Appropriate use of information and communication technologies.

## **Evaluation Criteria**

### **1st block. Oral texts comprehension: 1 and 2**

1: Identify the main ideas, relevant information, main thread or plot, and general implications of well organised texts of some length, with linguistic structures of some complexity, in a variety of standard language, spoken or sung, at medium or normal speed, with or without visual aids, intended for a general audience or for non-didactic use, dealing with both concrete and abstract topics within one's own field of specialisation or of interest in the personal, public, academic and occupational fields, provided the acoustic conditions are good and certain details can be confirmed.

2: Know and know how to apply appropriate strategies to understand the general meaning, essential information, main points, relevant details, or implicit and explicit information, ideas and opinions in the text if they are clearly indicated.

### **2nd block. Production of oral texts: expression and interaction: 1, 9 and 10**

1: Produce coherent, well-structured texts on topics of personal interest, everyday or less familiar matters, in a formal, neutral or informal register, making appropriate use of the most common cohesive devices, and showing reasonable control of frequently used expressions, structures and lexis, both general and more specific.

9: Show some flexibility in interaction in terms of turn-taking and turn-taking mechanisms, collaboration with the interlocutor and maintenance of communication, although this may not always be done elegantly.

10: Participate effectively, even if making mistakes, in dramatised oral interaction activities such as global simulations, role-plays, etc., of extended duration, having the possibility of preparing and managing their participation in them.

### **3rd block. Written text comprehension: 1 and 2**

1: Identify the main ideas, relevant information and general implications of texts of some length, in printed or digital format, with or without graphic elements, well organised and with linguistic structures of some complexity, in a standard variety of language and dealing with both abstract and concrete topics within one's own field of specialisation or interest, in personal, public, academic or occupational/work-related domains, provided that difficult sections can be reread.

2: Know and know how to apply appropriate strategies for understanding the general meaning, essential information, main points, relevant details of the text, or clearly signposted implicit and explicit information, ideas and opinions.

### **4th block. Written text production: expression and interaction: 1 and 2**

1: Write, in any medium, clearly structured texts on a range of general and more specific topics related to one's own interests or speciality, giving descriptions in sufficient detail; writing in one's own words, and coherently organising information and ideas from different sources, and justifying one's own opinions on general or more specific topics, using elements of cohesion and coherence and commonly used lexis, or more specific lexis according to the context of communication.

2: Know, select and apply the most appropriate strategies to produce written texts with a clear structure and a certain length, e.g. developing the main points, and expanding them with the necessary information, based on a previous script.

**Session 1**

**Specific Objectives**

**1<sup>st</sup> block: Oral Texts Comprehension:**

1.1.1 Understand the main ideas of the video on Romanticism presented in the video played in class, distinguishing between relevant and secondary information about this movement.

**3<sup>rd</sup> block: Written Texts Comprehension:**

3.1.2 Identify within the fragments of Frankenstein the characteristics of Romanticism listed in the table.

3.1.3 Understand the romantic letters uploaded by his/her peers on the Paddlet platform, voting for the most original one.

**4<sup>th</sup> block: Written Texts Production:**

4.1.3 Write and upload to the Paddlet platform a romantic letter according to the characteristics of Romanticism, demonstrating sensitivity and creativity.

**Contents**

**1<sup>st</sup> block. Oral texts comprehension**

Comprehension strategies: 3

**3<sup>rd</sup> block. Written text comprehension:**

Comprehension strategies: 3

**4<sup>th</sup> block. Written text production: expression and interaction**

Communicative functions: 2

Syntactic-discursive structures: 3

**Evaluation Criteria**

**1<sup>st</sup> block. Oral texts comprehension: 1**

**3<sup>rd</sup> block. Written text comprehension: 2**

**4<sup>th</sup> block. Written production: 1**

<b>Activities</b>	<b>Timing</b>
A Stroll Through Romanticism	<b>10 min</b>
In Search of Romanticism	<b>25 min</b>
A Romantic Letter	<b>15 min</b>

<b><u>Task 1 – Session 1</u></b>		
<b>Title:</b> A Stroll Through Romanticism	<b>Type:</b> Introductory Task	<b>Temporalization:</b> 10 min
<b>Class Management:</b> Students will be seated individually, in their respective seats. Later on, after the introduction of the contest, students will sit with their teammate.		<b>Resources:</b> <ul style="list-style-type: none"> <li>- Screen</li> <li>- Projector</li> <li>- Computer and speakers</li> <li>- Electronic Devices</li> <li>- YouTube: Video about Frankenstein and Romanticism</li> <li>- Kahoot!</li> </ul>

## **Specific Objectives:**

### **1<sup>st</sup> block: Oral Texts Comprehension:**

1.1.1 Understand the main ideas of the video on Romanticism presented in the video played in class, distinguishing between relevant and secondary information about this movement.

### **Linguistic input:**

#### 1. Contest explanation and grouping 2 min

Good morning to you all. Before we start with the new unit, I will explain you how we are going to work the following three weeks, as we will run a kind of competition and we will work in pairs. Thus, most of the activities you will do with your respective partners will be worth a certain number of points. This means that each group will have a scoreboard and will score points by doing the tasks correctly, or by receiving votes from the other pairs, as I will explain as we get to the tasks that require it. There will also be a penalty system which will compile behavioural and testing guidelines, as I will talk about later too. At the end of the unit, the pair that has scored the most points on the scoreboard will receive compensation for their work and, in addition, will add one point to their final mark for the subject. It is therefore very important that you work hard and take this competition seriously.

Do you have any doubts?

*The teacher will answer students' questions (if they ask them) in order to clarify what the competition is about.*

First of all, before we start introducing the unit, as well as its main topic, we need to pair up. You can choose the person you want to work with, but if there is any kind of problem or dispute in this organisation, I will organise it myself. Is that clear?

You also need to find a name for your team of two. Try to be creative and original, and, please, don't look for meaningless names.

*Students will decide who they want to work with and name their team.*

#### 2. Introduction to the unit: Frankenstein and Romanticism: 2 min

Well, now that you have organised yourselves, sit down with your respective partners. Let's start the class. I'm sure you are all familiar with the Frankenstein novel. You don't need to have read it to know what it is about and to have in your head the image of the monster that has inspired so many films, series and stories. Well, over the next few weeks we are going to work with this story written by the great Mary Shelley. The idea is to work with literature, in order to study both British language and culture. Therefore, we are going to work with Romanticism, which is the literary movement to which this novel belongs, we are going to learn a little about the author and we are going to work with some fragments of the novel. You will have to reflect, analyse and understand these fragments, because my intention is that by the end of the next sessions, you will have learnt about language, but also have understood that literature is very interesting.

To begin with, in this first lesson we are going to focus on understanding Romanticism in order to understand a little better what the novel is about and what its background is (because, to your surprise, it's not just about a monster created from pieces of corpses).

### 3. Task development 6 min

We are going to start by watching the beginning of a video where they explain, in broad strokes, the historical context in which Frankenstein was written and how this is reflected in the characteristics of the literary movement.

Be attentive and take notes if you think it is necessary, because afterwards, you will do a Kahoot! with your partners where you will have to prove that you have understood the book. This will be the first task that will allow you to add points to your score.

*Students will watch 2:20 minutes of a video about Frankenstein and Romanticism.*

Now that you have finished watching the video, take out your mobile phones, go to the Kahoot application and enter the code I am projecting on the screen. You have to select the 'teams' mode and enter the name you agreed with your partner at the beginning of the lesson.

The Kahoot! contains questions about the video. The team that wins the game will score 3 points on their scoreboard. The second-place team will score 2 and the third-place team will score 1. The other pairs will not score any points.

*The pupils will play Kahoot and, once they have finished, the established points*

*will be added to the winners' scoreboard.*



**Task 2 – Sesión 1**

<b>Title:</b> In Search of Romanticism	<b>Type:</b> Main Task	<b>Temporalization:</b> 25 min
<b>Class Management:</b> Students will meet with members of their respective teams and sit together	<b>Resources:</b> <ul style="list-style-type: none"><li>- Fragments of Frankenstein</li><li>- Table with the features of Romanticism</li><li>- Electronic devices</li></ul>	
<b>Learning Standards:</b> <b>3<sup>rd</sup> block: Written Texts Comprehension:</b> 3.1.2 Identify within the fragments of Frankenstein the characteristics of Romanticism listed in the table.		
<b>Linguistic input:</b> <ol style="list-style-type: none"><li>1. <u>Task introduction</u> 2 min</li></ol> <p>Well, you now know that Romanticism was a movement that rebelled against the Enlightenment and the use of reason. Romantics were against scientific advances and industrial development, believing that they corrupted human nature and nature in general. Therefore, the Romantic writers and poets exalted nature, passions, feelings, etc. Thus, their works are full of natural elements such as the sky, the sun, the moon, the rain, etc.; they claimed the use of the five senses, they spoke of feelings, etc.</p> <p>For this reason, as now you have familiarised yourselves a bit with Romanticism and have shown that you have understood it through the Kahoot, let's do another task. Throughout this unit, we are going to work with four fragments of the novel. All of them have a certain main theme and are related to each other, as we will see later on.</p>		

However, in today's lesson we are going to work with three of them, but we are not going to analyse the ideas in the texts. The only thing we are going to do is to identify samples of the romantic characteristics that appear in three of the four fragments. As you know, you will work in pairs, and, to guide you, I am going to give you a table with the characteristics to look out for. Don't get stuck if you don't fully understand the text, as I have already explained that today it is not about understanding the ideas, but about looking for concrete elements and references.

You can use your mobile phones, computers or tablets to look up the words you don't know but try to use websites like *Wordreference* and avoid translators. The pair that collects the most correct references will add 2 points to their score. Let's get started!

*The teacher will give each student (individually, so that everyone has a copy) the three fragments to work with, and a sheet of paper (per pair) with the table of characteristics to look for.*

2. Task development 20 min

*Students will work in pairs to complete the table. They will be able to use the internet to look up words they do not know.*

3. End of the task 3 min

Now that you have finished, I am going to project a completed table on the board so that you can check your answers. If you think you have identified most of the elements, raise your hand. I will stop by your sites to check your results. The pair with the most completed table will score 2 points on their scoreboard, as we said. If there is more than one pair with the same answer number, they will all score two points,

*The teacher will project a completed table with the results. Students should check their answers and raise their hands if they think they have most of them. The teacher will go through the teams to check the answers and see who has the most items. If there are two or more pairs with the same number of items identified, they will all score two points on their scoreboard.*

### Task 3 – Session 1

**Title:**

A Romantic Letter

**Type:**

Reinforcement Task

**Temporalization:**

15 min

**Class Management:**

Students will be seated with their teammate

**Resources:**

- A sheet of paper with instructions
- Electronic devices
- Paddlet

**Learning Standards:****3<sup>rd</sup> block: Written Texts Comprehension:**

3.1.3 Understand the romantic letters uploaded by their peers on the Paddlet platform, voting for the most original one.

**4<sup>th</sup> block. Written text production:**

4.1.3 Write and upload to the Paddlet platform a romantic letter according to the characteristics of Romanticism, demonstrating sensitivity and creativity.

**Linguistic input:**

1. Task introduction 1 min

To end today's lesson, I want you to become romance writers. In pairs, you are going to write a love letter to your sweetheart. The letter should contain the romantic features listed on the handout I will give you. The letter should be between 50 and 100 words and should follow the structure of a letter, with which you are already familiar. Remember, then, that it should have a salutation, a body, a farewell and a signature. Once you have finished writing it, you will have to upload it on the Paddlet platform. On the sheet I give you, you have the link you need to access. Only one member of the couple will have to upload it and do it anonymously. When they are all on the board, you will have to read them all and give a like to the letter that you

think is the most original one. The couple whose letter receives the most 'likes' will score 2 points on their scoreboard. If there is a tie, we will have to break the tie between the two letters with the most votes. The winners will not be identified until the voting is over, to make the voting more neutral and fairer. To evaluate the letter, you should look at creativity, romantic features, structure, etc. I'm going to post an example on Paddlet to give you some inspiration. You can bequeath the letter to the present day if you want, or pretend you live in the 19th century, anything you can think of is valid for this expression of love. Let's get to work!

*The teacher will provide students with a handout with instructions for the letter and they will start working.*

2. Task development 10 min

*The pupils, in pairs, write the letters. They will be able to use online dictionaries and any other resources they deem necessary. Once finished, they will post the letter on Paddlet.*

3. Voting 4 min

Now that you have all posted your letters, it is time to read your fellow members' letters and vote. May the most romantic letter win!

*Students will read the letters and vote. The results will be checked, the winning pair will be identified and two points will be added to their score.*

## Session 2

### Specific Objectives

#### 1<sup>st</sup> block: Oral Texts Comprehension:

1.2.1 Understand the main ideas of the video about Mary Shelley's life, assimilating the importance of her biography in her work.

1.2.2 Understand the most relevant information and the main points of Frankenstein's plot as presented in the video.

#### 2<sup>nd</sup> block. Production of oral texts: expression and interaction:

2.2.2 Present with their teammate their own summary of the plot of Frankenstein, making use of prosodic elements, modulating the voice and demonstrating fluency in the target language.

#### 3<sup>rd</sup> block: Written Texts Comprehension:

3.2.1 Understand the questions about Mary Shelley's life posed in the Quizizz questionnaire, retrieving the necessary information to be able to answer them correctly.

3.2.3 Understand the individual reflection questions posed in the Google Forms questionnaire.

#### 4<sup>th</sup> block. Written text production: expression and interaction:

4.2.3 Respond in writing to personal

### Contents

#### 1<sup>st</sup> block. Oral texts comprehension

Comprehension strategies: 3

#### 2<sup>nd</sup> block. Production of oral texts: expressions and interaction:

Communicative functions: 3

#### 3<sup>rd</sup> block. Written text comprehension:

Comprehension strategies: 3

#### 4<sup>th</sup> block. Written text production: expression and interaction

Communicative functions: 3

<p>reflection questions related to Frankenstein’s novel, providing their opinion in a clear and substantiated manner and developing their critical thinking.</p>	
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**Evaluation Criteria**

**1<sup>st</sup> block. Oral texts comprehension: 1**

**2<sup>nd</sup> block. Production of oral texts: expression and interaction: 10**

**3<sup>rd</sup> block: Written Texts Comprehension: 1**

**4<sup>th</sup> block. Written text production: expression and interaction: 1**

<b>Activities</b>	<b>Timing</b>
Mary Shelley: The Life of a Monstrously Talented Author	<b>15 min</b>
Frankenstein: The Most Popular Monster Story	<b>25 min</b>
The Questionnaire of Assumptions	<b>10 min</b>

**Task 1 – Session 2**

<b>Title:</b> Mary Shelley: The Life of a Monstrously Talented Author	<b>Type:</b> Introductory Task	<b>Temporalization:</b> 15 min
<b>Class Management:</b> Students will be seated with their respective teammate	<b>Resources:</b> <ul style="list-style-type: none"><li>- Screen</li><li>- Projector and speakers</li><li>- Computer</li><li>- Electronic devices</li><li>- YouTube: Video about Mary Shelley's life</li><li>- Paddlet</li><li>- Quizizz</li></ul>	
<b>Specific Objectives:</b>  <b>1<sup>st</sup> block: Oral Texts Comprehension:</b> 1.2.1 Understand the main ideas of the video about Mary Shelley's life, assimilating the importance of her biography in her work. <b>3<sup>rd</sup> block: Written Texts Comprehension: 3</b> 3.2.1 Understand the questions about Mary Shelley's life posed in the Quizizz questionnaire, retrieving the necessary information to be able to answer them correctly.		
<b>Linguistic input:</b>  1. <u>Task introduction</u> 2 min  Good morning to you all! Yesterday we started the unit on Mary Shelley's novel Frankenstein. We discovered that in order to understand this well-known story, we must first understand a little about the movement to which it belongs. This is		

Romanticism, and I think you are all somewhat familiar with it. However, to understand a written work, it is not enough just to read it, analyse it and know the movement it belongs to, but you also have to know its author. So, let's start by getting to know a bit more about the well-known Mary Shelley. We'll start by watching a little draw my life about her, and I'm sure you will find it very interesting. I recommend you to take notes, because afterwards you will have to do a short task in which you will show that you have learnt what is explained in the video. The video is in Spanish, but this is not a problem, because in the activity, you will have to synthesise the knowledge in English.

2. Task development 10 min

*Students will watch the video about Mary Shelley's life and take notes.*

Now that you have seen the video, I would like you to access the Paddlet link on the screen and, in pairs, summarise in five or six dashes the points that you found most interesting in her biography. Don't forget to write the name of your team where it says 'title of the publication'.

*Students will post their short summary of Mary Shelley's life on Paddlet. The teacher will have posted an example on the board to inspire the students.*

3. End of the task 3 min

To finish this task, you are going to complete a quiz in Quizizz about Mary Shelley and the video we have just seen. The pair that wins this game will score 3 points on their scoreboard. To access the quiz, click on the link that appears on the screen or type *joinmyquiz.com* in the search engine. In either case, you must enter the code that appears on the screen. Once you have accessed the site, introduce your team's name.

Good luck!

*Students will complete the questionnaire. Once the winner is determined, points will be added to their score.*



**Task 2 – Sesión 2**

<b>Title:</b> Frankenstein: The Most Popular Monster Story	<b>Type:</b> Main Task	<b>Temporalization:</b> 25 min
<b>Class Management:</b> Students will meet with members of their respective teams and sit together	<b>Resources:</b> <ul style="list-style-type: none"><li>- Screen</li><li>- Projector</li><li>- Computer and speakers</li><li>- Electronic devices</li><li>- YouTube: Video about the plot of Frankenstein</li></ul>	
<b>Specific Objectives:</b> <b>1<sup>st</sup> block: Oral Texts Comprehension:</b> 1.2.2 Understand the most relevant information and the main points of Frankenstein's plot as presented in the video. <b>2<sup>nd</sup> block: Oral Texts Production:</b> 2.2.2 Present with their teammate their own summary of the plot of Frankenstein, making use of prosodic elements, modulating the voice and demonstrating fluency in the target language.		

### **Linguistic input:**

#### 1. Task Introduction 3 min

Now that you are familiar with the author's life and the period to which the work belongs, let's dive right into the plot of Frankenstein. Before we look at what the novel is about, I want you to answer three preliminary questions. Each question is worth one point, so the team that raises its hand first and gives me a correct answer will add one point to its score. This way, if the same team gets all 3 questions right, they will score 3 points. The first question is:

- **What is the full name of the monster's creator and the main character of the play?**

*The teacher will let the students discuss with their partners for a few seconds. He/she then will wait for a show of hands and will give the floor to the fastest team. If the answer is correct, they will add a point to their score. If not, there will be a rebound. This will be the procedure for all 3 questions.*

- **Does the monster have a name?**
- **From what did Frankenstein create the monster?**

#### 2. Development of the task 10 min

Well, now that you have answered the questions and added some points to your scoreboard, let's start with the task. As you already know or have just discovered, Frankenstein is the story of Victor Frankenstein, a student who decides to defy the laws of science and creates a monster (which has no name) from human corpse parts. However, the story is not simply like that, and I know that although you all have the image of the monster in your heads, you probably don't know the full storyline of the play. As we are not going to read the whole novel, we are going to watch a short video summarizing its plot. Stay tuned and, as always, take notes.

*Students will watch the video about the plot of Frankenstein and take notes.*

Now that you have watched the video and taken notes on the plot of Frankenstein, I want you, with what you have understood, to create your own summary. The idea is that you take on the role of storyteller. You should create a summary to explain the story to the rest of the class in 1 minute. You can use gestures, make a small theatrical performance, draw pictures on the board or make diagrams... whatever you can think of. But it should be a short and concrete summary of the plot of

Frankenstein. I will leave you a few minutes to think about it and organise yourselves, and then each pair will go out into the middle of the class to present their summary. If you need to, I will project the video link on the screen, in case any of you want to watch it again for inspiration. You can also look for information on the internet if you feel you need to. If you have any questions, I'll be here!

3. Role play performance and voting 11 min

Now that all the pairs have prepared their short summary, you will go out to the center of the class to present it and perform your synthesis. Afterwards, we will vote for the clearest and most original summary. The team with the most votes will score 1 point. Remember that each performance must last 1 minute maximum.

*Each pair will present their abstracts and voting will take place. In addition, there will be a tally of votes and a review of the rankings, so that students can see which team is in first place and be motivated to continue advancing in the 'contest'.*

**Task 3 – Session 2**

<p><b>Title:</b> The Questionnaire of Assumptions</p>	<p><b>Type:</b> Reinforcement Task</p>	<p><b>Temporalization:</b> 10 min</p>
<p><b>Class Management:</b> Each student will do the questionnaire individually, so it is necessary that the students are seated in their respective places.</p>		<p><b>Resources:</b></p> <ul style="list-style-type: none"> <li>- Screen</li> <li>- Computer</li> <li>- Electronic devices</li> <li>- Google forms</li> </ul>

**Specific Objectives:****3<sup>rd</sup> block: Written Texts Comprehension:**

3.2.3 Understands the individual reflection questions posed in the Google Forms questionnaire.

**4<sup>th</sup> block. Written text production: expression and interaction:**

4.2.3 Respond in writing to personal reflection questions related to Frankenstein's novel, providing their opinion in a clear and substantiated manner and developing their critical thinking.

**Linguistic input:**

1. Task introduction 2 min

Congratulations, guys, you are working very well today. We are going to finish the class by taking a short Google Forms questionnaire in which you will have to answer some questions about your ideas and expectations of Mary Shelley's novel. It's a very simple quiz that doesn't count for a mark, but it will help me to see how much you know about the subject or what you think about certain topics. I will then be able to better orientate the following sessions. Tomorrow we will begin with the reading of the first of the four fragments we are going to work with.

2. Task development 7 min

Start the questionnaire. You can answer it by clicking on the link on the screen. Use your mobile phones to do so. If you don't have time to finish it, you can finish it at home, but I need you to send it in by 12 noon today. Do not forget to put your email address so that I can see who has responded. Anyway, in the last question, write your full name at the end of the answer. That way I can make sure you have all completed the questionnaire.

*Students will complete the questionnaire individually.*

3. Homework explanation 1 min

For tomorrow, I want you to do some research on what the Gothic genre is. Each team will have to tell me at least one characteristic of this type of literature. I will add what you tell me on a Paddlet board, which you should then copy into your personal notebooks. It is important that you do this, because all the teams that bring their characteristic and show that they have done some research on this genre

will add a point to their score. Also, remember that in the first session of the unit I mentioned that there was also going to be a penalty system. So far you have only added points, but I think it is time to start subtracting so that you don't get demotivated. Groups that do not bring homework will subtract one point from their score. See you tomorrow!

Session 3	
<p><b>Specific Objectives</b></p> <p><b>1<sup>st</sup> block: Oral Texts Comprehension:</b></p> <p>1.3.1 Understand oral presentations by classmates on series which fit the Gothic genre.</p> <p>1.3.3 Understand the ideas put forward by peers in a debate about the morality of pushing the boundaries of science.</p> <p><b>2<sup>nd</sup> block: Oral Texts Production:</b></p> <p>2.3.1 Give an oral presentation on a series that fits into the gothic genre, giving reasons for their choice and answering possible questions from classmates or the teacher.</p> <p>2.3.3 Communicate and defend in a structured way their personal position in a debate about the morality of pushing the boundaries of science.</p> <p><b>3<sup>rd</sup> block: Written Texts Comprehension: 7</b></p> <p>3.3.2 Read the selected excerpt from the novel Frankenstein, understanding the general meaning of the text and</p>	<p><b>Contents</b></p> <p><b>1<sup>st</sup> block. Oral texts comprehension</b> Communicative functions: 2</p> <p><b>2<sup>nd</sup> block. Production of oral texts: expressions and interaction:</b> Communicative functions: 2 and 4</p> <p><b>3<sup>rd</sup> block. Written text comprehension:</b> Comprehension strategies: 3</p> <p><b>4<sup>th</sup> block. Written text production: expression and interaction</b> Communicative functions: 2</p>

<p>identifying the most relevant aspects.</p> <p><b>4<sup>th</sup> block: Written Texts Production:</b></p> <p>4.3.2 Carry out a written analysis of the Frankenstein fragment, gathering information on linguistic elements, producing a short glossary of words, and answering a series of comprehension and personal reflection questions.</p>	
<p><b>Evaluation Criteria</b></p> <p><b>1<sup>st</sup> block. Oral texts comprehension: 2</b></p> <p><b>2<sup>nd</sup> block. Production of oral texts: 9</b></p> <p><b>3<sup>rd</sup> block. Written text comprehension: 1 and 2</b></p> <p><b>4<sup>th</sup> block. Written production: 1</b></p>	
<b>Activities</b>	<b>Timing</b>
Gothic Fiction: Dreadful Stories	<b>15 min</b>
The Creation of the Monster	<b>25 min</b>
Is It Moral to Push the Boundaries of Science?	<b>10 min</b>

**Task 1 – Session 3**

<b>Title:</b> Gothic Fiction: Dreadful Stories	<b>Type:</b> Introductory Task	<b>Temporalization:</b> 15 min
<b>Class Management:</b> Students will be seated with their respective teammates.	<b>Resources:</b> <ul style="list-style-type: none"><li>- Screen</li><li>- Computer</li><li>- Students' personal notebooks</li><li>- Electronic devices</li><li>- Paddlet</li></ul>	
<b>Specific Objectives</b> <b>1<sup>st</sup> block: Oral Texts Comprehension:</b> 1.3.1 Understand oral presentations by classmates on series which fit the Gothic genre. <b>2<sup>nd</sup> block: Oral Texts Production:</b> 2.3.1 Give an oral presentation on a series that fits into the gothic genre, giving reasons for their choice and answering possible questions from classmates or the teacher.		

### **Linguistic input:**

#### 1. Task introduction 2 min

Good morning again guys! Before we start the class, I would like to congratulate you on your work. You are responding very well, and you are trying your best, as the close scores show. Keep up the good work, because this is just the beginning!

Yesterday I asked you to do some research on the Gothic genre. This is so because this genre is an offshoot of Romanticism, and it is the genre to which Frankenstein really belongs. Thus, the gothic genre is also based on sensory perception, on passions, on the relationship between man and nature, on the idea of loneliness, on the exaltation of the individual, etc., but in a different way than pure Romanticism. In this sense, this genre fixes on the 'dark side' of life. It focuses on the unknown, on the natural elements that we cannot control and that terrify us (such as storms, fog, extreme cold, etc.), on irrational passions (such as desire, lust, hatred, etc.). All this with the aim of creating an atmosphere of mystery that will disturb, frighten, and interest the reader. In this sense, it could also be said that the Gothic genre is one of the most direct antecedents of the horror genre as we know it today.

#### 2. Task development 13 min

The first thing we are going to do is to create the list of gothic characteristics in Paddlet. I asked each team to bring me one feature so, team by team, tell me what you have found, and I will write it down on the Paddlet board. Once you have all finished, you will copy the list into your personal notebooks. When we finish this step, I will tell you what you need to do with those features. Moreover, once you tell me your characteristic, I will add one point to your score, as I indicated yesterday.

*The pupils will tell the characteristics they have found. The teacher will create the list in Paddlet and then the students will copy it into their individual notebooks. A point will be added to the score of all teams that have done their homework.*

Now that you all have the list copied into your notebooks, I want each team to think of a current or recent series or film that contains some of the elements on the list. Think about horror or mystery series and films, for instance, in which the main characters are fantastic and scary characters, such as ghosts, wolves, monsters, vampires.... An example could be Vampire Diaries or Sleepy Hollow. Think of



series in this style and, briefly, write down in a rough draft which of the characteristics on the list apply to the series or film you have in mind. If you can't think of any shows, you can use your mobile phones to search for information on the internet. You have 5 minutes to get organised. When you have finished, you will explain to the rest of the class which series or film you have chosen and present your superficial 'analysis' of the gothic elements that appear in it. I will write down all the shows you mention in another post for the Paddlet board.

*The pupils, with their respective partners, will think of a series or film and apply the characteristics of the list they have drawn up together to it. Afterwards, they will present their analysis to the rest of their classmates.*

### Task 2 – Session 3

<b>Title:</b> The Creation of the Monster	<b>Type:</b> Main Task	<b>Temporalization:</b> 25 min
<b>Class Management:</b> Students will be seated with their respective teammates.		<b>Resources:</b> <ul style="list-style-type: none"> <li>- Excerpt adapted from the novel Frankenstein</li> <li>- Coloured highlighters</li> <li>- A question sheet</li> <li>- Electronic devices</li> <li>- Online dictionaries: Cambridge dictionary, Wordreference, etc.</li> </ul>

### **Specific Objectives:**

#### **3<sup>rd</sup> block: Written Texts Comprehension:**

3.3.2 Read the selected excerpt from the novel Frankenstein, understanding the general meaning of the text and identifying the most relevant aspects.

#### **4<sup>th</sup> block: Written Texts Production:**

4.3.2 Carry out a written analysis of the Frankenstein fragment, gathering information on linguistic elements, producing a short glossary of words, and answering a series of comprehension and personal reflection questions.

### **Linguistic input:**

#### 1. Task introduction 1 min

Well, having briefly introduced the gothic genre, let's start with the reading of the work. As we are not going to read the whole novel, we were working on the plot yesterday and I think you all have a clear idea of what the story is about. Do any of you have any questions or anything you need to know about the plot of Frankenstein?

The teacher will resolve any doubts that students may have.

#### 2. Task development 20 min

I will now hand out the excerpt we are going to read, which corresponds to the moment of the creation of the monster by Victor Frankenstein. We are not going to read it out loud as you are used to, but you are going to read it with your teammate. Between the two of you, you have to try to understand what the text says. Once you have read it, you should underline in yellow all the verb forms you find and, in pink, all the words that you do not understand or that you understand but consider complicated.

Once you have done this, I want you to write down all the verb forms on the handout I am going to give you and, next to them, say in which tense they are conjugated. I also want you to identify in green all the time expressions that appear in the fragment. By expressions of time I mean expressions such as, for instance, *last night, December, lately, one year*, and so on and so forth.

Secondly, I want you to write down the words you have underlined in pink and,

next to them, write their definition and a synonym for that word. You can use online dictionaries and websites like Wordreference, where you can find synonyms for your words.

Finally, I want you to answer the three reading comprehension questions that also appear in the handout I am going to give you.

The idea is for you to learn to be autonomous, to organise yourselves and to complete the tasks. I will be here to help you with whatever you need and to answer all your questions.

*The teacher will give each student a copy of the selected extract from Frankenstein and a sheet with the questions and directions for each pair. Students will work through the teacher's questions and ask questions whenever they feel it is necessary.*

3 Task correction 4 min

*The teacher will correct the verb forms exercise out loud, explaining that most verb forms are conjugated in the past simple, past continuous and past perfect. He/she will ask the students if they have any doubts about the formation of these verb tenses. Moreover, he/she will ask the students to say out loud some of the synonyms and definitions of the words they have found difficult. She will also ask them to contribute some of their answers to the reading comprehension and individual reflection questions.*

Now that you have finished, keep your answers, because at the end of the class I will explain what you have to do with them, okay? For now, let's move on to the last activity of the session.

### Task 3 – Session 3

<b>Title:</b>	<b>Type:</b>	<b>Temporalization:</b>
Debate: Is It Moral to Push the Boundaries of Science?	Reinforcement Task	10 min

<p><b>Class Management:</b></p> <p>Students will be seated with their respective teammates.</p>	<p><b>Resources:</b></p> <p>- None</p>
<p><b>Specific Objectives</b></p> <p><b>1<sup>st</sup> block: Oral Texts Comprehension:</b></p> <p>1.3.3 Understand the ideas put forward by peers in a debate about the morality of pushing the boundaries of science.</p> <p><b>2<sup>nd</sup> block: Oral Texts Production:</b></p> <p>2.3.3 Communicate and defend in a structured way their personal position in a debate about the morality of pushing the boundaries of science.</p>	
<p><b>Linguistic input:</b></p> <p>1. <u>Task introduction</u> 2 min</p> <p>Having read the excerpt, you already know that it is about the creation of the monster. The narrator is Victor Frankenstein, and he tells us how he created his creature in the middle of a dark and rainy night. He also tells us how he felt when he realised what he had done. This fragment is one of the key fragments of the story, as it is the beginning of the end of Victor Frankenstein and all those around him. Therefore, I think it is very important that we reflect on one of the main themes of this text, which is the defiance of the laws of science because of ambition. For this reason, I would like you and your partner to discuss the following question: Is It Moral to Push the Boundaries of Science? Is ambition worth anything?</p> <p>In the Questionnaire of Assumptions, you had to answer a very similar question, so now all you have to do is discuss your opinion with your partner and come up with a common opinion and the justification for it. You have three minutes to do this. Then, once you have taken a position, you can move around the class to talk to the other teams and listen to their opinions.</p> <p>2. <u>Task development</u> 7 min</p>	

*Students will discuss with their teammates to find a common and informed opinion.*

*Afterwards, they will discuss with the rest of the class.*

3. Homework explanation 1 min

For tomorrow, I want you to read the two excerpts below. I want you to do with them what we have done in class today, i.e. underline all the verb forms in yellow, and all the words that you find complicated in pink. Moreover, in green, instead of underlining the expressions of time, I want you to underline all the words that correspond to the emotions and sensations of the monster. You will do this individually, and tomorrow you will share your analysis with your teammate. I will go round all the couples to check that all members have done their homework. If one member of the pair has not read the text and has done what I have just explained, one point will be deducted from the team's score. On the other hand, if both members have done it, one point will be added.

Try to understand what is expressed in each fragment and write down any doubts you may have. Agreed?

*The teacher will give students a copy of excerpts 2 and 3.*

Tomorrow's class will be in the computer room, as it is important that you all have access to a computer in order to be able to do the activities that I will be setting out for you. See you tomorrow!

**Session 4**

**Specific Objectives**

**2<sup>nd</sup> block: Oral Texts Production: 3**

2.4.3 Debate with the rest of the class on the moral nature of Frankenstein’s monster.

**3<sup>rd</sup> block: Written Texts**

**Comprehension:**

3.4.1 Understand the questions posed in a Quizizz questionnaire where information is collected from previous lessons.

3.4.2 Read the selected excerpts from the novel Frankenstein, understanding the general meaning of the text, and identifying the most relevant aspects.

**4<sup>th</sup> block: Written Texts Production:**

4.4.2 Create a blog with a partner using the Blogger.com platform.

4.4.2 Follow a handout provided by the teacher, carrying out an analysis of the Frankenstein’s fragments with a partner and posting the results on a self-developed blog.

4.4.3 Write a paper entry for the monster’s imaginary diary describing a day in his life and his feelings about his discoveries in nature.

**Contents**

**2<sup>nd</sup> block. Production of oral texts: expressions and interaction:**

Communicative functions: 4

**3<sup>rd</sup> block. Written text comprehension:**

Comprehension strategies: 3

**4<sup>th</sup> block. Written text production: expression and interaction**

Communicative functions: 2

Syntactic-discursive structures: 3

**Evaluation Criteria**

**1<sup>st</sup> block. Oral texts comprehension: 2**

**2<sup>nd</sup> block. Production of oral texts: 1 and 9**

**3<sup>rd</sup> block. Written text comprehension: 1 and 2**

**4<sup>th</sup> block. Written production: 1**

<b>Activities</b>	<b>Timing</b>
The Memory Awards	<b>5 min</b>
Inside the Monster	<b>30 min</b>
Dear Diary	<b>15 min</b>

**Task 1 – Session 4**

<b>Title:</b> The Memory Awards	<b>Type:</b> Introductory Task	<b>Temporalization:</b> 5 min
<b>Class Management:</b> Students will be seated with their respective teammates.	<b>Resources:</b> <ul style="list-style-type: none"><li>- Screen</li><li>- Computer</li><li>- Electronic devices</li><li>- Quizizz</li></ul>	

**Specific Objectives:****3<sup>rd</sup> block: Written Texts Comprehension:**

3. 4.1 Understand the questions posed in a Quizizz questionnaire where information is collected from previous lessons.

**Linguistic input:**1. Task introduction 1 min

Good morning everyone, guys! We are already halfway through the unit, and I would like to congratulate you on how well you are working. To start today's lesson, we are going to do a little Quizizz test, to see how much you remember of everything we have seen so far. I want you to refresh your memory so that you don't forget everything we have seen in the previous sessions. You already know how the Quizizz application works. As we are in the computer room today, enter the link and the code that appears on the screen. Once inside, enter the name of your team. As you know, the team that wins, will add 3 points to their score. The questions are related to Romanticism, the Gothic novel, Mary Shelley and Frankenstein. Good luck!

2. Task development 3 min

*Students will take the Quizizz test with their respective partners.*

3. Results and score counts 1 min

Alright, guys! I see you have a good memory! Congratulations to the winners, you add 3 points to your score. The rest of you have also worked very well, keep it up! Let's take a quick look at which questions you missed the most.

*The winning team will be identified, the points will be added up and a short review will be made of the questions that the students found most difficult.*



**Task 2 – Session 4**

<b>Title:</b> Inside the Monster	<b>Type:</b> Main Task	<b>Temporalization:</b> 25 min
<b>Class Management:</b> Students will be seated with their respective teammates.	<b>Resources:</b> <ul style="list-style-type: none"><li>- One computer per team</li><li>- Excerpts adapted from the novel Frankenstein</li><li>- Blogger.com</li><li>- Online dictionaries: Cambridge dictionary, Wordreference, etc.</li><li>- Screen</li><li>- Projector</li></ul>	
<b>Specific Objectives:</b> <b>3<sup>rd</sup> block: Written Texts Comprehension:</b> 3.4.2 Read the selected excerpts from the novel Frankenstein, understanding the general meaning of the text and identifying the most relevant aspects. <b>4<sup>th</sup> block: Written Texts Production:</b> 4.4.2 Create a blog with a partner using the Blogger.com platform. 4.4.2 Follow a handout provided by the teacher, carrying out an analysis of the Frankenstein’s fragments with a partner and posting the results on a self-developed blog.		

**Linguistic input:**

1. Task introduction 2 min

Well, after this brief review, let's start with the central task of this session. As homework, I asked you to read the fragments and underline the verbs, the words you did not understand and the references to the monster's feelings. As you know from the reading, the two fragments you had to read are narrated by the monster and tell us a little about his experiences after being abandoned by his creator. They tell us how the monster came to understand the workings of life, how he came into contact with nature and developed human feelings (which, we could say, fits in with the romantic ideal), and so on. Now I want you to share your analysis with your teammate, make a common list of words that you found difficult and, between the two of you, complete your respective analyses so that a common analysis emerges. As you discuss and do this, I will go around the groups to note down who has done the task. Remember that I will add a point to the score if both team members have done the task and subtract a point if either team member has not done the task.

2. Task development 18 min

*Students will share their analysis for a few minutes while the teacher checks their homework.*

Now that you have shared your results and arrived at a common analysis, I want you to open up the blogger.com platform. The link is projected on the screen.

I want each pair to create a blog for the unit. This blog that you will create will be represented in the final mark for the course, as you will summarise your work on the fragments that we will be working on, as well as some personal reflections. Your first entry will be the answers you have given in the handout I gave you yesterday. In this way, I want you to copy the results as you have them on the sheet. The title of the blog should be the name of your team. Plus, try to make it an eye-catching design, because when the unit is over, we will vote for the most original blog.

Nevertheless, don't just focus on that, as you will have more days to tweak the blog and the format.

The first post, where you will compile the analysis of yesterday's piece, should be

called 'The Creation of the Monster'. Once you have copied those results, I want you to create a second post called 'Inside the Monster'. Inside this entry, you will do the same as you did with the first fragment, following the handout I'm going to give you in a minute. First of all, you will have to collect the verb forms that you have underlined in yellow and indicate next to them the tense in which they are conjugated. On the other hand, you have to add the words you don't know. This time I don't want you to give a definition, but simply write a synonym next to them. In addition, you should create a section where you compile all the words related to the monster's emotions.

Finally, you will also have to answer the comprehension questions in the handout. It doesn't matter if you don't have time to finish, you can divide up the work, complete the answers at home and upload them tomorrow, as we will also be teaching the class in the computer room so that you can continue working on your blogs. Is everything clear? If you have any questions, I'll be here.

Once you have created your blog, send me the links by email.

*The teacher will give the students the handout with the indications for the second post. The students will work on their respective blogs. The teacher will stop by the teams to help them and answer their questions.*

### 3 Task correction 5 min

*The teacher will correct the verb forms exercise out loud, explaining that most verb forms are conjugated in the past simple, past continuous and past perfect. He/she will ask the students if they have any doubts about the formation of these verb tenses. Moreover, he/she will ask the students to say out loud some of the synonyms and definitions of the words they have found difficult. She will also ask them to contribute some of their answers to the reading comprehension and individual reflection questions.*

**Task 3 – Session 4**

<b>Title:</b> Dear Diary	<b>Type:</b> Reinforcement Task	<b>Temporalization:</b> 15 min
<b>Class Management:</b> Students will be seated with their respective teammates, although they will work individually for this task.	<b>Resources:</b> <ul style="list-style-type: none"><li>- A piece of paper</li><li>- Electronic devices</li><li>- Online dictionaries</li></ul>	
<b>Specific Objectives:</b> <b>2<sup>nd</sup> block: Oral Texts Production:</b> 2.4.3 Debate with the rest of the class on the moral nature of Frankenstein’s monster. <b>4<sup>th</sup> block: Written Texts Production:</b> 4.4.3 Write a paper entry for the monster’s imaginary diary describing a day in his life and his feelings about his discoveries in nature.		
<b>Linguistic input:</b> 1. <u>Task introduction</u> 5 min In today’s fragments, you have been able to find out a little about how the monster felt after being abandoned by its creator. We have discovered that the monster had noble feelings and that, by observing some humans, he began to discover human miseries such as poverty. Before we start with the last activity, I want us all to have a little debate together: Do you think the monster is a moral being? Do you think its nature is good? Give reasons for your views based on the reading when you give your opinions.		

You can answer by raising your hand, I want to hear your ideas.

*Students will have a small group discussion.*

OK, I would like you to answer another question: What would you do if you met a monster like the one Victor Frankenstein created? Would you give him a chance?

*Students will also discuss these questions.*

## 2. Task development 9 min

Now, I want you to imagine that the monster has a diary where he writes down his thoughts. I want you, individually, to write an entry in the monster's diary. The idea is for you to step into the monster's shoes and tell me about a day in your life alone. I want you to express what you do and discover during the day, but also how you feel. It is up to you to decide whether your feelings will be positive or negative, as this will depend on the discussion we have just had. Moreover, you can use some of the expressions and adjectives you have underlined in the fragments we have worked with today. Also, I want all the fragments to be written in the past tense, so keep in mind what kind of verb tenses you have to introduce. Try to be original, as I will correct them and add two points to the score of the team whose student has written the best diary entry. The entry should be between 100 and 150 words. You can use your computers or mobile phones to search for words on the internet or for any queries you may have. If you don't have time to finish it in class, you can finish your homework entry and hand it in to me tomorrow.

You don't have to publish it anywhere, just write it on a blank piece of paper. Any questions?

*The teacher will answer the students' questions and they will start working on their entry.*

## 3. Homework explanation 1 min

OK, guys, class is over! Good work! Finish your diary entries for tomorrow.

I would also like you to read the last fragment in the handout which is the last one we will be working with.

*The teacher will give the students the last selected fragment, which corresponds to the last encounter between Victor Frankenstein and the monster.*

Don't forget that tomorrow's class will also be in the computer room.

Have a nice day!

## Session 5

### Specific Objectives

#### **1<sup>st</sup> block: Oral Texts Comprehension:**

1.5.2 Understand alternative endings to the novel Frankenstein as presented by peers, paying attention not only to their verbal language, but also to the kinesthetic elements accompanying the spoken message.

#### **2<sup>nd</sup> block: Oral Texts Production:**

2.5.2 Present an alternative and personally created ending to the novel Frankenstein, developing a pre-script and demonstrating a certain fluency and command of both verbal and non-verbal language.

#### **3<sup>rd</sup> block: Written Texts Comprehension:**

3.5.1 Read the selected excerpts from the novel Frankenstein, understanding the general meaning of the text and identifying the most relevant aspects.

#### **4<sup>th</sup> block: Written Texts Production:**

4.5.1 Follow a handout provided by the teacher, carrying out an analysis of the Frankenstein's fragments with a partner and posting the results on a self-developed blog.

4.5.3 Create a playlist on Spotify, collecting songs that refer to loneliness and sadness and posting the link in a

### Contents

#### **1<sup>st</sup> block. Oral texts comprehension**

Comprehension strategies: 3

#### **2<sup>nd</sup> block. Production of oral texts: expressions and interaction:**

Communicative functions: 3

#### **3<sup>rd</sup> block. Written text comprehension:**

Comprehension strategies: 3

#### **4<sup>th</sup> block. Written text production: expression and interaction**

Communicative functions: 3

Syntactic-discursive structures: 3

post on the Paddlet platform.	
<b>Evaluation Criteria</b> <b>1<sup>st</sup> block. Oral texts comprehension: 1</b> <b>2<sup>nd</sup> block. Production of oral texts: 1 and 10</b> <b>3<sup>rd</sup> block. Written text comprehension: 1</b> <b>4<sup>th</sup> block. Written production: 1</b>	
Activities	Timing
The Origins of Evil	<b>20 min</b>
An End in Solitude... or not?	<b>20 min</b>
Music for Solitude	<b>10 min</b>

<b><u>Task 1 – Session 5</u></b>		
<b>Title:</b> The Origins of Evil	<b>Type:</b> Introductory Task	<b>Temporalization:</b> 20 min
<b>Class Management:</b>		<b>Resources:</b>

<p>Students will be seated with their respective teammates.</p>	<ul style="list-style-type: none"> <li>- One computer per team</li> <li>- Blogger.com</li> <li>- A question sheet</li> <li>- An excerpt adapted from the novel Frankenstein</li> <li>- Online dictionaries: Cambridge dictionary, Wordreference, etc.</li> </ul>
<p><b>Specific Objectives:</b></p> <p><b>3<sup>rd</sup> block: Written Texts Comprehension:</b></p> <p>3.5.1 Read the selected excerpts from the novel Frankenstein, understanding the general meaning of the text and identifying the most relevant aspects.</p> <p><b>4<sup>th</sup> block: Written Texts Production:</b></p> <p>4.5.1 Follow a handout provided by the teacher, carrying out an analysis of the Frankenstein’s fragments with a partner and posting the results on a self-developed blog.</p>	
<p><b>Linguistic input:</b></p> <p>1. <u>Task introduction</u> 2 min</p> <p>Good morning everyone, guys! Today we are going to read the last fragment I have selected to work with Frankenstein’s novel. As you already know, the other three fragments correspond to the creation of the monster (almost at the beginning of the novel) and to the monster’s experiences after being abandoned (halfway through the novel). Although we are not going to read the entire work, you are all more or less familiar with the plot of the story because we devoted an entire session to it. You know that the monster took revenge on his creator and killed everyone close to him. He started with his little brother William and ended with his wife Elizabeth and his father. However, yesterday we saw that the monster seemed to have noble feelings. So, was the monster an evil being, and we have simply been fooled, or is there a reason for his hatred and revenge?</p> <p>In this excerpt, which corresponds to the last encounter between the monster and Frankenstein, the monster explains a bit about why he ended up becoming the evil</p>	



being he is now. It also shows that, at the end of the book, both Victor Frankenstein and his ‘monstrous son’ end up alone. It strikes me as perhaps one of the most important bits of the novel, so read it with caution. I will now pass you the handout with the indications of what you have to do with the text. You already know that you will have to upload your answers to your respective blogs. The title of this third entry should be ‘The Origins of Evil’.

2. Task development 18 min

*The learners will read the text with their teammate and answer the handout questions given to them by the teacher, as they did in previous lessons. Afterwards, once they have finished, they will post their answers on their respective blogs.*

If you haven't finished, you can finish your homework and one of the partners can post the results on the blog. The idea is for you to organise yourselves in the best possible way and learn to be autonomous.

**Task 2 – Session 5**

<b><u>Task 2 – Session 5</u></b>		
<b>Title:</b> An End in Solitude... or not?	<b>Type:</b> Main Task	<b>Temporalization:</b> 20 min
<b>Class Management:</b> Students will be seated with their respective teammates.		<b>Resources:</b> - A piece of paper
<b>Specific Objectives:</b>  <b>1<sup>st</sup> block: Oral Texts Comprehension:</b> 1.5.2 Understand alternative endings to the novel Frankenstein as presented by peers, paying attention not only to their verbal language, but also to the kinesthetic elements accompanying the spoken message.  <b>2<sup>nd</sup> block: Oral Texts Production:</b>		

2.5.2 Present an alternative and personally created ending to the novel Frankenstein, developing a pre-script and demonstrating a certain fluency and command of both verbal and non-verbal language.

**Linguistic input:**

1. Task introduction 2 min

Well, guys, as you already know and as I mentioned in the previous activity, at the end of the novel, both Frankenstein and the monster end up alone. They both make bad decisions throughout the play and commit crimes against human life. The thirst for revenge of both and the mutual hatred they process leads them to the purest loneliness, as neither of them tries to empathise with the other at any time. For Frankenstein, the monster is a despicable being who does not deserve to exist. To the monster, Frankenstein is a selfish and heartless being who deserves to know true suffering. In today's excerpt, which corresponds to the last encounter between the monster and Frankenstein, we have access to the monster's feelings. We can see the pain in his words and the contrasts between the past and the present. As he tells us, there is nothing left of that innocent being who nobly discovered the workings of life and society. The rejection of everyone has turned him into a despicable being who hates life and humanity. For me, the part in which he expresses that even the most evil human being has someone by his side is especially important; it seems to me central to understanding the level of profound loneliness to which the monster has been condemned.

However, perhaps the ending of this story could have been different. Perhaps the encounter between the monster and his creator at the North Pole could have ended differently. Or perhaps Frankenstein could have treated his monster differently and prevented some of his crimes. But that is up to you. With your respective partners, I want you to imagine an alternative ending for the novel. You will have 10 minutes to create your ending and then perform it in front of the class. So, what I want you to do is create a short theatrical summary, lasting no more than a minute, where you show your proposed closure to this story. You can write your ideas on a piece of paper, like a script. I am not going to collect anything written, but you can

take your notes at the time of your performance. Then, together, we will vote for the most original ending. The team with the most votes will receive two points for their score. Any questions? Use your imagination, anything is possible for this ending!

2. Task development 10 min

*Students will create their alternative ending with their respective teams. The teacher will go round the different pairs to supervise their work and help them with anything they need.*

3. Staging and voting 8 min

Now that you have finished, you will go out team by team to tell us about your proposed final. Then, as I have already explained, we will vote for the most original ending. We will do this by a show of hands. I will call out the names of the teams, and you will have to raise your hand when I call out the name of the pair whose ending you liked the most. If there is a tie, we will have to break it. Agreed? Then let the show begin!

*Students will present their endings and voting will take place. Two points will be added to the winning team's score.*

**Task 3 – Session 5**

<b><u>Task 3 – Session 5</u></b>		
<b>Title:</b> Music for Solitude	<b>Type:</b> Reinforcement Task	<b>Temporalization:</b> 10 min
<b>Class Management:</b> Students will be seated with their respective teammates.		<b>Resources:</b> - One computer per team - Spotify - Paddlet

## **Specific Objectives:**

### **4<sup>th</sup> block: Written Texts Production:**

4.5.3 Create a playlist on Spotify, collecting songs that refer to loneliness and sadness and posting the link in a post on the Paddlet platform.

### **Linguistic input:**

#### 1. Task introduction 3 min

Before we start with the last activity, I want us all to have a little debate together: How would you feel if, like the monster, you were alone in life?

You can answer by raising your hand, I want to hear your ideas.

*Students will have a small group discussion about how they would feel if they were alone in life.*

Well, now that we've gotten into the monster's skin a bit and reflected on how he felt, I want each team to put those feelings to music. I'm sure you all have a few songs that you listen to on loop when you're sad. Thus, what I want you to do is imagine that you are inside the monster, that you feel his sadness and loneliness. What songs would you like to listen to if you were in his situation?

I want you to choose between 5 and 10 songs and create a playlist on Spotify with your team's name on it. When you have added all the songs, I want you to post the link to your playlist on the Paddlet I am sharing on the screen. This way, we can all see your playlists and listen to your songs.

#### 2. Task development 7 min

*Teams will create their respective playlists. Once they have finished, they will upload the links to Paddlet.*

Great job guys, you're doing great! Before the end of the class, I want you to hand in your diary entries that you had to finish for homework. I will hand them in tomorrow or the next day with corrections and feedback. I will also tell you which entry I thought was the most original and explain why. Remember that the team to which the person who wrote the entry belongs will add two points to their score. Also, for tomorrow, I recommend that you do a brief review of everything we have seen so far. You can read the Paddlet posts, as I have sent you all the links via Classroom so that you can access them. I have also left you the links to the videos

we watched the first days. You can also read your blog posts, read the excerpts, remember the discussion questions.... Everything will be very useful for you. Tomorrow you will understand why. Have a nice day!

Session 6	
Specific Objectives	Contents
<p><b>1<sup>st</sup> block: Oral Texts Comprehension:</b> 1.6.2 Understand the answers provided by their peers in the Jeopardy quiz, identifying mistakes and preparing for a possible rebound.</p> <p><b>2<sup>nd</sup> block: Oral Texts Production: 3</b> 1.6.2 Respond orally and in an organised and coherent manner to the Jeopardy questions, demonstrating prior thought and knowledge of the subject matter.</p> <p><b>3<sup>rd</sup> block: Written Texts Comprehension: 3</b> 3.6.2 Understand the written questions posed in the Jeopardy quiz, identifying what knowledge needs to be retrieved in order to answer them correctly.</p> <p>3.6.3 Understand the guidelines and essential points for the development of the final task given in the handout, identifying identifies what information to provide in the short story his/she will write with their teammate.</p> <p><b>4<sup>th</sup> block: Written Texts Production:</b></p>	<p><b>1<sup>st</sup> block. Oral texts comprehension</b> Comprehension strategies: 3</p> <p><b>2<sup>nd</sup> block. Production of oral texts: expressions and interaction:</b> Communicative functions: 4</p> <p><b>3<sup>rd</sup> block. Written text comprehension:</b> Comprehension strategies: 3</p> <p><b>4<sup>th</sup> block. Written text production: expression and interaction</b> Comprehension strategies: 1 Communicative functions: 2</p>

<p>4.6.1 Write down on a piece of paper the aspects that they liked the most about the classes given and all those suggestions for improvement that they consider relevant, showing reflection and critical sense.</p> <p>4.6.3 Respond in writing to the organisational questions for the final task set by the teacher, demonstrating reflection, understanding of the main ideas and practising decision-making.</p>	
<p><b>Evaluation Criteria</b></p> <p><b>1<sup>st</sup> block. Oral texts comprehension: 2</b></p> <p><b>2<sup>nd</sup> block. Production of oral texts: 1 and 9</b></p> <p><b>3<sup>rd</sup> block. Written text comprehension: 2</b></p> <p><b>4<sup>th</sup> block. Written production: 2</b></p>	
<b>Activities</b>	<b>Timing</b>
Improvements and suggestions	<b>5 min</b>
Jeopardy: Frankenstein Edition	<b>20 min</b>
Preparing for the Final Task	<b>25 min</b>

**Task 1 – Session 6**

<b>Title:</b> Improvements and suggestions	<b>Type:</b> Introductory Task	<b>Temporalization:</b> 5 min
<b>Class Management:</b> Students will be seated with their respective teammates.	<b>Resources:</b> - A piece of paper - A cardboard box	
<b>Specific Objectives:</b>  <b>4<sup>th</sup> block: Written Texts Production:</b> 4. 6.1 Write down on a piece of paper the aspects that they liked the most about the classes given and all those suggestions for improvement that they consider relevant, showing reflection and critical sense.		
<b>Linguistic input:</b>  1. <u>Task introduction</u> 2 min Good morning to you all! We are almost finished with the Frankenstein unit and soon we will know the winner of the points contest we have been running these days. We have already finished with the theory and the reading of the fragments, so in this class we are going to revise all the information we have seen and prepare ourselves for the final task. I will explain more later, but in this unit you are going to do a final task where you will synthesise your knowledge. This assignment will account for 70% of the unit grade. However, we are not going to focus on that now, because we are going to start the class with an activity where you will be able to express your opinions about the unit. I want you to discuss with your partner what you liked the most and what you would like to improve. So, I want you, after a short discussion with your partner, to write down the strengths and suggestions		

on a small piece of paper. You will then fold it up and put it in this cardboard box. I don't need you to put your names on it, as I want it to be anonymous.

Good morning to you all! We are almost finished with the Frankenstein unit and soon we will know the winner of the points contest we have been running these days. We have already finished with the theory and the reading of the fragments, so in this class we are going to revise all the information we have seen and prepare ourselves for the final task. I will explain more later, but in this unit you are going to do a final task where you will synthesise your knowledge and which will represent 70% of the unit's grade. However, we are going to start the class with an activity where you will be able to express your feelings about the lessons in this unit. I want you to discuss with your respective partners the aspects you liked the most and the things you would have improved or would have liked to have done. So, I want you, after you have had a short discussion with your partner, to write down the strengths and suggestions on a small piece of paper. You will then fold it up and put it in this cardboard box. I don't need you to put your names on it, as I want it to be anonymous.

2. Task development 3 min

*Students will talk to their teammates and write down their opinions about the unit on a piece of paper. They will then put the paper in a paper box provided by the teacher.*

**Task 2 – Session 6**

<b><u>Task 2 – Session 6</u></b>		
<b>Title:</b> Jeopardy: Frankenstein Edition	<b>Type:</b> Main Task	<b>Temporalization:</b> 20 min
<b>Class Management:</b> Students will be seated with their respective teammates.		<b>Resources:</b> - Computer - Screen



- Projector
- Jeopardy

**Specific Objectives:**

**1<sup>st</sup> block: Oral Texts Comprehension:**

1.6.2 Understand the answers provided by their peers in the Jeopardy quiz, identifying mistakes and preparing for a possible rebound.

**2<sup>nd</sup> block: Oral Texts Production:**

2.6.2 Respond orally and in an organised and coherent manner to the Jeopardy questions, demonstrating prior thought and knowledge of the subject matter.

**3<sup>rd</sup> block: Written Texts Comprehension:**

3.6.2 Understand the written questions posed in the Jeopardy quiz, identifying what knowledge needs to be retrieved in order to answer them correctly.

**Linguistic input:**

1. Task introduction 3 min

Well, let's continue the class by playing a game - have any of you heard of Jeopardy? Well, it's a quiz game where the people who participate decide the degree of difficulty of the questions depending on how much money they want to play for. It is similar to the programme Who Wants to be a Millionaire, with the difference that, in Jeopardy, it is the players who choose the amount of money they want to play for, as I have just told you. Of course, we are not going to play with money, but with points. You will play with your partners and the team that achieves more points will win no more and no less than... 10 points to their scoreboard! The second-place team will get 5 points and the third-place team will get 2 points. In this game we are going to review everything we have seen this unit, that's why yesterday I told you to review as much as you could.

We are going to do a first test round, so that you can check how the game works and understand better what I am explaining. As you can see on the screen, there is a board with different numerical values between 100 and 500. At the top of the board are the categories of the questions. In order, as I indicate you, each pair will choose a category and a numerical value. For example, you can choose the category 'fragments' and '100'. This means that the question will be related to the

readings and will be simple. If, on the other hand, you choose the value '500', the question will be much more difficult than the one of 100 points. Plus, if a team misses its question, there will be a rebound. The rest of the teams must raise their hands, and the first one to do so will have the opportunity to answer and receive the corresponding points. If two teams raise their hands at the same time on the rebound, they must write the answer on a piece of paper and hand it to me. I will read both answers and award points as I see fit. Thus, I will be in charge of reading out the questions, giving the floor and managing the rebounds.

Be respectful of your peers, respect each other's turn to speak and speak only when I authorise you to do so. Any team that does not comply with these rules will be penalised with 2 points off their scoreboard. Any questions?

*The teacher will answer students' questions.*

2. Task development 16 min

*Students will talk to their teammates and write down their opinions about the unit on a piece of paper. They will then put the paper in a paper box provided by the teacher.*

3. Point tally 15 min

*The points will be tallied and points will be awarded to the winners.*

**Task 3 – Session 6**

<b><u>Task 3 – Session 6</u></b>		
<b>Title:</b> Preparing for the Final Task	<b>Type:</b> Reinforcement Task	<b>Temporalization:</b> 25 min
<b>Class Management:</b> Students will be seated with their respective teammates.		<b>Resources:</b> - Guidelines sheet - Electronic devices

**Specific Objectives:****3<sup>rd</sup> block: Written Texts Comprehension:**

3.6.3 Understand the guidelines and essential points for the development of the final task given in the handout, identifying what information to provide in the short story they will write with their teammate.

**4<sup>th</sup> block: Written Texts Production:**

4.6.3 Respond in writing to the organisational questions for the final task set by the teacher, demonstrating reflection, understanding of the main ideas of the unit and practising decision-making.

**Linguistic *input*:**1. Task introduction 3 min

Well, I hope you enjoyed Jeopardy, I see you remembered a lot of things. I can only congratulate you, once again, for your work. As I told you at the beginning of the class, you are going to do a final task with your respective partners. For this task, you have to make use of all the knowledge you have acquired during these days. This final task will consist of you writing a gothic story with a monster as the main character. Moreover, you will have to prepare a staging for your story, as there will be a day of presentations where we will generate a gloomy atmosphere to increase the excitement of the moment.

Do you remember that Mary Shelley wrote Frankenstein during a summer in Geneva with her sister, Lord Byron and Percy Bysshe Shelley? The four of them would get together at night to tell each other horror stories and have a contest where they would choose the best story. This is what we will do. We will simulate a night in Geneva and each pair will have to come up with their own story. Afterwards, we will all vote for the best story, and the winning team will score 20 points. In addition to this, I will be judging each story and each staging, because, as I said, this will be 70% of your final mark for the unit. In this way, I will value both the written story you will give me and the staging.

However, it won't all be that simple, as you will have to meet certain requirements. I will give you a handout below so that you know more precisely what you have to do. Broadly speaking, and as a general summary, the story should be short, about

one side of a sheet of paper, two sides at the most, and you will also have to insert a series of characteristics.

Keep in mind that the plot is free, and that you can decide if your monster is going to be good or bad. Throughout the unit we have put ourselves in the shoes of Victor Frankenstein's monster, because my aim was for you to discover the deeper dimension of this character, who is perhaps the most misunderstood in the story. I want you to keep this in mind when developing your character. I want your story to have a moral dimension and for you to be able to convey some personal reflection from your story. Try to contribute something, don't just develop a superficial plot.

In these remaining minutes, I want you to start making the initial decisions for your story, because before you start writing, it is important that you determine a number of key points. I'm going to give you a sheet of guidelines and a series of steps to complete.

## 2. Task development 17 min

*The teacher will give each pair a sheet with instructions and questions to complete before starting the writing process.*

You can use the computer assigned to you in this computer room, your mobile phone or any other electronic device you consider to look for information, words you don't know, ideas... anything that helps you to be creative. For example, you can choose a song, a particular costume, etc. and look for inspiration on the Internet. Try to be original!

*Students will reflect on the questions posed on the sheet given to them by the teacher and make decisions regarding their story.*

## 3. Delivery of diary entries 5 min

Finally, I am going to return the diary entries you gave me the other day. They contain corrections, comments and suggestions for improvement. Check them thoroughly this weekend and ask me any questions you may have. I will also indicate which entry was the most original and why. Afterwards, we will add the relevant points to the team to which the winner belongs, as we agreed.

*The teacher will return each student's corrected diary entry. She/he will indicate the winner, state the reasons for her/his choice and add the points to the team to which the winner belongs.*

as you already know, you will add one more point to your final mark for the unit.

*The teacher will give a small gift to the winning team. If she/he wishes, he/she can also give a small gift to the other teams for their efforts.*

Before I finish, I would like to talk about the evaluation of this unit. As you know, the team that wins the points competition will add one more point to the final mark of the unit, as this has a representation of 10%. The rest of the teams will get 0.5, because I want to value your effort during the lessons. On the other hand, the blogs that you have elaborated will be worth 20% of the mark, while the final task will be worth 70%.

Now, I will show you on the screen the grading criteria for the unit and the rubrics I will use to grade your final assignments, i.e., your stories. I also show you the rubric I will use to grade your Blogs. If you have any questions about this, please feel free to ask me.

*The teacher will give a copy of the rubrics to each student. He/she will also project on the screen the grading criteria and the rubrics she will use to assess the final assignment and the students' blogs. She/he will answer any questions students may have.*

Class is over, guys. This weekend you can continue to think about your story ideas and you can start writing, if you want to and if you organise it with your teammate. If you don't want to start writing yet, you should at least bring the initial guidelines and decision sheet that I have given you today. Anyway, next week I'll leave you a whole class so you can continue writing and planning things, OK? On Monday, the class will continue to be held in the computer room. Have a good weekend!

**Session 7**

**Specific Objectives**

**1<sup>st</sup> block: Oral Texts Comprehension:**

1.7.1 Understand the doubts raised by their peers in relation to the final task, assimilating the information they consider relevant and useful for their own.

**2<sup>nd</sup> block: Oral Texts Production:**

2.7.1 Raise concrete doubts about the final task, demonstrating previous work and reflection.

**4<sup>th</sup> block: Written Texts Production: 5**

4.7.2 Write together with their teammate a short story about a monster, using past tenses introducing characteristics of the gothic genre, and considering all aspects highlighted in the handout given by the teacher.

4.7.2 Write an argument that presents a moral conflict, demonstrating prior reflection.

**Contents**

**1<sup>st</sup> block. Oral texts comprehension**

Comprehension strategies: 3

**2<sup>nd</sup> block. Production of oral texts: expressions and interaction:**

Communicative functions: 4

**4<sup>th</sup> block. Written text production: expression and interaction**

Comprehension strategies: 4

Communicative functions: 2 and 3

Syntactic-discursive structures: 3

**Evaluation Criteria**

**1<sup>st</sup> block. Oral texts comprehension: 2**

**2<sup>nd</sup> block. Production of oral texts: 9**

**4<sup>th</sup> block. Written production: 1 and 2**

<b>Activities</b>	<b>Timing</b>
Doubts on the Final Task	<b>12 min</b>
A Night in Geneva: Writing Workshop	<b>38 min</b>

<b><u>Task 1 – Session 7</u></b>		
<b>Title:</b> Doubts on the Final Task	<b>Type:</b> Introductory Task	<b>Temporalization:</b> 12 min
<b>Class Management:</b> Students will be seated with their respective teammates.	<b>Resources:</b> - Completed guideline's sheets	
<b>Specific Objectives:</b>  <b>1<sup>st</sup> block: Oral Texts Comprehension:</b> 1.7.1 Understand the doubts raised by their peers in relation to the final task, assimilating the information they consider relevant and useful for their own writing process.  <b>2<sup>nd</sup> block: Oral Texts Production:</b> 2.7.1 Raise concrete doubts about the final task, demonstrating previous work and reflection.		
<b>Linguistic input:</b> 1. <u>Task introduction</u> 1 min Good morning to you all! How was your weekend? Have you continued working on your story? I hope you have made progress, at least in the planning. To start the class, I want to help guide your final work, so I'll be stopping by the teams to let		

me know what you've been thinking about, how far you've come, and so on. I also want you to ask me out loud, right now, any questions you may have. I want you to raise them for the whole class because maybe there is a couple who might have the same doubt as you but have not realised to ask the question. OK? This is your moment to solve doubts of any kind, to ask me for help about something. I am here to help you to get your work on track and to see that you are really working.

Also, if you have any questions about the correction of the diary entry I gave you in the last class or if there is anything you want to tell me about, now is the time.

2. Task development 11 min

*The teacher will be answering the students' questions, giving them feedback, and going through the different teams to see how they are going to approach their stories, how far they have progressed, etc.*

I am also going to give you a handout that summarises the formation of the past tenses that you have been identifying in the fragments of the past sessions, and that you will have to use to write your short story. Have a look at it and ask me any questions you have about it. This is a simple review, as I know you already know these tenses and are familiar with them.

*The teacher will give the students the handout with the past verb tenses.*

**Task 2 – Session 7**

<b><u>Task 2 – Session 7</u></b>		
<b>Title:</b> A Night in Geneva: Writing Workshop	<b>Type:</b> Main Task	<b>Temporalization:</b> 38 min
<b>Class Management:</b> Students will be seated with their respective teammates.	<b>Resources:</b> - One computer per team - Pieces of paper - Online dictionaries - Blogger.com	



- Paddlet
- Youtube
- Etc.

**Specific Objectives:**

**4<sup>th</sup> block: Written Texts Production:**

4.7.2 Write together with their teammate a short story about a monster, using past tenses, introducing characteristics of the gothic genre and considering all aspects highlighted in the handout given by the teacher.

4.7.2 Write an argument that presents a moral conflict, demonstrating prior reflection.

**Linguistic input:**

1. Task introduction 1 min

Well, now that you have your questions answered, you have the rest of the hour to write your story and to plan your staging. You can use the computer assigned to you in this computer room to check your doubts on the internet, to look up the words you need in your blogs, to watch a YouTube video to inspire you... whatever you need. I'll be here if you have any doubts along the way.

Remember that the story must be at least one side of a sheet of paper and no more than two sides. The presentation, on the other hand, should last approximately 4 minutes.

2. Task development 36 min

*Students will work on writing their short story and preparing their staging.*

3. Instructions for the submission of the final assignment 3 min

Before we finish the class, I would like to give you a few pointers for tomorrow, which will be the day when you will present your final task. If you have not finished your story, you will have to finish it this afternoon with your respective partners. Tomorrow we will lower the classroom blinds and create a gloomy atmosphere so that, when you tell your stories, we will all be more involved with them. Bring everything you need to tell your stories. You will have the classroom computer, screen, projector and speakers at your disposal if you want to project music, images or whatever you need.

I also want you to bring me your story written on a computer. It must be written in Times New Roman, size 12, 1.5 line spacing and justified. In bold, I want you to highlight all the vocabulary words (the ones you found complicated and collected in your blogs), the words referring to feelings, the gothic characteristics and the words referring to nature.

Is everything clear?

When you have finished submitting your stories, we will vote for the best one and we will also award the prize to the blog with the most original design. This way, we will identify the winner of the contest we have been running these days. Use this afternoon to put the finishing touches to your blogs if you think it's necessary.

Also, remember that presentations should last about 4 minutes per team. Try to stick to the time limit and keep them to no more than 6 minutes. Any doubts?

See you tomorrow!

Session 8	
Specific Objectives	Contents
<p><b>1<sup>st</sup> block: Oral Texts Comprehension:</b></p> <p>1.8.1 Understand the thread of short stories presented by peers, identifying gothic features, and paying attention to staging.</p> <p>1.8.1 Identify the moral dimension of their peers' stories, initiating individual reflection on them.</p> <p><b>2<sup>nd</sup> block: Oral Texts Production:</b></p> <p>2.8.1 Perform the short story created with their partner, showing fluency, demonstrating prior elaboration, and making use of non-verbal language.</p> <p>2. 8.3 Discuss with their teammate which blog, and which short story of</p>	<p><b>1<sup>st</sup> block. Oral texts comprehension</b></p> <p>Comprehension strategies: 3</p> <p><b>2<sup>nd</sup> block. Production of oral texts: expressions and interaction:</b></p> <p>Production strategies: 1</p> <p>Communicative functions: 3</p> <p><b>3<sup>rd</sup> block. Written text comprehension:</b></p> <p>Comprehension strategies: 3</p> <p><b>4<sup>th</sup> block. Written text production: expression and interaction</b></p> <p>Communicative functions: 4</p> <p>Syntactic-discursive structures: 3</p>

<p>their classmates is the best, making arguments and developing their critical sense.</p> <p><b>3<sup>rd</sup> block: Written Texts</b></p> <p><b>Comprehension: 3</b></p> <p>3.8.2 Read the blogs of his/her peers, selecting the blog they consider most original and developing their critical sense.</p> <p>3.8.2 Read the opinions in classmates' blogs, understanding the main points, and identifying whether they agree or disagree with their ideas.</p> <p><b>4<sup>th</sup> block: Written Texts Production:</b></p> <p>4.8.2 Write, individually and as part of the homework, an opinion post in the blog created for the unit, exposing their feelings about the classes and the novel, and demonstrating a good understanding of all aspects worked on during the unit.</p>	
<p><b>Evaluation Criteria</b></p> <p><b>1<sup>st</sup> block. Oral texts comprehension: 1</b></p> <p><b>2<sup>nd</sup> block. Production of oral texts: 2 and 10</b></p> <p><b>3<sup>rd</sup> block. Written text comprehension: 1</b></p> <p><b>4<sup>th</sup> block. Written production: 1 and 2</b></p>	
<b>Activities</b>	<b>Timing</b>
A Night in Geneva	<b>35 min</b>

Awards Ceremony	<b>15 min</b>
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<b><u>Task 1 – Session 8</u></b>		
<b>Title:</b> A Night in Geneva	<b>Type:</b> Final Task	<b>Temporalization:</b> 35 min
<b>Class Management:</b> Students will be seated with their respective teammates. As the teacher indicates, the teams will go out into the middle of the class to tell their story.		<b>Resources:</b> - Stories written by students - Any resources the students deem necessary: computer, speakers, blackboard, screen, projector, internet pages, etc.
<b>Specific Objectives</b>  <b>1<sup>st</sup> block: Oral Texts Comprehension:</b> 1.8.1 Understand the thread of short stories presented by peers, identifying gothic features and paying attention to staging. 1.8.1 Identify the moral dimension of their peers' stories, initiating individual reflection on them.  <b>2<sup>nd</sup> block: Oral Texts Production:</b> 2.8.1 Perform the short story created with their partner, showing fluency, demonstrating prior elaboration and making use of non-verbal language.		
<b>Linguistic input:</b> 1. <u>Task introduction</u> 1 min Welcome to our night in Geneva! I think you're all ready to have a spooky time		

and enjoy some of the best gothic tales of the moment. We have writers on the level of Mary Shelley and Lord Byron here, so the bar is set very high. What kind of monsters are we about to discover next, what will be the best story, let the show begin! Don't forget to clap after each story. Your classmates need you to appreciate their artwork!

2. Task development 34 min

*As the teacher indicates, the students will go out to the centre of the class to tell their story. They will make use of whatever resources they consider necessary, they can wear costumes, play music, project images, etc., whatever they can think of. Each presentation will last about 4 minutes.*

Great job guys, you all did a great job! It was a great show. Now, give me your written stories, so I can correct them and give them a grade. Next we're going to start with the final votes and the awards ceremony.

**Task 2 – Session 8**

<b><u>Task 2 – Session 8</u></b>		
<b>Title:</b> Awards Ceremony	<b>Type:</b> Reinforcement Task	<b>Temporalization:</b> 15 min
<b>Class Management:</b> Students will be seated with their respective teammates.		<b>Resources:</b> <ul style="list-style-type: none"> <li>- Blogger.com</li> <li>- Screen</li> <li>- Projector</li> <li>- Computer</li> <li>- Grading rubric</li> <li>- Pieces of paper</li> <li>- A cloth bag</li> </ul>

- A small reward

### **Specific Objectives**

#### **2<sup>nd</sup> block: Oral Texts Production:**

2.8.2 Discuss with their teammate which blog and which short story of their classmates is the best, making arguments and developing their critical sense.

#### **3<sup>rd</sup> block: Written Texts Comprehension:**

3.8.2 Read the blogs of their peers, selecting the blog they consider most original and developing their critical sense.

3.8.2. Read the opinions in classmates' blogs, understanding the main points, and identifying whether they agree or disagree with their ideas.

#### **4<sup>th</sup> block: Written Texts Production:**

4.8.2 Write, individually and as part of the homework, an opinion post in the blog created for the unit, exposing their feelings about the classes and the novel, and demonstrating a good understanding of all aspects worked on during the unit.

### **Linguistic input:**

#### 1. Task introduction 2 min

To close the unit, we will move on to the awards ceremony. We still don't know who the winner is, but let's take a look at the scores so far.

The teacher will project the scoreboards on the board.

#### 2. Task development 10 min

The first thing we are going to do is to look at the blog designs you have created, and then I will give you a minute to agree with your partners which design you liked best. Once you have decided, write on a piece of paper the name of your team and underneath 'blog vote'. I will collect these papers and put them in this bag.

One by one, I will read the votes and we will get the winning team of blogs, who will add 5 points to their score.

*The teacher will project the different blogs. The students will have one minute to decide which blog they liked the most. Voting will take place and points will be added to the winning team.*

Now that we have the results of the blog voting, let's vote for the best story. I want

you to rate both the plot of the story and the staging. The procedure we will follow will be the same as for the blogs. You will have a couple of minutes to agree with your teammate which story you liked the most. Then you will write down on a piece of paper the name of the team that you think should win. I will put the papers in the bag and take them out to count them. The winning team will add 20 points to their score and then we will know who the overall winner of this unit's competition is. Good luck to everyone and may the best team win!

*The students will decide with their respective partners who the winning story is.*

*They will write the name of the team on a piece of paper and give it to the teacher.*

*The votes will be counted, and the winner of the competition will be announced.*

Congratulations to the winning team! Let's hear it for you! In compensation for your work, I am going to give you a small reward.

#### Final reflection explanation 3 min

Finally, I would like to thank you all for the effort and commitment you have put into this unit. You have worked hard, and I hope you have enjoyed yourselves and learned a lot. We have worked on British literature, language and culture, and you have shown that with effort, English lessons can be very productive. Thank you very much for your interest! Next week I will give you the final marks and we will be able to comment on what you thought of this new way of approaching the lessons.

However, to finish, I am going to ask you to do one last piece of homework. I want you to create one last post on the blogs you have created with your team and split the post into two. Each part will correspond to one member of the team and should include the first and last name of each student. There, I want you to contribute a personal reflection on what you have learned this unit, and, above all, what Frankenstein has taught you. Each member of the pair should contribute their individual reflection, so that is why I want each of you to have your own space in the post. You can try to remember the discussions we have had in class or use the Questionnaire of Assumptions that we did in one of the sessions and where I asked you some questions for personal reflection. You can talk about whatever you want, as long as you give your opinion and substantiate it. You don't need to speak at length, 150-200 words will be enough. This will be the last post I will grade. You have two days to upload your post, i.e., this afternoon and all day tomorrow.

Moreover, once you publish them, I will create a Paddlet board and leave the links to your blogs. I will post the link to Paddlet on the Classroom platform. Thus, you all will have to access at least two of your colleagues' blogs, and leave a comment on this last post, supporting their point of view or contributing your own. When rating your blogs, I will take into account that both team members have commented separately on two blogs. This means that each member of the team must leave at least two comments. Is it clear? I want all students to comment on each other's blogs. Any questions?

Well, congratulations again, guys. Have a great day!

## Resources, Materials and Assessment Rubrics.

### First Session:

#### TASK 1:

Link to the video on Frankenstein and Romanticism (Extra Credits, 2017):

<https://www.youtube.com/watch?v=jd9Baab9Xsc> → From start to minute 2:20





Kahoot! Link: <https://play.kahoot.it/v2/?quizId=3ffdfcd9-be1e-46a0-a960-283749cf8aed>



What are the two major breakthroughs that took place in this century?







The Enlightenment and Industrialisation

Realism and Enlightenment

Industrialisation and the development of modern science

None of the above

**TASK 2:**

Table for identifying romantic features in the selected fragments:

Romantic features	First fragment	Second fragment	Third fragment
References to nature (wind, moon, light, etc.)			
References to the five senses (images, sensations, smells, tastes etc.)			
Romantic themes: feelings, passions, fears (love, hatred, loneliness, poverty, etc.)			

**NB: All categories can contain verbs, adjectives, and nouns.**

Selected Fragments:

**First Fragment (adapted from Shelley, 118, pp. 58-59)**

“It was on a dreary night of November that I witnessed the accomplishment of my efforts. With an anxiety that was almost agony, I collected the instruments of life around me, in order to infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered wistfully against the window glasses, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs. How can I describe my emotions at this catastrophe? Or how can I describe the wretch whom with such infinite pains and care I had worked so hard to create? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black and flowing; his teeth of a pearly whiteness; but these luxuriations only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dark white sockets in which they were set, his shrivelled complexion and his straight black lips. The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart (...)”

**Second fragment** (adapted from Shelley, 1818, pp. 119-120)

“It was dark when I awoke; I felt cold also, and half frightened, as it were, instinctively, finding myself so desolate. Before I had quitted your apartment, on a sensation of cold, I had covered myself with some clothes, but these were insufficient to secure me from the dews of night. I was a poor, helpless, miserable; I knew, and could distinguish, nothing; but feeling pain invade me on all sides, I sat down and wept.

Soon a gentle light stole over the heavens and gave me a sensation of pleasure. I started up and beheld a radiant form rise from among the trees. [The moon] I gazed with a kind of wonder. It moved slowly, but it enlightened my path, and I again went out in search of berries. I was still cold when under one of the trees I found a huge cloak, with which I covered myself, and sat down upon the ground. No distinct ideas occupied my mind;

all was confused. I felt light, and hunger, and thirst, and darkness; innumerable sounds rang in my ears, and on all sides various scents saluted me; the only object that I could distinguish was the bright moon, and I fixed my eyes on that with pleasure.

Several changes of day and night passed, and the orb of night had greatly lessened, when I began to distinguish my sensations from each other. I gradually saw plainly the clear stream that supplied me with drink and the trees that shaded me with their foliage. I was delighted when I first discovered that a pleasant sound, which often saluted my ears, proceeded from the throats of the little winged animals who had often intercepted the light from my eyes. I began also to observe, with greater accuracy, the forms that surrounded me and to perceive and perceive the limits of the radiant ceiling of light that covered me. Sometimes I tried to imitate the pleasant songs of the birds, but I was unable. Sometimes I wished to express my sensations in my own mode, but the inarticulate sounds which broke from me frightened me into silence again. (...)"

**Third fragment** (adapted from Shelley, 1818, pp. 128-129)

"They were not entirely happy. The young man and his companion often went apart and appeared to weep. I saw no cause for their unhappiness, but I was deeply affected by it. If such lovely creatures were miserable, it was less strange that I, an imperfect and solitary being, should be wretched. Yet why were these gentle beings unhappy? They possessed a delightful house (for such it was in my eyes) and every luxury; they had a fire to warm them when chill and delicious viands when hungry; they were dressed in excellent clothes; and, still more, they enjoyed one another's company and speech, interchanging each day looks of affection and kindness. What did their tears imply? Did they really express pain? I was at first unable to solve these questions, but perpetual attention and time explained to me many appearances which were at first enigmatic. A considerable period elapsed before I discovered one of the causes of the uneasiness of this amiable family: it was poverty, and they suffered that evil in a very distressing degree.

Their nourishment consisted entirely of the vegetables of their garden and the milk of one cow, which gave very little during the winter, when its masters could scarcely procure food to support it. They often, I believe, suffered the pangs of hunger very poignantly, especially the two younger cottagers, for several times they placed food before the old man when they reserved none for themselves. "This trait of kindness

moved me sensibly. I had been accustomed, during the night, to steal a part of their store for my own consumption, but when I found that in doing this, I inflicted pain on the cottagers, I abstained and satisfied myself with berries, nuts, and roots which I gathered from a neighbouring wood”.

**Fourth Fragment** (adapted from Shelley, 1818, p. 274)

“Yet I seek not a fellow feeling in my misery. No sympathy may I ever find. It was the love of virtue, the feelings of happiness and affection with which my whole being overflowed, that I wished to be participated. But now that virtue has become to me a shadow, and that happiness and affection are turned into bitter despair. In what should I seek for sympathy? I am content to suffer alone while my sufferings shall endure; when I die, I am well satisfied that abhorrence should load my memory. Once my fancy was soothed with dreams of virtue, of fame, and of enjoyment. Once I falsely hoped to meet with beings who, pardoning my outward form, would love me for the excellent qualities which I was capable of unfolding. I was nourished with high thoughts of honour and devotion. But now crime has degraded me beneath the meanest animal. No guilt, no malignity, no misery, can be found comparable to mine. When I run over the frightful catalogue of my sins, I cannot believe that I am the same creature whose thoughts were once filled with sublime and transcendent visions of the beauty and the majesty of goodness. But it is even so; the fallen angel becomes a malignant devil. Yet even that enemy of God and man had friends and associates in his desolation; I am alone”.

### **TASK 3**

Handout for letter writing:

## **A ROMANTIC LETTER**

Write your letter in here, and do not forget to follow the structure of this type of text:

**Salutation:** \_\_\_\_\_

**Letter Body:**

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**Closing:**

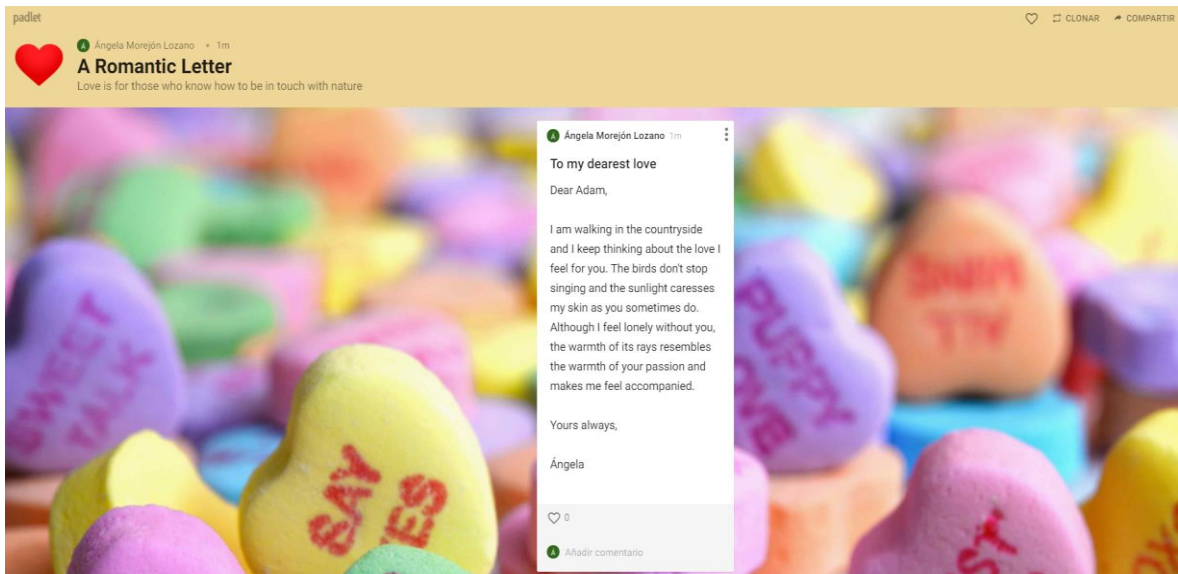
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**Signature:**

### **INSTRUCTIONS:**

- Your letter should contain 3 references to nature (i.e., three words related to it). It can be a natural element (ex.: sun, sea, wind, etc.), a specific natural space (ex.: a forest, a beach, etc.), an animal (ex.: a bird, a fish, etc.).
- There must be at least 2 words referring to feelings and passions (ex.: love, desire, hate, friendship, etc.).
- There must be at least 1 reference to loneliness.

Link to Paddlet: <https://es.padlet.com/angelamorejonl/qcef3gdsmodfgo7g>



## Second Session

### TASK 1:

Link to the video about Mary Shelley's life (Tik Tak Draw, 2018): <https://www.youtube.com/watch?v=VAI9Y2oOYxk>



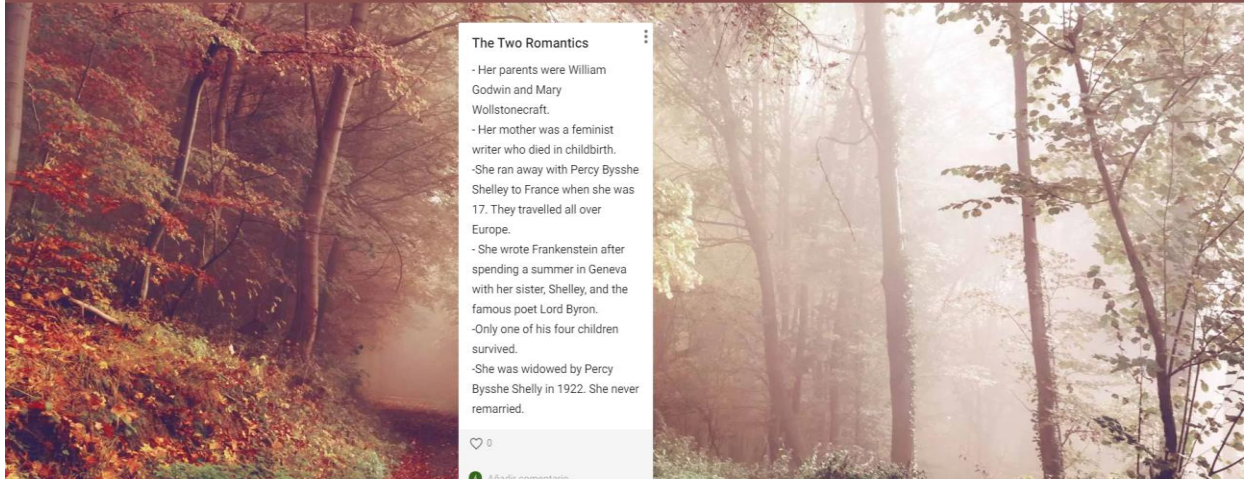
Link to Paddlet: <https://padlet.com/angelamorejonl/phkwlv7h2co75m6j>

padlet

Angela Morejón Lozano · 1m

### Mary Shelley

The life of a monstrously talented author.



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Añadir comentario

Link to Quizizz: <https://quizizz.com/admin/quiz/60a5310ffddb3b001b63246e>

## TASK 2

Link to the video about the plot of Frankenstein: <https://www.youtube.com/watch?v=Zoa6mOc163w>




Frankenstein by Mary Shelley | Plot Summary

50.847 visualizaciones

463 10 COMPARTIR GUARDAR ...

### TASK 3

Link to the Google Forms questionnaire: [https://docs.google.com/forms/d/139z\\_t-Y9sKzND0ln85GHCPzhuV6KbwWDQZC2QE\\_VtdXQ/edit](https://docs.google.com/forms/d/139z_t-Y9sKzND0ln85GHCPzhuV6KbwWDQZC2QE_VtdXQ/edit)



**The Questionnaire of Assumptions**

\*Obligatorio

Correo \*

Tu dirección de correo electrónico

ⓘ Esta pregunta es obligatoria

Do you think that challenging the limits of science has consequences, and why? \*

Tu respuesta

Given what you know about the novel and its author so far, what do you think Mary Shelley wanted to convey through it? \*

Tu respuesta

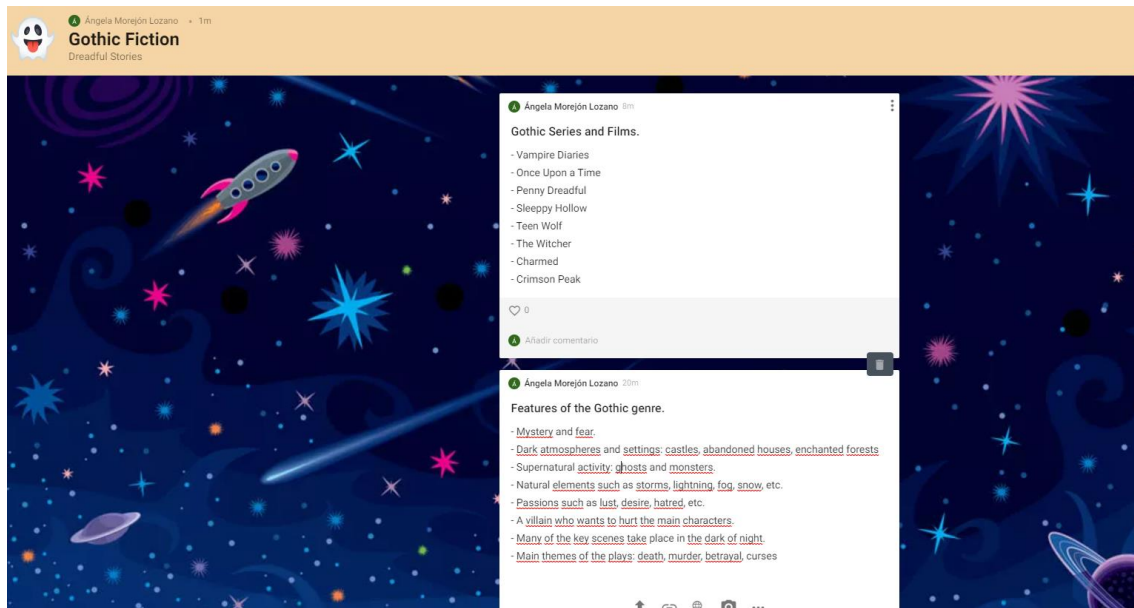
In class we are only going to look at four excerpts, but would you read the whole novel outside of class? Reason your answer. \*

### Third Session

#### TASK1:

Link to Paddlet: <https://padlet.com/angelamorejon/s62az7k7bgsxx3og>





## TASK 2

### First Fragment (adapted from Shelley, 118, pp. 95-96)

“It was on a dreary night of November that I witnessed the accomplishment of my efforts. With an anxiety that was almost agony, I collected the instruments of life around me, in order to infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered wistfully against the window glasses, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs. How can I describe my emotions at this catastrophe? Or how can I describe the wretch whom with such infinite pains and care I had worked so hard to create? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black and flowing; his teeth of a pearly whiteness; but these luxuriations only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dark white sockets in which they were set, his shrivelled complexion and his straight black lips. The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far

exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart (...)"

Handout for the first fragment:

#### THE CREATION OF THE MONSTER



1. Underline all the verb forms that appear in the text **in yellow**. Write them in this space and identify the verb tense in which they are conjugated.

Write the verb forms in here:

2. Underline **in green** all the temporal expressions you find in the text.

Write them here:

3. Underline **in pink** all the words that you do not know or that you find complicated. Write their definition and a synonym next to them.

Collect your words here:

4. Answer the following questions:

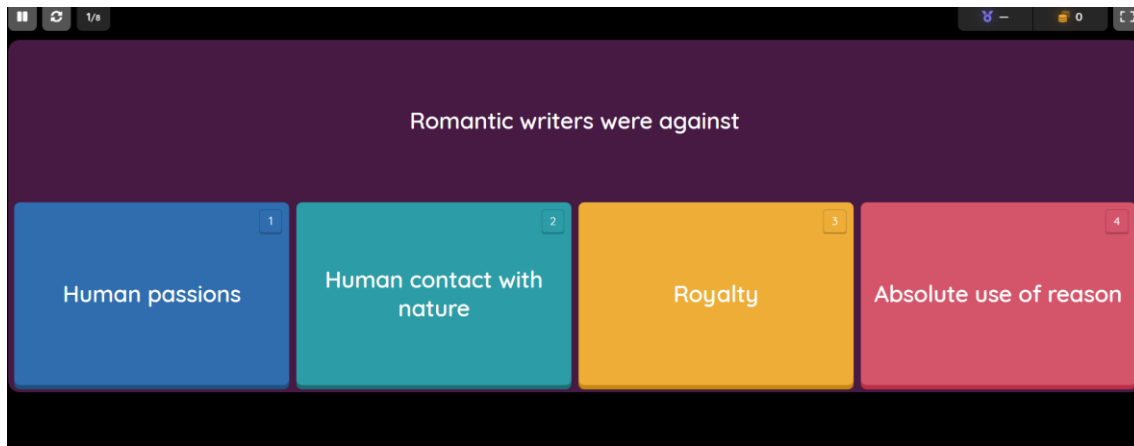
- Briefly summarise what the extract is about
- Who narrates the story? How do you know it?
- Identify any Gothic elements in the fragment. It can be any word. Use the list you have copied into your notebook as a guide.
- How does Frankenstein feel after creating the monster?

|

## Fourth Session

### TASK 1

Link to Quizizz: <https://quizizz.com/admin/quiz/60a77a6bfb4380001b1253fb>



### TASK 2

Link to Blogger.com: <https://www.blogger.com/about/?hl=es&tab=jj&bpli=1>



**Second fragment** (adapted from Shelley, 1818, pp. 197-199)

“It was dark when I awoke; I felt cold also, and half frightened, as it were, instinctively, finding myself so desolate. Before I had quitted your apartment, on a sensation of cold, I had covered myself with some clothes, but these were insufficient to secure me from the dews of night. I was a poor, helpless, miserable; I knew, and could distinguish, nothing; but feeling pain invade me on all sides, I sat down and wept.

Soon a gentle light stole over the heavens and gave me a sensation of pleasure. I started up and beheld a radiant form rise from among the trees. [The moon] I gazed with a kind of wonder. It moved slowly, but it enlightened my path, and I again went out in search of berries. I was still cold when under one of the trees I found a huge cloak, with which I covered myself, and sat down upon the ground. No distinct ideas occupied my mind; all was confused. I felt light, and hunger, and thirst, and darkness; innumerable sounds rang in my ears, and on all sides various scents saluted me; the only object that I could distinguish was the bright moon, and I fixed my eyes on that with pleasure.

Several changes of day and night passed, and the orb of night had greatly lessened, when I began to distinguish my sensations from each other. I gradually saw plainly the clear stream that supplied me with drink and the trees that shaded me with their foliage. I was delighted when I first discovered that a pleasant sound, which often saluted my ears, proceeded from the throats of the little winged animals who had often intercepted the light from my eyes. I began also to observe, with greater accuracy, the forms that surrounded me and to perceive and perceive the limits of the radiant ceiling of light that covered me. Sometimes I tried to imitate the pleasant songs of the birds, but I was unable. Sometimes I wished to express my sensations in my own mode, but the inarticulate sounds which broke from me frightened me into silence again. (...)"

**Third fragment** (adapted from Shelley, 1818, pp. 214-215)

"They were not entirely happy. The young man and his companion often went apart and appeared to weep. I saw no cause for their unhappiness, but I was deeply affected by it. If such lovely creatures were miserable, it was less strange that I, an imperfect and solitary being, should be wretched. Yet why were these gentle beings unhappy? They possessed a delightful house (for such it was in my eyes) and every luxury; they had a fire to warm them when chill and delicious viands when hungry; they were dressed in excellent clothes; and, still more, they enjoyed one another's company and speech, interchanging each day looks of affection and kindness. What did their tears imply? Did they really express pain? I was at first unable to solve these questions, but perpetual attention and time explained to me many appearances which were at first enigmatic. A considerable period elapsed before I discovered one of the causes of the uneasiness of this amiable family: it was poverty, and they suffered that evil in a very distressing degree.

Their nourishment consisted entirely of the vegetables of their garden and the milk of one cow, which gave very little during the winter, when its masters could scarcely procure food to support it. They often, I believe, suffered the pangs of hunger very poignantly, especially the two younger cottagers, for several times they placed food before the old man when they reserved none for themselves. "This trait of kindness moved me sensibly. I had been accustomed, during the night, to steal a part of their store for my own consumption, but when I found that in doing this, I inflicted pain on the cottagers, I abstained and satisfied myself with berries, nuts, and roots which I gathered from a neighbouring wood".

Handout for the second and third fragment:

### INSIDE THE MONSTER



1. Collect the verb forms you have underlined in yellow and indicate the verb tense in which they are conjugated.
2. Make a list of the words you did not know and add a synonym next to each word.
3. Make a list of words that refer to the monster's feelings.
4. Answer the following questions:
  - Who is narrating the story?
  - Identify any elements of the gothic novel in each passage.
  - Summarise very briefly what happens in each passage.
  - Do you think that the monster is a good or an evil being. Why?

## Fifth Session

### TASK 1

**Fourth fragment** (adapted from Shelley, 1818, p. 460)

“Yet I seek not a fellow feeling in my misery. No sympathy may I ever find. When I first sought it (elidir), it was the love of virtue, the feelings of happiness and affection with which my whole being overflowed, that I wished to be participated. But now that virtue has become to me a shadow, and that happiness and affection are turned into bitter and loathing (elidir) despair, (cambiar por un punto) in what should I seek for sympathy? I am content to suffer alone while my sufferings shall endure; when I die, I am well satisfied that abhorrence and opprobrium (elidir) should load my memory. Once my fancy was soothed with dreams of virtue, of fame, and of enjoyment. Once I falsely hoped to meet with beings who, pardoning my outward form, would love me for the excellent qualities which I was capable of unfolding. I was nourished with high thoughts of honour and devotion. But now crime has degraded me beneath the meanest animal. No guilt, no mischief (elidir), no malignity, no misery, can be found comparable to mine. When I run over the frightful catalogue of my sins, I cannot believe that I am the same creature whose thoughts were once filled with sublime and transcendent visions of the beauty and the majesty of goodness. But it is even so; the fallen angel becomes a malignant devil. Yet even that enemy of God and man had friends and associates in his desolation; I am alone”.

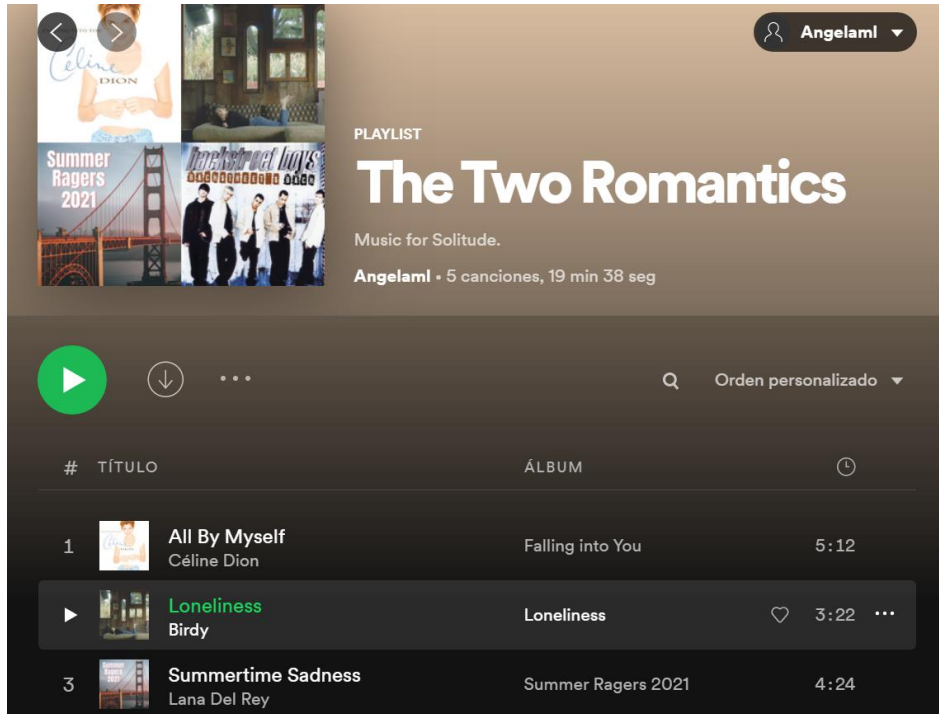
## THE ORIGINS OF EVIL



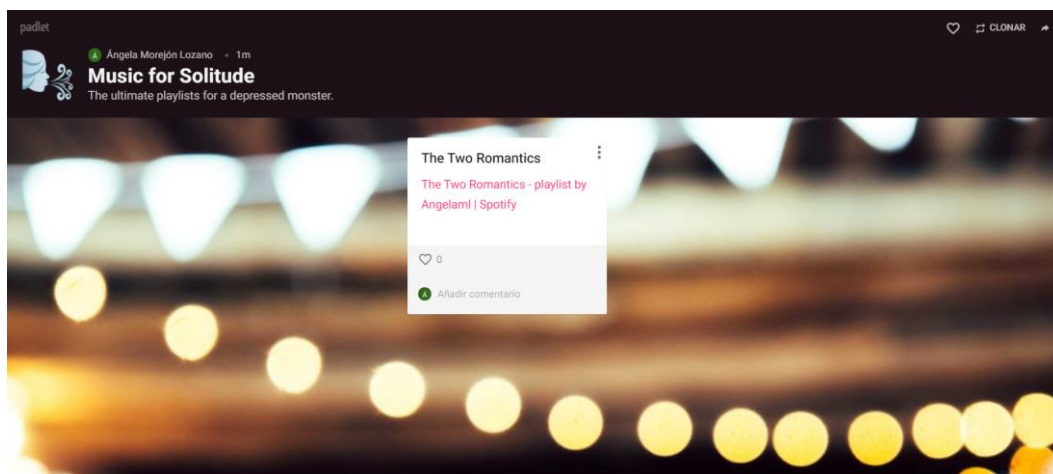
1. Collect the verb forms that appear in the text and indicate the verb tense in which they are conjugated.
2. Collect all the words related to loneliness and evil that you can find in the text. If there is a word you do not understand, you can look it up in the dictionary.
3. Answer the following questions:
  - Have you noticed any changes in the tense in which the verb forms are conjugated in this passage compared to the others we have read? Do you think this affects the impact of the monster's speech?
  - According to the monster's testimony, do you think his evil is justified?
  - Do you think you would have become evil like the monster?
  - Who do you think is the real villain of the story? Justify your answer.

### TASK 3

Link to a sample playlist on Spotify: [The Two Romantics - playlist by Angelaml | Spotify](#)



Link to Paddlet: <https://es.paddlet.com/angelamorejonl/ynqo9u9h3fe0fsdh>





## Sixth Session

### TASK 2

Link to Jeopardy: <https://jeopardylabs.com/play/frankenstein-974>

Romanticism	Gothic Genre	The author	Frankenstein: the plot	Fragments
100	100	100	100	100
200	200	200	200	200
300	300	300	300	300
400	400	400	400	400
500	500	500	500	500

M E N U	<b>Team 1</b>	<b>Team 2</b>	<b>Team 3</b>
	0	0	0
	+ -	+ -	+ -

### TASK 3

Preparing for the Final Task:

## **A NIGHT IN GENEVA: PREPARING FOR THE FINAL TASK**

Before you start your story for the final task, you have to make some decisions. The following questions will help to give you some guidance. Answer them in the spaces below and collect the relevant information.

### **Main points:**

- 1. How many characters will your story have, and what will their names be?**
  
  
  
  
  
  
  
  
  
  
- 2. The central character of your story has to be a monster, but have you thought about what kind of monster you want to introduce? Try to imagine its physical characteristics, its origins, its character, etc.**
  
  
  
  
  
  
  
  
  
  
- 3. A short story must present a brief introduction or contextualization, a knot (or central problem) and a denouement. Think about what the main problem of your story will be and the final outcome.**

**Problem:**

**Denouement:**

5. Where will the events take place?

6. Think about what materials you might need for the staging.

#### IMPORTANT:

##### Requirements that all stories must meet:

- All stories must be written in the **past tense**.
- You must enter **at least 4 of the words you underlined in the fragments** (because they were difficult for you) and for which you looked for a synonym. If it is easier for you, you can enter the synonym.
- The short story must fit into the **Gothic genre**. Review the **characteristics** we compiled in Paddlet and introduce **at least 2 of them**. For example, you could set the story in a castle and make betrayal the central theme of your story. You can also set the story in a graveyard and introduce a character who is a ghost. Any combination of the characteristics you can think of.
- Remember that both Romanticism and the Gothic genre focus on extolling the passions. In the **second and third fragments**, you had to underline all the **adjectives that refer to the monster's feelings**. I want you to go through the analyses you uploaded to your blogs and enter **4 of those adjectives**. You can use them to describe the feelings of your monster or any of the characters you introduce in the story. The important thing is that emotions and feelings are present.
- Introduce **3 references to nature**. For example, you can set the story in the middle of a dark night, talk about the moon, the stars, the sun, the snow, etc.

## Seventh Session

### TASK 2

Past Tenses Handout (extracted from *4 Past Tenses and When to use Them*, 2019)

PAST TENSES (extracted from *4 Past Tenses and When to Use Them*, 2019).

Past simple	E.g. I <i>played</i>
Past continuous	E.g. I <i>was playing</i>
Past perfect	E.g. I <i>had played</i>
Past perfect continuous	E.g. I <i>had been playing</i>

#### 1. Past Simple

The first past tense you'll often learn in your English classes is the past simple.

##### Form

For regular verbs we add *-ed* to the infinitive form of the verb. E.g.

Past simple	E.g. I <i>played</i>
Past continuous	E.g. I <i>was playing</i>
Past perfect	E.g. I <i>had played</i>
Past perfect continuous	E.g. I <i>had been playing</i>

play	<b>played</b>
watch	<b>watched</b>
look	<b>looked</b>

Irregular verbs however, take a different form. There are hundreds of irregular verbs and you just have to learn them off by heart! Here are some of the most common:

be	was
come	came
do	did
eat	ate
find	found
go	went
have	had
know	knew
make	made
put	put

#### Use

The main use of the past simple is for finished actions in the past. For example:

- I *was* born in San Francisco.
- I *cleaned* my room.
- I *forgot* my key.

## 2. Past Continuous

**Another common past tense is the past continuous.**

#### Form

We form it using *was/were + verb + ing*.

#### Use

A common use of the past continuous is to show that a longer action was interrupted (usually by a shorter action in the past simple). We often use the time expression *when*. For example:

- I *was swimming* in the sea when I saw a shark.
- Henry *was sitting* at home when the phone rang.
- She *was playing* golf when it began to rain.

When two continuous actions are happening at the same time we use the time expression *while*.

- I *was talking* to Sarah while she *was driving*.
- We *were playing* while dad *was cooking* dinner.

We can also use it to show a continuous action happening at a specific time in the past.

- Yesterday morning I *was practising* the piano.
- At 6 o'clock I *was eating* dinner.
- What *were you doing* at 8pm last night?

Finally, it can be used to add some description to a story.

E.g. It was a beautiful day. The sun *was shining* and the birds *were singing*. We *were walking* around our favourite park.

### 3. Past Perfect

Now we can *move on* to a slightly more difficult tense – the past perfect.

#### Form

We make the past perfect by using *had + past participle*.

#### Use

We use it when one action happens before another past action. For example:

A. The film *had started* when *we arrived*. (the film started *before* we arrived)

B. The film *started* when *we arrived* (we arrived at the *same* time the film started)

We use time expressions such as *before*, *by the time* and *when*.

Be careful lots of students overuse the past perfect! Remember you only use it for actions that happened *before* the main action.

## ASSESSMENT RUBRICS

### Rubrics for the Final Task (70%)

#### **Rubric for the oral presentation of the short story (3.6 p):**

<b>Category</b>	<b>Excellent (3, 6 p.)</b>	<b>Good (2,7 p.)</b>	<b>Fair (1,8)</b>	<b>Needs to improve (0, 9)</b>
<b>Preparation</b>	Students have prepared for the performance of their story, as they coordinate well and show that they have rehearsed.	Students demonstrate prior preparation, but their coordination could be better.	Students have organised their performance but have not rehearsed.	Students have created the short story but have not prepared the oral performance or rehearsed it.
<b>Originality</b>	The performance of the story is original and attractive to the audience (use of audio-visual and musical resources, costumes, etc.).	The performance captures the audience's attention but could be more engaging.	The performance is attractive to the audience, but the use of materials or resources is lacking.	The performance does not capture the audience's attention and there is no use of materials or resources.
<b>Structure</b>	The presentation has a clear structure (beginning, crux, denouement) and it is easy to follow the thread of the story.	The presentation is well structured, but the thread of the story could be better followed if a few changes were introduced.	Some parts of the presentation (beginning, crux, denouement) are missing, making it difficult to follow the thread of the story.	The presentation is not well structured, and it is very difficult to follow the thread of the story.
<b>Language Usage</b>	Sentences are well structured, and students do not make grammatical errors.	Sentences are well structured, and students do not make very serious grammatical errors.	Students have some problems with sentence structures, but do not make serious grammatical errors.	Students have problems with sentence structures and make some serious grammatical mistakes (more than 2-3 mistakes).
<b>Body Language</b>	Students address the audience directly, maintain eye contact, and their facial and body expressions accompany the verbal message.	Students address the audience directly and their facial and body expressions accompany the verbal message, but they do not maintain eye contact.	The students are nervous and, although they maintain eye contact with the audience, their body expressions do not quite accompany the verbal message.	Students do not address the audience, there is little eye contact and their body expressions do not accompany the verbal message.
<b>Voice: clarity and fluency</b>	Oral discourse is fluent, and students project their voice perfectly.	Oral discourse is quite fluent, and students project their voice well (but there are aspects that could be improved).	Oral discourse is not very fluent, but students project their voice quite well.	Oral discourse is not fluent, and students do not project their voice well.

### Rubric for the written short story (3,6 p)

Category	Excellent (3, 6 p.)	Good (2,7 p.)	Fair (1,8)	Needs to improve (0, 9)
<b>Language Usage (grammar + syntax)</b>	Sentences are well structured, and students do not make grammatical errors. The past tenses have been conjugated perfectly and used in the correct contexts.	Sentences are well structured, and students do not make very serious grammatical errors. The past tenses have been conjugated correctly	Students have some problems with sentence structures, but do not make serious grammatical errors. Students have had some trouble conjugating past tenses.	Students have problems with sentence structures and make some serious grammatical mistakes. Students have not conjugated the past tenses well and have not used them in the correct context.
<b>Punctuation</b>	Correct use of punctuation (commas, full stops, capital letters, lower case, question marks, etc.).	Good use of punctuation, although there are some minor mistakes.	Quite a few errors in the use of punctuation, but they are not serious and do not hinder comprehension of the discourse.	Punctuation is not used correctly, making it difficult to understand the text.
<b>Requirements</b>	The short story follows all the guidelines set out in the handout created by the teacher (past times, references to emotions, etc.)	The short story follows almost all the guidelines set out in the handout created by the teacher, but some features are missing.	The short story follows some of the guidelines set out in the handout, but there are many aspects that have not been considered.	The short story has followed almost none of the guidelines set out in the handout.
<b>Structure</b>	The short story has a clear structure (beginning, crux, denouement) and it is easy to follow its thread.	The short story is well structured, but its thread could be better followed if a few changes were introduced.	Some parts of the story (beginning, crux, denouement) are missing, making it difficult to follow its thread.	The story is not well structured, and it is very difficult to follow its thread.
<b>Originality of the plot</b>	The story is original, with a well-constructed plot and characters.	The story is original and has a good plot, but the characters are not very appealing to the reader.	The story is original, but the plot and the characters do not arouse the reader's interest.	The story is not very original, because the plot and the characters are reminiscent of another story already written.

### Rubric for Blogs (20%)

#### Rubric for Blogs (2p)

Category	Excellent (2 p.)	Good (1,5 p.)	Fair (1 p.)	Needs to improve (0, 5 p.)
<b>Design</b>	The design of the blog is original and eye-catching.	The design of the blog is original, but not particularly eye-catching.	The blog is well designed, but not very original.	The design is not original.
<b>Posts</b>	The analyses follow the key	The analyses follow the key	The analyses follow the handout's	The analyses are very descriptive and



<b>(Fragments analysis and personal reflexions)</b>	points of the handout, explore the issues in depth and demonstrate understanding reflection.	points of the handout, and demonstrate understanding, but the personal reflections are superficial.	indications, but there are some key points that have been overlooked.	the personal reflection very superficial. Many key points have been overlooked.
<b>Language Usage (grammar + syntax)</b>	Sentences are well structures, and students do not make grammatical errors.	Sentences are well structured, and students do not make very serious grammatical errors.	Students have some problems with sentence structures, but do not make serious grammatical errors.	Students have problems with sentence structures and make some serious grammatical mistakes.
<b>Punctuation</b>	Correct use of punctuation (commas, full stops, capital letters, lower case, question marks, etc.).	Good use of punctuation, although there are some minor mistakes.	Quite a few errors in the use of punctuation, but they are not serious and do not hinder comprehension of the discourse.	Punctuation is not used correctly, making it difficult to understand the text.

## POINTS AND PENALTIES SYSTEMS

SESSION	POINTS
<b>First Session</b>	<b>Task 1:</b> 3 points for the winning team, 2 points for the second-place team and 1 point for the third-place team <b>Task 2:</b> 2 points for the winning team. <b>Task 3:</b> 2 points for the winning team.
<b>Second Session</b>	<b>Task 1:</b> 3 points for the winning team <b>Task 2:</b> 1 point for all teams.
<b>Third Session</b>	<b>Task 1:</b> 1 point for all teams
<b>Fourth Session</b>	<b>Homework:</b> 1 point for all teams who did it. <b>Task 1:</b> 3 points for the winning team
<b>Fifth Session</b>	<b>Homework:</b> 1 point for all teams who did it. <b>Task 2:</b> 2 points for the winning team.
<b>Sixth Session</b>	<b>Task 2:</b> 10 points for the winning team
<b>Eighth Session</b>	<b>Blog:</b> 5 points for the most original blog. <b>Final Task:</b> 20 points for the most original story.

<b>PENALTY SYSTEM</b>
One point deducted for teams that do not do their homework.
One point deducted for teams that do not work in class and are distracted.
Three points deducted for teams that disrespect their teammates.
One point deducted for teams that cheat.

## Bibliography of Appendix

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