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**“There is no Frigate like a Book”: Learning
through Literature in the EFL Classroom**

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There is no Frigate like a Book
To take us Lands away
Nor any Coursers like a Page
Of prancing Poetry—
This Traverse may the poorest take
Without oppress of Toll—
How frugal is the Chariot
That bears the Human Soul—
—Emily Dickinson, “There is no Frigate like a Book”

ABSTRACT

In the context of an increasingly globalized world, the integration of literature into the English as a Foreign Language (EFL) classroom represents a powerful means of developing communicative skills and intercultural awareness. This Master's Thesis explores the potential of literary texts as pedagogical tools that go beyond linguistic instruction, providing learners with opportunities to reflect on cultural matters and human experiences. In response to challenges associated with the use of literature in EFL settings, this study presents a didactic proposal aimed at students from lower levels at the stage of secondary education. Thus, a teaching unit has been designed to address culturally significant literary works through a communicative and student-centered approach, encouraging learners to engage with literature not as a static body of knowledge, but as a dynamic and meaningful space for interaction and interpretation.

Keywords: EFL Teaching, Literature, Didactic proposal, Communicative competence, Cultural awareness, Lower levels

RESUMEN

En un mundo cada vez más globalizado, la integración de la literatura en el aula de inglés como lengua extranjera (ILE) representa un valioso medio para desarrollar habilidades comunicativas y una conciencia intercultural. Este Trabajo de Fin de Máster explora el potencial de los textos literarios como herramientas pedagógicas que van más allá de la instrucción lingüística, y que ofrecen al estudiante oportunidades para reflexionar sobre cuestiones culturales y experiencias humanas. En respuesta a desafíos ligados al uso de la literatura en el aula de lengua extranjera, este estudio presenta una propuesta didáctica dirigida al alumnado de cursos inferiores de la etapa de educación secundaria. Así pues, se ha diseñado una unidad didáctica que aborda obras literarias culturalmente significativas por medio de un enfoque comunicativo y centrado en el alumno, buscando fomentar una percepción de la literatura no como un cuerpo estático de conocimiento, sino como un espacio de interacción dinámico y significativo.

Palabras clave: Inglés como lengua extranjera, Literatura, Propuesta didáctica, Competencia comunicativa, Conciencia cultural, Niveles inferiores

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I. INTRODUCTION

English has established itself as the lingua franca of contemporary society, enabling communication across borders in an interconnected world. As international interaction becomes more frequent and necessary, the development of communicative skills in English is inseparable from the cultivation of intercultural awareness. This dual objective—language proficiency alongside cultural understanding—has become central to current English as a Foreign Language (EFL) curricula at both national and international levels. In the Spanish educational context, fostering students' empathy and openness to cultural diversity is a key priority, and foreign language instruction is viewed as a means to achieve this. Within this framework, national regulations also acknowledge the value of literature as a resource that may support language learning. Indeed, literature and language are deeply interconnected: literature is shaped through language, while language instruction offers a space for the exploration of literary texts. Despite this theoretical alignment, the integration of literature into language teaching remains limited in practice. Challenges such as the scarcity of suitable pedagogical materials, insufficient teacher training, and the lack of clearly defined objectives often hinder its effective inclusion. These barriers highlight the need for pedagogical approaches that make literary texts accessible, engaging, and relevant to learners' realities. The integration of significant literature into the EFL classroom can hold remarkable potential to enrich language learning while fostering students' intercultural awareness. Therefore, it becomes a pedagogical endeavor that, when thoughtfully executed, can bridge the gap between language and culture, theory and practice, and tradition and contemporary relevance.

In light of the considerations outlined above, the primary aim of the present project is to design a didactic proposal that enables students at the stage of Compulsory Secondary Education to enhance their performance in English language through the integration of literature in the classroom. Building upon this central objective, this project also seeks to pursue the following secondary goals:

- To investigate the role of literature in the EFL setting and identify approaches for its implementation.
- To examine the potential of literary texts as tools for fostering communicative skills and cultural awareness.

- To identify effective strategies that allow students to connect with representative literary works of the English-speaking world in a meaningful and motivating way.
- To explore the feasibility of using canonical literature as a meaningful source of classroom interaction through which students can actively engage.

In order to address the aforementioned aims, this study has been structured into a series of sections, the first of which corresponds to a theoretical framework for the project. This section starts by studying the evolving role of literature in the history of foreign language teaching, leading up to its current position within communicative methodologies. It continues by exploring the main pedagogical approaches to incorporating literature in the EFL classroom, alongside an analysis of the potential benefits and limitations that may arise in the process, particularly when working with learners at lower proficiency levels. After this, the theoretical framework discusses the current relevance of the communicative competence and cultural awareness in EFL contexts, both of which are central to the project's rationale. To conclude, this section addresses the criteria for selecting literary texts for foreign language learners, with a focus on reconciling canonical works with teaching materials that are meaningful and accessible to students.

This theoretical foundation leads into the second part of the project, which is a didactic proposal designed to introduce literature into lower-level EFL classrooms by means of significant literary works, aiming at fostering students' communicative skills while also promoting cultural engagement. This section is presented through a set of clearly defined subsections, including its justification, context and temporalization, objectives, legal and curricular frameworks, targeted competences, methodological principles, an in-depth breakdown of each session and its activities, and an explanation of the intended student assessment strategy. Finally, since this proposal was partially implemented in a real EFL classroom context during a teaching internship experience, the study concludes with a reflective account of the implementation process, followed by a section devoted to the general conclusions of the project as a whole. In addition, all teaching materials referenced throughout the proposal are included in Annexes, along with the charts of the unit and the sessions displaying the curricular elements addressed.

II. THEORETICAL FRAMEWORK

1. Literature and EFL Teaching

1.1. Historical Overview of the Role of Literature in EFL Teaching

In the evolving landscape of foreign language education, literature has progressively reasserted its pedagogical relevance. While its role has fluctuated throughout history, recent decades have witnessed a growing consensus around its potential as a powerful educational tool within the EFL setting. Literature, far from being a mere ornament or elitist artifact, is increasingly acknowledged as a meaningful resource capable of enriching language learning at multiple levels. As Sage (1987) observed, many educators regard the inclusion of literature as a “valuable and interesting strategy” to enhance linguistic and cognitive engagement (p. 10).

This renewed interest in literature has partly emerged as a reaction to earlier paradigms that reduced language learning to narrower, instrumental terms. Paran (2008), for instance, calls attention to the limitations of an “isolationist position” in foreign language instruction, where learning is framed as “acquiring competence in the L2 and nothing more”, devoid of cultural or emotional depth. Instead, Paran argues for an integrative perspective that recognizes literature as a legitimate and beneficial component of foreign language education (p. 468).

A historical review reveals how the role of literature in EFL has been neither static nor marginal. In the early twentieth century, methodologies such as the Grammar Translation Method and the Direct Method incorporated literature primarily as a means to illustrate grammatical rules or models of stylistic elegance (Kodama, 2012, p. 32). Literary texts were translated, dissected, and used as samples of “good writing” or as “illustrations of the grammatical rules” (Duff & Maley, 1990, p. 3), prioritizing linguistic form over interpretive engagement. As Babaei and Wan Yahya point out, the focus lay on structural aspects of the language, relegating literary content to the background (2014, p. 81).

Mid-century approaches marked a partial shift. According to Kodama, literature began to be employed in more content-oriented instruction aimed at advanced learners,

often through excerpts from canonical works accompanied by vocabulary drills and comprehension exercises (2012, p. 33). These practices, however, tended to exclude less proficient students and promoted a “lecture-based teaching style” where the teacher provided “supplementary materials as guidance [that] may include notes on the author’s life and times, themes, plot, characters [and] questions” (p. 34). Hall (2015) notes that literature during this period was perceived more as an entertaining cultural supplement, or a tool for stimulating critical thinking among proficient learners who already had a solid grasp of linguistic structure, rather than as a communicative instrument (p. 119).

From the 1950s through the 1970s, literature experienced a marked decline in foreign language instruction. Influenced by the rise of structuralist and functional-notional approaches, which emphasized authentic communication, literary texts were deemed outdated and impractical. Consequently, they were dismissed as non-functional and unrepresentative of real-world language use (Hall, 2015, p. 119). As Babae and Wan Yahya (2014) explain, literature was not regarded as a “genuine example of language application,” and was thus mostly excluded from foreign language teaching (p. 81).

However, the 1980s brought a notable resurgence in the role of literature in EFL settings, coinciding with the rise of Communicative Language Teaching (CLT). As Kodama details, pedagogical discourse increasingly recognized literature as an effective teaching resource compatible with communicative goals (2012, p. 35). Scholars such as Collie and Slater (1987) began to regard literary texts as authentic materials that could stimulate discussion, foster inferential thinking, and thus support the development of communicative skills in a foreign language, enabling learners to engage with real communicative conditions. Literature was no longer confined to the periphery of language teaching; instead, it began to occupy a pivotal role in facilitating meaningful interaction in the target language.

Hall (2015) underscores the revalorization of literature in the last decades of the 20th century through attempts to incorporate it in communicative language teaching, noting its further capacity to provide learners with access to the cultural dimensions of English-speaking communities (pp. 119-120). In more recent years, the educational value of literature has been reassessed and reaffirmed in this respect. According to Pellicer and Romo (2020), there has been a renewed emphasis on literature’s dual capacity to support language acquisition “but also [to foster] the personal involvement and the cultural

enrichment that its use entails” (p. 9). This perspective aligns with contemporary approaches that consider language learning as a holistic process—one that intertwines linguistic accuracy with communicative performance, critical thinking, and cultural sensitivity.

1.2. Approaches to Introduce Literature in the EFL Classroom

For literature to become a fully integrated and meaningful component of the foreign language curriculum, it is crucial to explore models that support its effective implementation in the EFL classroom. In this regard, Lazar (1993) proposes three principal methods that can guide language educators: the language-based approach, the literature-as-content approach, and the personal enrichment approach (pp. 23–25). Each of these models offers distinctive contributions to the language learning process and highlights the multifaceted value of literary texts, aspects that are to be taken into account when introducing literature in the EFL classroom.

The first model, the language-based approach, centers on “a detailed analysis of the language of the literary text” (Lazar, 1993, p. 23), with the primary objective of enhancing learners’ command of English language. Through this method, students are prompted to engage with literature as a linguistic artefact, fostering an awareness of grammar, syntax, and vocabulary through authentic materials. As Lazar explains, this approach “may provide useful exposure to, or revision of, grammar and vocabulary in interesting new contexts” (1993, p. 25), helping learners make meaningful connections between form and function. However, the approach is not without its drawbacks. If implemented too rigidly, focusing exclusively on linguistic features, it may become “mechanical and demotivating” and risk excluding personal interpretations, consequently discouraging student engagement (Lazar, 1993, p. 25). Moreover, learners at lower proficiency levels may find the linguistic demands of literary texts overwhelming; thus, simplified activities or pre-reading tasks are recommended as a scaffold to stylistic analysis (Lazar, 1993, p. 28).

The second model, often rooted in more traditional pedagogies, treats literature as cultural and historical content. This approach “concentrates on areas such as the history and characteristics of literary movements; the social, political and historical background

to a text; literary genres and rhetorical devices” (Lazar, 1993, p. 24). While this method undoubtedly enriches students’ cultural knowledge and develops interpretive skills, it can be limiting within a foreign language learning context. As Lazar points out, the approach might be mostly suitable for “literary-minded students”, and often relies on linguistically challenging materials, which may alienate average EFL learners and prove demotivating (1993, p. 25). Thus, its suitability is often restricted to higher-level learners or specific educational settings that prioritize literary analysis over communicative competence.

The third approach —literature for personal enrichment— takes a more humanistic stance. It prioritizes the affective and experiential dimensions of reading, encouraging learners to respond to texts by connecting them to their own reality, experiences, and opinions. As Lazar asserts, this model “helps students to become more actively involved both intellectually and emotionally in learning English, and hence aids acquisition” (1993, p. 24). Unlike the previous approaches, the emphasis here is on personal engagement, with literature serving as a catalyst for meaningful, student-centered learning. However, its success depends largely on the relevance of the chosen texts: materials must be appropriate to students’ interests and may be paired with non-literary texts to foster deeper engagement. When implemented effectively, this approach not only “demystifies” literature but also transforms it into an accessible and motivating tool for both personal growth and development of language skills (p. 25).

Ultimately, the choice of approach —or combination thereof— should be guided by the learning objectives, the students’ proficiency levels, and the broader educational context. As each model foregrounds a different facet of literature, whether linguistic, cultural, or personal, a balanced integration of all three can enrich the EFL classroom. Therefore, the pedagogical advantages and limitations of each are to be weighed in order to craft a meaningful exposure to literature that enhance language acquisition and foster a lasting appreciation for literary texts.

1.3. Benefits and Potential Drawbacks of Using Literature in EFL Teaching

Following the discussion on approaches for integrating literature in the EFL setting, at this point it becomes essential to consider the twofold nature of this practice: while it offers significant educational potential, it also presents certain challenges. In this regard,

scholars have long debated the effectiveness of literary texts as a pedagogical tool in language education. Although some remain skeptical about its practical application, others strongly advocate for its both linguistic and personal benefits. A nuanced evaluation of both perspectives is therefore required to inform effective implementation within the EFL context.

First, from a linguistic standpoint, literature can be a powerful medium to support language acquisition. Literary texts represent authentic language in use, offering learners rich exposure to vocabulary, grammar, and stylistic variation. Lazar (1993) affirms that “literature may provide a particularly appropriate way of stimulating [language] acquisition, as it provides meaningful and memorable contexts for processing and interpreting new language” (p. 17). Beyond reading comprehension, engagement with literature also fosters oral production through discussion, interpretation, and reflection, all of which contribute to the development of communicative skills.

Moreover, since literary texts are not constructed with the explicit aim of language instruction, “students have also to cope with language intended for native speakers” (Collie & Slater, 1987, p. 6). This affords learners an opportunity to become acquainted with diverse linguistic forms and conventions. Collie and Slater (1987) highlight how literary texts display “the formation and function of sentences, the variety of possible structures, and the different ways of connecting ideas”, thus presenting a more sophisticated and nuanced representation of language compared to many didactic materials and textbooks (p. 5).

However, the pedagogical value of literature extends beyond language development. As stated by Bredella (2000), “literary texts in the foreign language classroom are not only important for foreign language learning, but also provide it with significant educational goals” (p. 552). Literature facilitates cultural exploration by allowing students to encounter and engage with perspectives, ideologies, and histories that differ from their own. In this sense, Carter and Long (1991) underscore that reading literature fosters the capacity “to understand and appreciate cultures and ideologies different from their own in time and space” (p. 2), an idea reinforced by Hall (2015), who views literature as “playing a role in facilitating the learner’s access to this English-using culture” (p. 121). In similar terms, Gonçalves Matos (2005) highlights literature’s potential to reshape worldviews by promoting “awareness of cultural difference and of

the inseparability of language and culture” (p. 57). These intercultural encounters help learners contextualize social, political, and historical realities embedded in texts, thereby promoting critical cultural awareness (Lazar, 1993, p. 17).

Equally significant is the capacity of literature to engage students on a personal level. As Lazar asserts, literature can “educate the whole person” (1993, p. 19), an idea shared by Langer (1997), who describes literature as a tool that allows learners to “explore multiple perspectives and imagine scenarios” (p. 607). By exploring universal themes and offering multifaceted characters, literature often mirrors students’ personal experiences and stimulates meaningful classroom interaction. Indeed, Duff and Maley (1990) refer to literature as a medium for “genuine interaction” due to its openness to multiple interpretations (p. 6). Furthermore, when texts are relevant to students’ interests, motivation increases, as they “may find [themselves] completely absorbed by the work,” which, in turn, can make the learning process “memorable and enjoyable” (Ceylan, 2016, p. 312).

Nevertheless, as it was previously glimpsed, the inclusion of literature in the EFL classroom also entails a series of potential drawbacks. One of the most frequently cited challenges is the complexity of literary language. According to Lazar (1993), literature often confronts learners with “complex themes and fresh, unexpected uses of language” (p. 15). In this regard, literary texts may “not stick to more common usages, but exploit and even distort the accepted conventions in fresh and unexpected ways,” making them linguistically demanding (Lazar, 1994, p. 115). For learners with limited proficiency, this may result in frustration and disengagement. Moreover, this very variability in student level of proficiency in the language further complicates matters, as texts that are accessible for some may be overwhelming for others (p. 116).

Furthermore, culturally-related issues could also pose certain difficulties. As Tevdovska (2016) notes, students may struggle with literary texts since they “reflect cultural aspects which are difficult [...] to grasp” (p. 163). Similarly, Duff and Maley (1990) acknowledge that “it is clearly impossible for outsiders to share fully the range of references of an insider” (p. 7), since literary texts often contain implicit cultural assumptions and references that are unfamiliar to learners. As will be addressed in following sections of the present study, although interculturality appears to be conferred a pivotal role within EFL educational curricula, students often face difficulties when first

engaging with cultural aspects in the classroom, as these might be perceived as remote and significantly different from those of their own cultural background.

In addition, student motivation, frequently cited as a benefit associated to introducing literature in language teaching, can also turn into a potential limitation. In fact, research reveals how “teachers and lecturers are often more enthusiastic and convinced about the value of literature in education than their students are” (Hall, 2015, p. 88). In this respect, Edmondson (1997) points out that not all students possess an intrinsic interest in literary reading, and what may appear motivational for the teacher may feel irrelevant or burdensome to learners (p. 45). Lazar (1993) warns that poor text selection, inadequate support, or excessive linguistic difficulty can make literature “demotivating and personally demanding” (p. 25). Indeed, if literature is implemented without accounting for student interests or readiness, it risks hindering rather than facilitating the learning process.

Lastly, teacher preparation is a vital yet often overlooked concern when it comes to use literary texts in EFL teaching. As Sen Gupta (2003) mentions, not only students but also foreign language instructors themselves may feel uncomfortable or ill-equipped to work with literature in the classroom (p. 161). In fact, some authors highlight the absence of formal preparation to this end within teacher education programs, which could reinforce the perception that literature is not pedagogically relevant (e.g., Paran, 2008). As Paran bluntly puts it, this omission “sends out a powerful message that literature is not something that is worth dealing with” (p. 480).

In sum, while literature holds undeniable pedagogical value —supporting linguistic, cultural, and personal development— its successful integration in the EFL classroom requires thoughtful implementation. Potential obstacles such as language difficulty, cultural distance, or lack of student engagement, must be carefully considered. Therefore, a strategic, learner-centered approach that aligns texts with learners’ interests and levels seems essential to maximize the benefits and mitigate the challenges of using literature in foreign language education.

1.4. Using Literature at Lower Levels in EFL Teaching

Despite the previously addressed renewed pedagogical interest in literature as a valuable resource in foreign language teaching, some reservations persist about its appropriateness for learners at lower proficiency levels. These concerns are not unfounded, as introducing literary texts to students with a limited command of the language presents a number of practical and pedagogical challenges. However, as Lazar (1994) contends, with appropriate scaffolding and methodological adaptations, many of these difficulties can be effectively addressed.

One of the primary objections raised by teachers concerns the complexity of language typically found in literary texts. Literary language, particularly in poetry or canonical prose, often includes sophisticated vocabulary, complex grammatical constructions, and syntactic structures that may far exceed what is covered in early stages of EFL curricula. Moreover, as Lazar (1994) points out, many texts include rhetorical and stylistic devices —such as metaphor or irony— which may be difficult for beginner learners to interpret. Leech (2014) refers to this as “deviant” language that intentionally departs from the norm in ways that are “stylistically marked,” thereby making it “alien” to learners that are still grappling with foundational grammar and lexis (pp. 29–33). Understandably, instructors can be reluctant to expose learners to such unfamiliar linguistic forms when they are still consolidating basic structural knowledge.

Another frequent concern lies in the notion of literary competence. According to Culler (1975), this refers to the reader’s implicit ability to draw upon cultural, intertextual, and genre-based conventions to interpret meaning in literary texts (pp. 113–115). Students at lower proficiency levels, particularly those who are not accustomed to literary reading even in their native language, may lack the interpretative tools to engage confidently with literature in English. Consequently, they might feel not only alienated by the formal features of literary writing, but also discouraged by their inability to articulate personal interpretations, even if some understanding is achieved at a basic cognitive level (Lazar, 1994, pp. 115-116).

Nevertheless, Lazar (1994) emphasizes the importance for learners, even at lower academic stages, “to move beyond an understanding of the language simply in terms of individual words or sentences”. Thus, early exposure to aspects such as non-explicit

meanings, organization of discourse, or the relationships that can occur between words, even through simplified literary texts or guided reading tasks, would help to cultivate an “overall language awareness” (p. 116).

Furthermore, as Ajoke and Shapii (2017) suggest, learners at this stage will often prioritize making sense of the content over appreciating the literary features of a text (p. 56). Therefore, the pedagogical focus could be shifted toward thematic relevance and personal connection, rather than literary analysis in the strict sense. This leads to an important pedagogical consideration: learners, regardless of their level, “need the challenge and stimulation of addressing themes and topics which have adult appeal, and which encourage them to draw on their personal opinions and experiences” (Lazar, 1994, p. 117). In light of this, even students with limited language proficiency could benefit from materials that challenge them intellectually, appreciating opportunities to engage with adult topics that require them to think and relate language learning to their real-world knowledge.

Finally, the integration of literature at lower levels does not necessarily entail a task of interpretative sophistication. On the contrary, common classroom techniques can be repurposed to make literary works accessible and pedagogically meaningful. As Lazar (1994) proposes, a range of familiar activities —such as cloze exercises, multiple-choice comprehension tasks, lexical inference from context, and sentence matching— can be used effectively with literary texts. These activities allow learners to focus on language input while gradually engaging with narrative content and thematic structure, thus facilitating both comprehension and appreciation of literature (p.117).

2. Communicative Competence and EFL

Today’s increasingly globalized and interconnected world demands that learners acquire the necessary tools to interact across both linguistic and cultural boundaries. As outlined in *Real Decreto 217/2022*, educational systems must equip learners with competencies that promote “engaged citizenship” in a “more global and intercultural contemporary reality, where communication in multiple languages is essential” (p. 130; my translation). Within this framework, the English language has acquired a pivotal role, positioned as a lingua franca in academic, professional, and personal domains.

Spanish regulations for Compulsory Secondary Education align with this vision, proclaiming that “communication in more than one language prevents education [...] from being hindered by borders, promoting internationalization and mobility, as well as allowing the discovery of other cultures, broadening students' perspectives (RD 217/2022, pp. 130–131; my translation). At a regional level, the curriculum of *Castilla y León* for that very educational stage reiterates this dual dimension of foreign language teaching, stating that the subject should aim at both the “acquisition of basic communicative competence in the foreign language as well as the development and enrichment of students' intercultural awareness” (p. 49246; my translation).

This educational context has contributed to the consolidation of the communicative approaches as the prevailing paradigm in EFL instruction. Rooted in the belief that language is above all a tool for meaningful interaction, the communicative approach advocates for learning experiences that prioritize real-life communication. It places language within its natural, social context, shifting the focus from structural mastery to purposeful, contextualized language use (Thamarana, 2015, pp. 92-94).

Within this paradigm, communicative competence is the ultimate objective. Leckie (2016) succinctly defines it as “the capacity to understand and to be understood in a foreign language” (p. 7), emphasizing a transactional nature of communication rather than linguistic perfection. From a more systematic and academic standpoint, Canale (1983) conceptualized communicative competence as “a synthesis of an underlying system of knowledge and skill needed for communication”, and identifies four interdependent components that are crucial to effective foreign language communication: linguistic competence, which includes knowledge of vocabulary, morphology, syntax, phonology, and spelling; sociolinguistic competence, which involves understanding social norms, cultural references, and pragmatic appropriateness in communication; discourse competence, or the ability to link utterances coherently and cohesively across genres and contexts; and strategic competence, which entails the capacity to compensate for communication breakdowns and to enhance the clarity of linguistic exchanges.

In the context of EFL education, these components are given practical shape through the Common European Framework of Reference for Languages (CEFR; Council of Europe, 2001), which remains the benchmark for defining communicative competencies and assessing language proficiency. Chapter 5 of the CEFR Companion

Volume (Council of Europe, 2020) lays out the communicative competencies that are essential for language learners, being organized into three categories: linguistic, sociolinguistic, and pragmatic (p. 129). Each of them is further disaggregated into sub-skills, including lexical range, grammatical accuracy, phonological control, fluency, or sociolinguistic appropriateness among others.

In addition to delineating competencies, the CEFR provides proficiency descriptors that serve as standardized reference points for evaluating learners' performance across a range of communicative language activities, which may be extrapolated and aligned with the traditional four macro-skills: speaking, listening, writing, and reading. These skills are considered to be key to the notion and development of communicative competence, and, consequently, are to be addressed holistically in any comprehensive EFL curriculum. Therefore, the integration of literature in the EFL classroom, which is central to the present project, must not be seen as separate from the development of communicative competence.

3. Cultural Awareness and EFL

The concept of culture is inherently broad and subject to varying interpretations across disciplines. A potential definition frames culture as “a body of beliefs and practices in terms of which a group of people understand themselves and the world, and organize their individual and collective lives” (Parekh, 2000, pp. 2-3). From this perspective, culture is not a distant or abstract construct, but an inseparable part of individuals' identities and social realities. Thus, to teach or learn a language is, inevitably, to engage with its embedded cultural dimensions. Cultural awareness, in this sense, encompasses the “socio-linguistic and cultural norms which facilitate cultural integration and intercultural understanding” involving “an understanding of knowing, acting, being and living with others in society” (Leckie, 2015, p.10).

Given that, as previously stated, communicative competence extends beyond linguistic proficiency to include pragmatic, strategic, and also socio-cultural dimensions, the integration of culture becomes not only desirable but essential in foreign language education. As Mekheimer (2011) aptly puts it, “teaching language without teaching its culture is quite impossible” (p. 45). In this regard, literature emerges as a particularly rich

and suitable medium for fostering both linguistic skills and cultural awareness. Gonçalves Matos (2005) argues that language and culture are inherently inseparable, since they “interplay at several levels”, and literature justifies its inclusion in the EFL classroom by virtue of its ability to represent and transmit cultural meaning (p. 58). Lazar (1993) supports this claim, noting that language, literary and intercultural awareness can develop simultaneously through exposure to literary texts in the EFL classroom (p. 15).

In view of this, beyond offering linguistic input, literature would allow students to explore “the implicit or explicit value system of different cultures, and how those values are communicated,” thereby cultivating “critical cultural awareness” (Corbett, 2003, p. 165). Bobkina and Domínguez (2014) even suggest that literature may be “one of the best ways to understand culture and traditions of the target language,” particularly when direct exposure through travel or immersion is “virtually impossible” (p. 251). In addition, Alemi (2011) reinforces this idea by describing literature as “a doorway into another culture,” affording learners the opportunity to broaden their minds, engaging with attitudes, values, and worldviews different from their own (p. 178).

Yet a persistent pedagogical question remains to be answered: what kind of cultural content should be introduced in the classroom? While some educators question the appropriateness of canonical or ‘elite’ culture, arguing it may alienate or demotivate learners, others assert that these cultural texts can deeply enrich the language learning process when presented effectively (Corbett, 2003). However, the absence of strict curricular guidelines on how to implement culture in the foreign language classroom places significant responsibility on the teacher’s professional judgment.

In this regard, and relating the issue to the inclusion of literary texts within the EFL context, Leckie (2016) stresses the importance of using teaching tools that assist learners in the process of accessing and interpreting cultural content. As she explains, those students who have been exposed to a stronger cultural understanding will often be more motivated to learn, and this motivation will lead to better performance in the foreign language. In this way, cultivating cultural awareness by means of literary texts would provide students with interpretive tools that could be translated into more substantial and long-lasting learning outcomes in the target language (pp. 1-2).

4. Selection of Literary Texts for the EFL Classroom

4.1. Criteria for Selecting Texts

When integrating literature into the EFL classroom, selecting the appropriate texts becomes a crucial pedagogical decision, with several factors influencing this choice before instruction begins. These may include the teacher's own literary background, the availability of texts within a particular educational setting, and the curricular or institutional guidelines that could specify particular authors or genres. Yet, as Bobkina and Domínguez (2014) emphasize, “the most important factor in the equation should be the learner, not the text”. In this sense, is ultimately the student who must engage meaningfully with the material, while the teacher's role is to facilitate that interaction.

Firstly, in selecting a literary text, teachers must strive to match the material to the linguistic level of the students. As Floris (2004) points out, when texts are misaligned with students' language abilities, learners may feel discouraged and demotivated. A literary work that is too complex in vocabulary or syntax may pose a barrier rather than a bridge to engagement (p. 5). Consequently, language accessibility becomes a crucial factor.

This discussion often gives rise to the longstanding debate regarding whether it is more appropriate to use authentic texts or, alternatively, simplified and adapted versions in EFL teaching. While Nuttall (1996) supports the use of authentic materials as a motivating element, asserting that they “are proof that the language is used for real-life purposes by real people” (p. 172), other scholars such as McKay (1982) and Lazar (1994) discuss the potential pedagogical advantages of graded readers, particularly for learners at lower proficiency levels. For these students, simplified texts may serve as a stepping-stone, allowing them to access the thematic and cultural richness of literature without being hindered by linguistic complexity.

Beyond language proficiency, learners' literary and cultural competencies must also be considered. Although the concepts may look similar, according to Lazar (1993), a distinction must be drawn between linguistic and literary proficiency. Some learners, she notes, “may already have a level of literary competence which will help to make sense of a literary text even when their linguistic knowledge is rather limited,” while others

might understand every word on the page but fail to grasp the underlying literary meanings (p. 54). This implies that a text's suitability depends not only on its linguistic complexity but also on the reader's ability to interpret it.

Closely related to this lies the question of cultural accessibility. Whilst some educators assume that culturally distant texts may not resonate with students, Lazar counters this assumption by noting that:

[...] texts which may appear to be very remote in time and place from the world today may still have appeal for students in different countries around the world. This is either because they touch on themes which are relevant to the students, or they deal with human relationships and feelings which strike a chord in the students' own lives (1993, p. 53).

Literature is always embedded within its social, historical, and cultural context, as Kolbas (2001) points out: "literature is not made in a social vacuum", but it depends on factors such as "where, when and by whom it was written, and where, when and by whom it is read" (p. 140). In the words of Çubukcu and Tikiz (2013) literature possess a special value with regard to culture, since it conveys "values, attitudes, concepts and relations of a given cultural moment" (p. 134). Therefore, through a set of culturally relevant texts, certain issues may be brought into the classroom, creating opportunities for discussion, and becoming a powerful tool for fostering critical thinking and cultural awareness among students.

In fact, another important criterion when selecting literary texts for the EFL classroom is the potential exploitability of those texts. This means, the degree to which a work lends itself to classroom use through varied pedagogical tasks. In this sense, Carter and Long (1991) suggest that language instructors should select texts "in which [students] can participate imaginatively, [...] which will make the reading of literature a memorable, individual and collective experience" (p. 3). For this reason, Alemi emphasizes the importance of teachers providing clear guidance on how students should approach the text, as well as setting well-defined objectives for learners to be aware of the expected outcomes (pp. 180-181). Finally, the practicalities of time and available resources must be taken into account. As Lazar (1993) notes, when selecting literary material, instructors should consider how much class time can be dedicated to text analysis, how much independent reading students can realistically undertake, and how much contextual or background information will need to be provided for proper comprehension (p. 55).

4.2. Significant, Canonical, and Meaningful Literature

In addition to the considerations outlined above, any literary text to be used within the EFL context must also align with a series of curricular objectives and syllabus requirements. EFL learners of Compulsory Secondary Education in the Spanish region of *Castilla y León* are required by one of the subject's specific competences to "accept the linguistic, literary, cultural and artistic diversity of those countries where the foreign language is spoken" (D. 39/2022, p. 49257, my translation). Furthermore, the regional curriculum for the stage also determines "specific graded readers for foreign language learning or based on significant literary works that reflect the idiosyncrasy and culture of the countries and territories where the language is spoken" as one of the subject's core components (D. 39/2022, p. 49259, my translation). However, the broadness and ambiguity of the expression "significant literary works" may allow for multiple interpretations, therefore requiring careful pedagogical reflection.

To begin addressing this matter, it might be helpful to consider what is understood by the term literature. As Lazar (1993) states, "defining literature is no easy task, and there is considerable controversy among literary theorists and critics as to how this can be done" (p. 5). According to the Merriam-Webster Dictionary, literature can be defined as "writings having excellence of form or expression and expressing ideas of permanent or universal interest" (n. d.). Within this broad definition, English teachers often gravitate toward the so-called 'classics' or 'canonical' texts when deciding which literary works to include in their instruction, as these labels are commonly associated with texts of lasting significance and recognized literary merit (Pearson, n.d.).

Classical works are frequently related to a literary canon, which defines culturally significant texts and authors deemed representative of a given culture. Van Peer (as cited in Larsson, 2015, p. 5) highlights a sense of "timelessness" inherent in certain literary works, having the capacity to transcend the period in which they were written. In this regard, canonical texts may serve as symbolic "monuments frozen in time", offering valuable perspectives on past societies. Indeed, an empirical study conducted by Grandi (2022) on students' perceptions of 'literary classics' in EFL settings reveals that, although some participating students regarded such texts as less appealing than contemporary materials, many nonetheless acknowledge the cultural and historical value in using them (p. 39).

Yet the ability of students to engage with these works meaningfully should not be taken for granted. A further crucial criterion when selecting literary texts for the EFL classroom should be ensuring that learners are able to establish connections with the proposed material. As Christopher (1995, p. 51) warns, “canonical works are not universally aimed at all people” and can, in some instances, alienate rather than include. While authors as Bloom (as cited in Larsson, 2015, p. 11) argue that the classics require no updating effort to remain relevant in the current world, other approaches advocate for pedagogical strategies that contextualize these texts in ways that resonate with the students’ reality. On this subject, Lazar (1993) affirms that “if the materials are carefully applied, students will feel that what they do in the classroom is relevant and meaningful to their own lives” (p. 15).

Nevertheless, as Hashim (2012) points out, many students often perceive literature as “something remote and unconnected to their lives” (p. 85). A teacher’s task, therefore, is to bridge the gap between the world of the text and the world of the learner. Considering this, Hashim adds that “when a link is made between the realities around them and the issues in a literary text, they will find learning more meaningful and practical” (p. 89). Moreover, when students identify this personal relevance, they are more likely to approach challenging texts with persistence. According to Collie and Slater (1994), a carefully-chosen literary text “can lead learners to overcome enthusiastically the linguistic obstacles that might be considered too great in less involving material” (p. 7).

Taking the previous considerations into account, in interpreting what is meant by “significant literary works”, the present study advocates for a dual perspective: to embrace the cultural and historical richness intrinsic to canonical works, while also recognizing the relevance and emotional resonance of those literary texts that are meaningful to students. Consequently, rather than opposing the canonical and the meaningful, this approach seeks to reconcile these concepts, selecting texts that can be both culturally representative and capable of stimulating learners’ motivation. Based on this theoretical foundation, the didactic proposal detailed in the following section has been designed to integrate canonical literature within the EFL setting in a meaningful manner. It aims to support students in developing not only their communicative competence but also their cultural awareness through a literary experience that is intended to be both intellectually enriching and personally engaging.

III. DIDACTIC PROPOSAL

1. Introduction and Justification

The didactic proposal being presented in this Master's Thesis consists of a teaching unit designed to introduce literature into the English as a Foreign Language subject at Year 1 in the stage of secondary education. Entitled "There is no Frigate like a Book", this unit comprises a series of sessions, each of which is structured around a literary work. The proposal has been conceptualized as a chronological and geographical journey through literature in English language, with each session being conceived as a 'stop' along the way. To this end, a set of literary texts has been selected, considered to be representative of different historical periods, regions, cultures, and literary genres. Accordingly, the works chosen to be worked on throughout the unit are:

1. *The Canterbury Tales*, by Geoffrey Chaucer (1387–1400)
2. *Romeo and Juliet*, by William Shakespeare (1597)
3. "A Modest Proposal", by Jonathan Swift (1729)
4. *Frankenstein*, by Mary Shelley (1818)
5. *The Great Gatsby*, by F. Scott Fitzgerald (1925)
6. *Murder on the Orient Express*, by Agatha Christie (1934)

This didactic proposal aims at exploring the potential of canonical literature as a fruitful tool through which to foster and develop both communicative and intercultural competencies. Therefore, the selection of texts was also intended to bring into the classroom the work of different relevant authors in English-language literature, while shedding light on meaningful universal themes that are explored in these texts (as well as on the texts themselves and the contexts surrounding them) and seeking to relate them to students' own experience. Additionally, since certain of the selected works are considered to be widely known and relatively influential in popular culture, it is intended that, by introducing them into the classroom through a communicative approach, students may activate any prior cultural knowledge they have about them, challenge potential preconceived notions, and ultimately improve their overall perception of literature.

Given that this didactic unit, as will be further detailed in the following section, targets a group of students of a low secondary education course, it does not aim to engage

in exhaustive reading and analysis of original excerpts or graded adaptations of the listed works. Instead, the focus is not on learning literature per se, but on learning *through* literature. Thus, the implemented approach positions literature as the guiding thread from which to create learning situations that encourage students to use language as a communicative tool, while getting in contact with cultural, historical, and literary related issues (see section 3 for a more precise understanding of the main objectives behind the present didactic proposal).

However, as this unit is also intended to serve as a favorable first point of contact between EFL students and reading literature in English language, some of the proposed sessions and activities (see section 7) will include adapted excerpts in order to work on and assess reading comprehension. In these cases, each excerpt has been carefully selected and adapted according to the learners' linguistic proficiency in the target language, as well as to their intellectual and developmental levels. While these texts may not constitute authentic materials in which real use of the English language is displayed, every effort has been made to preserve the core ideas and themes of the original works. As a result, it is expected that the experience of reading and engaging with literature in English language will not be overly demanding for the target group, while meeting their educational needs and aligning with the overarching goal of using literary texts as a source for the development of communicative skills.

2. Context and Temporalization

As previously indicated, this didactic proposal has been elaborated for the English as a Foreign Language subject in the initial levels of secondary education, which corresponds to Year 1 of *Educación Secundaria Obligatoria (1º ESO)* in Spain. According to the current educational regulations, students are expected to reach a B1 proficiency level in English language by the end of the entire secondary education stage, based on the Common European Framework of Reference for Languages (D.39/2022, p. 49246). Therefore, attending to the experience and observations made during a teaching internship at a public secondary school in the region of *Castilla y León*, the contents and activities included in this proposal are designed for a target group whose level of proficiency in English corresponds approximately to an A2 level.

In fact, the origin of this didactic unit lies in the period of internship undertaken as part of the Master's Degree in Teacher Training for Compulsory and Upper Secondary Education, Vocational Training and Foreign Language Teaching of the University of Valladolid. This experience took place at the *IES Alonso Berruguete*, which is a public secondary education school located in the city of Palencia, under the jurisdiction of the Regional Government of *Castilla y León*. During the stay at this educational center, it was possible to work with a group of students of first year of compulsory secondary education, which, during the observation period, demonstrated high levels of participation and strong interest in the foreign language subject. This group presented an ideal profile not only for introducing English literature into secondary education, but also for doing so at the initial level of the stage, where some reluctance toward the treatment of literary texts might have been expected, thus making the development and implementation of such a unit a real challenge. Therefore, the present proposal was designed as a result of this opportunity, aiming to build on the curiosity and positive attitude displayed by the students towards the subject, while remaining aware of possible motivational reservations related to literature, so as not to hinder the established objectives, which will be further discussed in the following section.

It is important to note that the students in the aforementioned group were participants in the high school's bilingual education plan, which is framed within the *British Council* program. This initiative is characterized by placing its focus on the development of linguistic, scientific, and intercultural competences in both English and Spanish, with the overarching objective of preparing students to communicate fluently across diverse languages and cultures (IES Alonso Berruguete, n.d.). One of the defining features of this program at the *IES Alonso Berruguete* is that the English subject is taught at a slightly higher level than in conventional Year 1 classes, typically resulting in high student performance. Additionally, the groups participating in this program receive two extra English lessons per week. Consequently, the characteristics of this group of students, together with the increased teaching load that the bilingual plan offers, provided flexibility for implementing a different topic in the classroom, while still meeting the school's curricular and program requirements.

Although the unit was implemented on a group of sixteen students belonging to the previously mentioned bilingual program, it had been designed to be applicable to a

standard first-year secondary education group of up to twenty-five students, without requiring further modifications. This stage has been considered to be crucial for developing both communicative and intercultural competences, as well as for offering students certain early exposure to the literature, history, and culture of the English-speaking world. In the elaboration of this didactic unit, no specific attention to diversity measures have been incorporated, since the reference group was homogeneous and did not include students with special educational needs nor coming from markedly different linguistic or cultural backgrounds. Nevertheless, the proposal could be adapted to meet the needs of diverse learning contexts in future applications.

In addition, it is essential to highlight that the resources available at the school are an important factor for the successful implementation of this unit. In order to carry out each session as planned, the teacher will require traditional tools such as a blackboard, as well as digital resources, including a computer, an interactive smartboard or projector, speakers, and internet connection to facilitate access to some of the designed activities. Furthermore, one of the sessions (session 4) is intended to be held in a classroom or space where each student has access to a computer or any other technological device provided with internet connection to work on.

Regarding the temporalization of the proposal, current regional regulations for secondary education in *Castilla y León* stipulate that Year 1 students receive four weekly periods of instruction in English as first foreign language (D.39/2022, p.49541). Therefore, this didactic unit —comprising seven sessions— is designed to be implemented over two weeks during the third term of the academic year, when students are expected to be already familiar with the rhythms, methodologies, and types of content characteristic of secondary education. It may worth noting that in the particular case of the group over which this unit was implemented, although counting with six English lessons per week due to its bilingual status, the seven sessions required to be delivered over a period of three weeks. This was necessary due to scheduling requirements from the teacher in charge of these students, the involvement of a conversation assistant for one weekly period, and interruptions derived from public holidays and certain extracurricular activities taking place.

With regard to the planning of the lessons, all the sessions have been designed to last fifty minutes. In each of the first six sessions, work will be focused on a different

representative work from literature in English language, with the final session being devoted to a concluding reflection on the unit. The six literature-related sessions are organized into two broader learning situations, which are aligned with the overarching narrative of the unit—a journey through the literature of the English-speaking world—and aim primarily to foster communicative and intercultural competencies.

On the one hand, the first three sessions (focusing, respectively, on the works *The Canterbury Tales*, *Romeo and Juliet*, and *Frankenstein*) are framed within a learning situation titled “New places, new faces”. These sessions offer students opportunities to practice the language in contexts that are related to interacting with others during a journey. On the other hand, the remaining three sessions (dedicated to “A Modest Proposal”, *The Great Gatsby*, and *Murder on the Orient Express*, respectively) constitute the second learning situation, which, under the name “Travel chronicles”, provides students with opportunities to learn and practice English through the description of events and scenarios that one might encounter while travelling (see general chart of the didactic proposal in Appendix 1 for a more precise understanding of the structuring of the unit into sessions and learning situations).

To conclude, all sessions have been designed by combining activities that connect the literary works to the students’ own experiences, with brief introductory segments on the author, historical context, or literary genre, and tasks that involve a creative component—all framed within a prominent communicative focus. Moreover, the different sessions follow a consistent structure: including warm-up and closing phases, and a gradual introduction to the literary work being treated, in order to sustain student motivation and reduce reluctance towards exposure to literature. Additionally, in line with that stated in the justification, and being consistent with the unit’s objectives, no pre-reading or post-reading activities requiring work outside of the classroom have been proposed. An exception to this could arise in certain tasks that may not be finished during the lessons and might therefore require some additional time to be completed at home. The nature of this type of tasks has been taken into consideration when designing the proposal, since they would be part of a cumulative project to be developed throughout the unit, and which will be more accurately explained in the sections devoted to the teaching methodologies and assessment in this proposal.

3. Objectives

As previously outlined, the main aim behind the design of the present didactic proposal was to introduce literature into the English as a Foreign Language class in order to foster communicative skills among secondary school students, while simultaneously engaging with contents of a cultural nature. Based on this premise, the purpose of the elaboration and implementation of the teaching unit “There is no Frigate like a Book” can be further divided into the following specific objectives:

- To use literature in English language as a means of developing communicative competences, transforming it into a source of learning situations and activities that promote participation and lead students to use the foreign language as a communicative tool.
- To generate positive contact with literary works, authors, and historical periods representative of the English-speaking world, thereby activating and enhancing students’ cultural awareness.
- To foster students’ creativity through activities and tasks that require the use of their imagination and inventiveness.
- To bring literature closer to students’ realities and personal experiences, addressing universal themes of both interpersonal and intercultural relevance.
- To help students perceive literary texts as sources of interest and motivation, challenging possible preconceived notions about both literature and the works addressed in the classroom.
- Ultimately, to promote a sense of enjoyment in reading and foster independent reading habits outside the classroom among first-year secondary education students.

In addition, during the development of this proposal it has also been taken into account the need to contribute to the achievement of the objectives of compulsory secondary education, as established by *Real Decreto 217/2022, de 29 de marzo, por el que se establece la ordenación y las enseñanzas mínimas de la Educación Secundaria Obligatoria*. In this regard, the teaching unit upon which this project is based, has been

designed to foster the development of the following stage objectives among the ones formulated in Article 7 of the relevant Spanish legislation¹:

- b) To develop and consolidate habits of discipline, study, and both individual and collaborative work as essential conditions for effective learning and as a means of personal development.
- d) To strengthen students' affective capacities across all areas of their personality and in their relationships with others; to reject violence, all forms of prejudice, and sexist behaviors; and to resolve conflicts peacefully.
- i) To understand and express oneself appropriately in one or more foreign languages.
- j) To know, value, and respect the basic aspects of one's own culture and history, and those of others, as well as artistic and cultural heritage.
- l) To appreciate artistic creation and understand the language of different forms of artistic manifestation, using various means of expression and representation.

4. Legal Framework and Curricular Elements

The design and implementation of this didactic proposal, just as it was grounded in a series of theoretical principles, also requires to be framed within a legal structure and supported by curricular foundation. To this end, it has been necessary to consider various levels of curricular concretion.

As a preliminary step, given that the unit is intended for the teaching of a foreign language, it is essential, at a broader level, to align it with the guidelines established by the Common European Framework of Reference for Languages. This document introduces language learning as “the actions performed by persons who as individuals and as social agents develop a range of competences, both general and in particular communicative language competences” (Council of Europe, 2001, p. 9). In this sense, the principles outlined in the CEFR regarding language teaching fit with the aim of this unit in relation to using literature as a means of developing students' communicative competence. Furthermore, these European recommendations concerning foreign

¹ The selected objectives are formulated in Spanish in *Real Decreto 217/2022* (p.8). From this point onwards, all reference to excerpts from Spanish educational regulations will be translated into English in order to ensure consistency with the rest of the project and the teaching proposal.

language teaching are reflected in the Spanish educational regulation for the stage targeted by this didactic proposal, stating that:

The main aim of the Foreign Language subject in Compulsory Secondary Education is the acquisition of appropriate communicative competence in the foreign language, enabling students to understand, express, and interact effectively in that language, as well as to enrich and expand their intercultural awareness (RD. 217/2022, p. 131).

Therefore, from a legal standpoint, this didactic unit is supported, firstly, at the national level, by the current Spanish legislation on education *Ley Orgánica 3/2020, de 29 de diciembre, por la que se modifica la Ley Orgánica 2/2006, de 3 de mayo, de Educación*. Moreover, the requirements set out in *Real Decreto 217/2022*, have also been considered, as it defines the key competences and curricular regulations for the stage of Compulsory Secondary Education, the level at which this proposal is intended to be implemented.

With regard to the next level of curricular concretion, since this didactic unit is designed to be applied in a secondary education institution in the region of *Castilla y León*, the provisions of *DECRETO 39/2022, de 29 de septiembre, por el que se establece la ordenación y el currículo de la educación secundaria obligatoria en la Comunidad de Castilla y León*, have also been taken into consideration. Here, special attention has been paid to the sections concerning the First Foreign Language subject, and more specifically, to the pages related to Year 1 of *ESO*. This has been essential for determining and formulating the contents, assessment criteria, and learning objectives of the proposal, while also taking into account the methodological and evaluation guidelines set forth in the document.

Regarding the curricular elements, an analysis of the curriculum established in the above-mentioned regional legislation, reveals that the use of literary texts receives limited emphasis within the foreign language regulations for the educational level targeted by this unit. In the wording of the specific competences, assessment criteria, and methodological guidelines defined for the subject, very few explicit references are made to literature or the reading practice, which are primarily focused on the reading comprehension skill.

Besides, the contents to be addressed in the subject of English as a Foreign Language at the educational level under consideration is divided into three main blocks.

Blocks A and C focus respectively on communication and interculturality, which align with two of the main issues to be worked on throughout this proposal. Within these sets of contents, references are made to “graded readings of literary texts [...] as a source of linguistic enrichment” (Block A), and to “readings [...] based on significant literary works that reflect the idiosyncrasy and culture of the countries and regions where [the target language] is spoken” (Block C). Thus, these references would allow for the integration of literature in the foreign language classroom as a tool for developing communicative skills and introducing culturally-related classroom practices, goals around which this unit has been structured. In addition, a series of other contents that are not directly related to literature have been identified as relevant to be covered. All information concerning the selected contents, as well as other curricular elements such as key and specific competences or the assessment criteria, can be found in the general chart of the didactic proposal provided in Appendix 1.

5. Competences

In alignment with the overarching objectives of the present didactic proposal, literature has been conceived not as an end in itself, but as a dynamic and meaningful medium through which students can develop key educational competencies. In this regard, this didactic unit has been primarily designed to foster the development of both communicative and intercultural competences. Thus, the integration of literary texts in the classroom is intended to provide a meaningful context in which students actively use the foreign language as a tool for real communication. Simultaneously, the exploration of culturally diverse works would enable learners to broaden their perspectives and enhance their intercultural awareness. Yet these competences are not limited to the academic domain; rather, they are essential life skills that students will be able to apply beyond the classroom, equipping them to interact effectively in real-world, multicultural environments.

As stated in the previous section, the didactic proposal has been elaborated to align appropriately with a series of relevant legal and curricular requirements. Consequently, in addressing the acquisition of both key and specific competences, this proposal also draws upon the guidelines established by the Spanish educational legislation for the stage of secondary education outlined in Article 11 of *Real Decreto 217/2022*. Having said this,

the key competences to be developed are the literacy competence, the multilingual competence, the digital competence, the personal, social and learning to learn competence, and the competence in cultural awareness and expression (Real Decreto 217/2022, p. 11; my translation).

Firstly, literacy competence is fostered by encouraging students to interact meaningfully in the target language while approaching, interpreting, and producing a variety of texts, enhancing both their receptive and productive skills. Multilingual competence is addressed through the active use of English as a means of communication, simultaneously leading students to draw connections between languages and cultures. The integration of digital competence is worked through the responsible use of ICT tools in certain activities. In addition, the unit nurtures the personal, social, and learning to learn competence by promoting self-expression, emotional engagement, collaborative work, and critical reflection on both the content and the learning process. Finally, competence in cultural awareness and expression is central to the unit's design, as students are exposed to diverse literary texts that exhibit various historical and cultural contexts, fostering appreciation, respect, and reflection on different ways of life and artistic expression.

Moreover, the specific competences for the subject of Foreign Language that are targeted through the implementation of this didactic proposal are: specific competence 1 (related to oral and written comprehension), specific competence 2 (encompassing oral and written production), specific competence 3 (focused on communicative interaction), and specific competence 6 (associated with diversity and interculturality) (Real Decreto 2017/2022, pp. 135-136). The integration of these competences across the seven sessions of the unit is presented in detail in the individual lesson charts included in Appendix 2.

6. Methodologies

Although this didactic unit integrates a range of methodological strategies, it is the communicative approach that constitutes its conceptual and practical foundation. This methodological choice responds directly to the central aim of the proposal: to situate literature as a vehicle through which learners engage in meaningful and interactive communicative situations that reflect real-life language use. To this end, the proposed sessions and activities incorporate the four traditional fundamental language skills —

listening, speaking, reading, and writing— in an integrated fashion, with a particular emphasis on oral production and peer interaction as vehicles for expression and comprehension. The dynamics proposed throughout the unit demand consistent student participation and sustained engagement in English language, both to develop fluency and to enhance learners' communicative confidence. Priority is therefore given to functional language use and intelligibility over grammatical precision. Additionally, all interaction is to be expected to take exclusively in the foreign language, with careful adaptation of tasks, texts, and materials in accordance with the linguistic level and learning profile of the target group. Within this framework, the teacher assumes an essential role of guide and facilitator, creating the necessary scaffolding to support and stimulate communication, and providing all students with the necessary tools to overcome linguistic barriers and take part in a meaningful language learning experience.

Moreover, the three approaches proposed by Lazar (1993) for introducing literature in the EFL context have also been considered from a methodological perspective. Even though each of these approaches is acknowledged and, to varying degrees, an attempt has been made to integrate all of them throughout the didactic unit — with occasional attention given to stylistic features of literary language and the exposure to literary contents such as authorship, historical context, and genre— it is the literature for personal enrichment approach that guides the overarching design of the proposal. Central to this approach is the conviction that literature should serve not only as an academic object of study but also as a meaningful experience capable of stimulating students. This is the reason why the unit has been conceived as a literary journey, a narrative framework intended to render the students' encounter with literature motivating and appealing. By presenting each work as a distinct 'stop' along this journey, and not as an isolated, canonical text, the proposal aims to reframe literature study in terms of exploration and discovery, so that it becomes an experience to be lived rather than something to be studied. In this regard, each stop is carefully contextualized within a specific geographical and historical setting, thereby facilitating student comprehension, and fostering long-lasting learning. Figure 1 below illustrates the distribution of sessions in relation to the literary works addressed in them and the geographical location in which each stop is supposed to take place, as well as the covered topics and the creative activities associated with them.

In order to sustain engagement and ensure that the literary journey is perceived not merely as appealing but as personally relevant, the unit is divided into two learning situations that anchor the experience within the reality of the student. These learning situations—one focused on social interaction during travel, and the other on navigating events that may occur while traveling—serve to ground literature within scenarios that mirror authentic communicative needs. In line with this objective, each session includes at least one creative activity that invites students to use the target language in a communicative context representative of the contemporary world. These tasks, ranging from letter writing and roleplay to meme creation and dramatic performance, are designed not only to raise linguistic and literary awareness but also to establish meaningful connections between the students’ own lives, the curricular contents to be addressed, and the texts being treated. In doing so, the unit narrows the often-perceived gap between the abstract world of literature and the concrete experiences of language learners at the stage of compulsory secondary education.

Session	Literary work	Geographical location	Contents	Creative task
1	<i>The Canterbury Tales</i>	Canterbury	Description of people and social interaction	Whole-class speed-dating
2	<i>Romeo and Juliet</i>	Verona (Italy)	Resolution of interpersonal conflicts	Dramatic performance in groups
3	<i>Frankenstein</i>	Switzerland	Social rejection and prejudices	Sending an email to the Creature in <i>Frankenstein</i>
4	“A Modest Proposal”	Ireland	Proposing solutions to problems	Creation of a meme in pairs
5	<i>The Great Gatsby</i>	New York City	Exploring cultural contrasts	Writing a letter home from the Roaring Twenties
6	<i>Murder on the Orient Express</i>	The <i>Orient Express</i> train	Deductive reasoning	Detective roleplay in groups

Figure 1. Distribution of literary works, geographical locations in the ‘journey’, contents, and creative tasks assigned for each session of the didactic unit

7. Sessions and Activities

Session 1:

<u>Activity/task number 1</u> - <u>Session number 1</u>		
Type: Introductory/routine	Title: “It’s all about journeys”	Timing: 5 minutes
Classroom management: Students are sitting in their common places, interacting while the teacher addresses the whole class.		Resources: Smartboard/blackboard
Description:		
This introductory activity aims to activate prior knowledge and engage students in the central theme of the unit: the idea of a ‘journey’. Through guided teacher-led questioning, students reflect on the meaning of the word <i>journey</i>, share personal experiences related to travel, and identify common reasons for travelling (e.g., holidays, work, study). The teacher scaffolds vocabulary related to means of transport and encourages oral interaction in a low-pressure context. Key ideas will be recorded on the board to support comprehension and participation. The activity fosters a communicative atmosphere and sets the narrative tone of the unit, inviting students to embark on a literary journey through English.		

<u>Activity/task number 2</u> - <u>Session number 1</u>		
Type: Introductory	Title: “Open a book, start a journey”	Timing: 5 minutes
Classroom management: Students are sitting in their common places, while the teacher addresses the whole class.		Resources: Smartboard
Description:		
In this activity, students will be introduced to the idea of literature as a metaphorical vehicle for travel. Using the Emily Dickinson’s poem lines “There’s no frigate like a book to take us lands away”, the teacher prompts students to interpret its meaning and reflect on the imaginative power of reading. The discussion includes vocabulary clarification (‘frigate’) and encourages personal engagement through questions about reading habits and preferences. The aim behind the activity is to bridge the concept of physical journeys with the narrative journey that frames the unit, establishing that literature will serve as the ‘means of transport’ for the class. It sets a reflective and symbolic tone, reinforcing the unit’s both literary and communicative focus.		

<u>Activity/task number 3</u> - <u>Session number 1</u>		
Type: Introductory	Title: “Passport, please”	Timing: 5 minutes
Classroom management: Students will be sitting in their common places, while the teacher addresses the whole class.		Resources: Smartboard, pieces of paper
Description:		
In this activity, students will create their own ‘journey passports’ as symbolic entry tickets into the unit. Through guided prompts, they complete a template with their name, adjectives that describe their personality, some of their hobbies or interests, and their dream travel destination. The teacher will facilitate vocabulary review (particularly of personality adjectives), encouraging self-expression. The created ‘passports’ are to be used later as a reference tool for interaction and reflection.		

<u>Activity/task number 4</u> - <u>Session number 1</u>		
Type: Reinforcement	Title: “Travel speed dating”	Timing: 5 minutes
Classroom management: Students will stand up and move freely around the classroom to interact with peers in one-minute dates.		Resources: Smartboard, alarm sound to announce the end of a ‘date’ and the beginning of the next one.
Description:		
This interactive speaking activity invites students to engage in a speed dating dynamic adapted to an educational context. Each student participates in brief, one-minute paired conversations with several classmates, using the personal information previously written in their ‘passports’ as the basis for questions. Prior to the activity, the teacher facilitates a short review of useful question and answer structures related to names, personality, hobbies, and dream destinations. The main objective is to encourage spontaneous spoken interaction, reinforce question formation, and promote classroom cohesion. The activity also strengthens the metaphor of the journey by fostering interpersonal connections among ‘travel companions.’		

<u>Activity/task number 5 - Session number 1</u>		
Type: Introductory	Title: “First stop: Canterbury”	Timing: 5 minutes
Classroom management: Students will be sitting in their common places, while the teacher tells them information about the work and asks questions to capture their attention.		Resources: Smartboard with Canva presentation and pictures as visual support.
Description:		
In this activity, students are introduced to the first literary stop of the unit: <i>The Canterbury Tales</i>. Without revealing the title initially, the teacher announces that the class is travelling back in time to the year 1387, prompting a brief discussion about the Middle Ages and what students know about that period. The class then locates Canterbury on the map and reflects on reasons why people might travel there, leading to the introduction of the concepts of “pilgrimage” and “pilgrim”. The teacher uses visual prompts (e.g., an image of the scallop shell from the <i>Camino de Santiago</i>) to activate background knowledge and promote inference. The activity concludes with a discussion about how medieval travelers might have passed the time, guiding students to the idea that pilgrims told stories to entertain themselves—which serves as the premise of <i>The Canterbury Tales</i>. The activity aims at establishing historical and cultural context while encouraging curiosity and thematic connection to the literary work addressed in the session and the unit’s narrative frame.		

<u>Activity/task number 6 - Session number 1</u>		
Type: Reinforcement	Title: “Meet the pilgrims!”	Timing: 10 minutes
Classroom management: Students will be seated in their places while volunteers come to the front of the classroom, with their backs turned to the smartboard.		Resources: Adapted fragment from the prologue of the work (see Appendix 4), smartboard showing pictures of different pilgrims from <i>The Canterbury Tales</i> .
Description:		
This activity introduces students to the opening structure of <i>The Canterbury Tales</i> through a brief, adapted reading of its prologue. After reading the excerpt aloud, students examine illustrations of several pilgrims and discuss their possible professions, using visual inference and prior vocabulary knowledge. The class then engages in an interactive guessing game designed to practice physical descriptions in English. One student stands at the front, facing away from the screen, and must guess the identity of a chosen pilgrim by asking yes/no questions about appearance. Classmates respond accordingly, and the process is repeated with different characters.		

<u>Activity/task number 7</u> - <u>Session number 1</u>		
Type: Reinforcement	Title: “Chaucer needs your help!”	Timing: 10 minutes
Classroom management: Students will rearrange their seats and get together in groups of 4 to develop a cooperative written production.		Resources: Smartboard with photographs of present-day jobs as a visual support for the activity (see Appendix 5).
Description:		
In this creative group task, students are invited to help Geoffrey Chaucer expand his cast of characters by inventing new pilgrims adapted to the 21st century. After a brief introduction explaining Chaucer’s unfamiliarity with modern professions, students are shown four contemporary character prompts: a footballer, a YouTuber, a firefighter, and a yoga teacher. Working in groups of four, each team is assigned one of these modern jobs. Their objective is to collaboratively write a short descriptive text that includes the character’s physical appearance, personality traits, and lifestyle or professional habits. This task reinforces the use of descriptive language, supports group interaction, and strengthens vocabulary and grammatical structures relevant to personal description. It concludes with the teacher collecting the written texts for review and feedback.		

<u>Activity/task number 8</u> - <u>Session number 1</u>		
Type: Closing	Title: “Journey journals”	Timing: 5 minutes
Classroom management: Students will be sitting in their common places, while the teacher tells them information about the project for this unit.		Resources: No additional resources are necessary.
Description:		
This closing activity introduces the “journey journal”, a personal project that will accompany students throughout the unit. After reviewing the day’s content and prompting short student reflections on what they learned, the teacher presents the journal as a creative record of their literary journey. For each session or ‘stop’, students will complete a related task and, if this is satisfactorily completed, receive a stamp in their journal (see Appendix 3). To symbolically mark the start of the journey, students are instructed to paste their previously created personal passport on the first page of the journal.		

Session 2:

<u>Activity/task number 1 - Session number 2</u>		
Type: Introductory/routine	Title: “Conflicts behind the scenes”	Timing: 5 minutes
Classroom management: Students will be sitting in their common places, while the teacher addresses the whole class.		Resources: No additional resources are needed.
Description:		
This opening activity introduces the concept of conflict through the familiar context of travel, serving as a bridge to the central theme of the session: the work <i>Romeo and Juliet</i> and interpersonal conflicts. In an open-class discussion, students are invited to reflect on common types of conflicts that can arise when travelling, such as delays and transportation issues, language barriers, misunderstanding between people or accommodation difficulties. After this, some volunteers will be encouraged to share personal experiences related to conflicts encountered during real-life trips, particularly if they involved using English to resolve the issue.		

<u>Activity/task number 2 - Session number 2</u>		
Type: Introductory	Title: “Unmasking the tragedy”	Timing: 10 minutes
Classroom management: Students will be seated in their usual places, watching the video being played on the screen and interacting with the teacher and classmates		Resources: Smartboard and video to be played https://www.youtube.com/watch?v=tSfExfrP1oI
Description:		
In this activity, students are introduced to the plot and characters of <i>Romeo and Juliet</i> through a short video that summarizes the story, but which will be paused so as not to spoil the ending of the play. A follow-up discussion allows students to reflect on the main characters, the setting, and the plot of the story, as well as to share prior knowledge or experiences with this classic drama. The teacher then introduces the literary stop of the session: <i>Romeo and Juliet</i>, written in 1597 by the renowned English author William Shakespeare. Students will learn that the story takes place in Verona, Italy, which is the designated current stop on the journey. Afterwards, the teacher would explain very briefly that the play deals with emotional and interpersonal conflicts, particularly those rooted in love and family issues, and how these tensions often escalate into violence.		

<u>Activity/task number 3</u> - <u>Session number 2</u>		
Type: Reinforcement	Title: “Solving conflicts with drama”	Timing: 15 minutes
Classroom management: Students will be divided into the same groups of 4 students in which they worked in the final activity of the previous session, arranging their tables together in order to work collaboratively.		Resources: Sheets of paper to write the scripts for the representations.
Description:		
Building on the work <i>Romeo and Juliet</i>, this activity transitions from literature to real life by inviting students to reflect on day-to-day conflicts and how they can be peacefully resolved through language. After a brief, whole-class discussion on common situations where conflicts may arise (at school, at home, in social settings, etc.), the teacher introduces a set of functional expressions in English to promote respectful dialogue, which are to be written on the board and copied by students. Students are then divided into four groups, with each of these being assigned one of the following scenarios that represent everyday conflicts: <u>Group 1:</u> You are working on a group project. One person hasn’t done their part, and the others are upset. How can you talk about the problem and solve it together? <u>Group 2:</u> Two friends have an argument because one of them shared something personal without permission. How can they explain the situation and forgive each other? <u>Group 3:</u> At school, one student laughs at another’s mistake during class. The other student feels bad. How can they resolve the situation? <u>Group 4:</u> Two siblings want to use the only computer in their home at the same time. They start to argue. How can they find a solution? Afterwards, each group will collaboratively prepare a two-minute role-play in which the conflict is introduced and —unlike in <i>Romeo and Juliet</i>— peacefully resolved, making use the target language and the previously-learned expressions.		

<u>Activity/task number 4</u> - <u>Session number 2</u>		
Type: Reinforcement	Title: “Lights, camera, action!”	Timing: 15 minutes

Classroom management: Each of the groups of 4 students will come to the front of the classroom, one after the other, to interpret their play, while the rest of the students, sitting in groups, do the peer-evaluation of the group that is performing.	Resources: Scripts (if needed), props and additional material for the performance (if any), peer-evaluation rubric sheet (one per group, see Appendix 19).
Description:	
In this activity, students showcase the role-plays they previously prepared on everyday conflict situations. Each group takes turns performing their short scene in front of the class, presenting both the problem and a respectful, language-based resolution. Additionally, to foster reflection, students also engage in peer assessment. Each group will receive a simple rubric to evaluate the performances of the others based on four categories (creativity and originality, performance skills, pronunciation, and conflict resolution) with scores from 1 to 5. Bonus points will be awarded to those who manage to improvise their play without reading a script. The teacher should remind students to assess fairly and respectfully, highlighting that the purpose is not competition.	

<u>Activity/task number 5</u> - <u>Session number 2</u>		
Type: Closing	Title: “Stamp your journey”	Timing: 5 minutes
Classroom management: Students will be sitting in their usual places, while the teacher moves through the tables, checking the journey journal of each student.		Resources: Personal journey journals of each student, stamps for the first session.
Description:		
As a closing routine for each session in the unit, the activity “Stamp your journey” will serve to consolidate learning and encourage creative personal engagement through the students’ journey journals. Learners are asked to open their journals and display the entry from the previous stop, in this case, their personal passport created during the first session. The teacher checks each journal individually, and if the passport is complete and well presented, students are awarded the corresponding stamp for <i>The Canterbury Tales</i>, marking their first official stop on the literary journey. Following this, students are introduced to the task required for the current session’s entry: designing a creative poster to promote the mini-play they performed, based on conflict resolution and inspired by <i>Romeo and Juliet</i>. The poster should include a title, a simple drawing or visual representation, a slogan or key message, and an overall clear and thoughtful layout, placing emphasis on originality and effort rather than artistic perfection. Finally, students will be informed that in order to earn their next stamp (for the <i>Romeo and Juliet</i> stop in Verona) this poster must be completed and included in their personal journal by the next session.		

Session 3:

<u>Activity/task number 1</u> - <u>Session number 3</u>		
Type: Introductory/routine	Title: “What Frankenstein means to me”	Timing: 3 minutes
Classroom management: Students will be sitting in their usual places, while the teacher addresses the whole class.		Resources: Smartboard displaying pictures of the Creature in <i>Frankenstein</i> .
Description:		
This introductory activity activates students’ prior knowledge about the iconic figure of <i>Frankenstein</i>’s creature. Through a guided class discussion supported by pictures, learners are encouraged to identify the character, share where they have seen him (e.g., in films, costumes), and express initial perceptions regarding his personality and moral nature. The activity is designed to spark curiosity and set the tone for the session’s exploration of the novel <i>Frankenstein</i>. By reflecting on stereotypes and assumptions, students begin to engage with the unit’s intercultural objective: questioning appearances and confronting prejudice.		

<u>Activity/task number 2</u> - <u>Session number 3</u>		
Type: Introductory	Title: “The Monster through your eyes”	Timing: 5 minutes
Classroom management: Students will be sitting in their usual places, looking at the smartboard and interacting between them and with the teacher.		Resources: Smartboard showing the picture to be described (see Appendix 6).
Description:		
In this reflective activity, students observe an image from a film adaptation of <i>Frankenstein</i>, in which the creature gently offers a flower to a child. Initially asked to examine the image silently, students then describe its visual elements collaboratively, including setting, characters, actions, and facial expressions. The teacher guides the discussion towards emotional interpretation and personal reaction, encouraging students to consider how they might respond to a similar situation in real life. This activity serves to challenge assumptions based on appearance, laying the groundwork for a deeper understanding of this literary character.		

<u>Activity/task number 3</u> - <u>Session number 3</u>		
Type: Reinforcement	Title: “Villain or victim?”	Timing: 7 minutes
Classroom management: Students will be sitting in their usual places, looking at the smartboard, answering to the teacher’s questions, and interacting between them.		Resources: Smartboard displaying the adapted excerpts from the novel to be discussed (see Appendix 7).
Description:		
This activity invites students to critically reflect on the character of <i>Frankenstein</i>’s creature through a series of short, adapted excerpts from Mary Shelley’s novel. The teacher will begin with some comments about the work’s author, historical context, and geographical setting, highlighting that although it is a British novel, much of the narrative takes place in continental Europe, particularly in Switzerland, which is presented as the current stop in the literary journey. Then, students will read and analyze three brief fragments that portray the creature’s confusion, loneliness, and rejection. Each reading is followed by reflective questions encouraging emotional identification, critical thinking, and oral expression. Through this process, students are prompted to consider whether the creature is more accurately described as a villain or a victim.		

<u>Activity/task number 4</u> - <u>Session number 3</u>		
Type: Reinforcement	Title: “Iceberg-breakers”	Timing: 10 minutes
Classroom management: Students will be working cooperatively in pairs, with the classmate sitting next to them.		Resources: Sheets of paper with the iceberg drawing to be completed (see Appendix 8); smartboard as visual support.
Description:		
A visual prompt of an iceberg is displayed to students, encouraging them to recall what they know about it (e.g., visibility above water vs. hidden mass below). Then, the teacher guides learners to extend this image to human beings, highlighting that what we observe (appearance, actions) is often only a small part of who someone really is. After this, working in pairs, students complete a visual organizer shaped like an iceberg. In the top section (above water), they write visible traits of people such as appearance or behavior; in the larger, submerged section, they write hidden aspects such as feelings, past experiences, fears, or values. They are encouraged to base this on themselves, a friend, a fictional character, or the creature from <i>Frankenstein</i>. The activity concludes with a class discussion in which students voluntarily share their reflections, promoting a safe, respectful space for expressing personal or character-based insights. Through this metaphor, learners deepen their understanding of the creature not as a flat figure, but as an individual shaped by external judgement and internal struggle.		

<u>Activity/task number 5</u> - <u>Session number 3</u>		
Type: Reinforcement	Title: “Dear creature”	Timing: 15 minutes
Classroom management: Students will be working cooperatively in pairs, with the classmate they worked with in the previous activity.		Resources: Blackboard, sheets of paper
Description:		
Working in pairs, students are asked to write a supportive email addressed to the creature in <i>Frankenstein</i> that avoids judgment and instead acknowledges the emotional pain and loneliness experienced by the character. The teacher provides a linguistic scaffold by modelling the structure of a formal yet friendly email on the board. Key expressions and components will be also discussed, including the greeting (“Dear Creature”), empathetic language (“you are not alone”, “you don’t deserve this”), and a positive, respectful closure (“Your friends”). This activity aims at integrating real-world writing skills with literary interpretation and collaborative work, reinforcing the communicative purpose of language learning in a deeply meaningful way.		

<u>Activity/task number 6</u> - <u>Session number 3</u>		
Type: Closing	Title: “Stamp your journey”	Timing: 5 minutes
Classroom management: Students will be sitting in their usual places, while the teacher moves through the tables, checking the journey journal of each student.		Resources: Personal journey journals of each student, stamps for the second session.
Description:		
Students return to their individual seats to update their journey journals. The teacher begins by checking the previous entry (corresponding to <i>Romeo and Juliet</i>), distributing stamps to students who have completed the associated task. Students who were absent are given the opportunity to present earlier entries to remain on track and motivated. Following the journal check, learners are told to create a new entry for the current session dedicated to <i>Frankenstein</i>. They are instructed to write at least five meaningful takeaways —not only related to linguistic or literary content but also to broader life lessons— that they learned in today’s session. By reinforcing the idea that this journal is private and solely for their own development, it is expected that the activity creates a safe, reflective space where learners can connect emotionally with the content.		

Session 4:

<u>Activity/task number 1</u> - <u>Session number 4</u>		
Type: Introductory/routine	Title: “Travel troubles”	Timing: 3 minutes
Classroom management: Students are sitting in their individual seats while the teacher addresses the whole class.		Resources: No additional resources are necessary for this activity. However, the whole session is to be held in a classroom equipped with computers or tablets that count with internet access.
Description:		
This introductory activity aims to activate students’ prior knowledge and guide them into the communicative theme of the session: identifying and solving problems. Through guided questions, students are invited to share personal anecdotes about issues they have encountered while travelling (such as lost luggage, missed flights, or illness) and how they resolved them. If participation is limited, students first discuss in pairs, then share with the group. The teacher then leads a brief brainstorming dynamic to collect common travel problems and possible solutions, which may be listed on the board to support vocabulary development. This activity not only builds a context for discussing real-life challenges but also prepares students for the literary focus of the session: exploring the exaggerated ‘solution’ proposed in “A Modest Proposal”.		

<u>Activity/task number 2</u> - <u>Session number 4</u>		
Type: Introductory	Title: “He suggested what?”	Timing: 10 minutes
Classroom management: Students sitting in their seats, reading individually, while the teacher addresses the whole class.		Resources: Sheets of paper with the text to be read (adapted fragment from “A Modest Proposal”, by Jonathan Swift; see Appendix 9), smartboard as visual support.
Description:		
Learners are introduced to an adapted text from “A Modest Proposal”, by Jonathan Swift without prior context, prompting them to engage in deductive comprehension and critical thinking. The task begins with individual silent reading of the adapted excerpt, followed by a shared aloud reading facilitated by student volunteers. Then, students are encouraged to identify the main problem, the speaker, the proposed solution, and who is affected (all before knowing that the text is satirical). This structure allows genuine reactions to emerge and opens the door for deeper interpretation.		

<u>Activity/task number 3</u> - <u>Session number 4</u>		
Type: Reinforcement	Title: “How Swift are you?”	Timing: 7 minutes
Classroom management: Students are sitting in their seats, working individually on the computer assigned to each of them for this session.		Resources: A computer or electronic device provided with internet connection for each student; smartboard for visual support; access to the activity in the Kahoot! platform: https://create.kahoot.it/share/how-swift-are-you/eb929518-5b75-47d5-8d68-77d0c7271196
Description:		
After reading and discussing the adapted text, in order to assess students’ comprehension of “A Modest Proposal” in an engaging, interactive format, they access individual computers (or any other electronic device available) and join a live quiz game using the digital platform Kahoot! Questions will be displayed on the smartboard with four multiple-choice options, and students must respond quickly via their devices. The top three performers will receive a motivational stamp for their journey journal. Beyond its motivating element, the activity provides a formative assessment opportunity for the teacher, allowing immediate insight into students’ understanding in a low-pressure, playful context.		

<u>Activity/task number 4</u> - <u>Session number 4</u>		
Type: Introductory	Title: “A taste of satire”	Timing: 5 minutes
Classroom management: Students are sitting in their individual seats while the teacher addresses the whole class.		Resources: Smartboard with presentation as visual support for the explanations.
Description:		
Students will be introduced to the historical and literary context of “A Modest Proposal”. The teacher reveals that the current stop on the literary journey is 18th-century Ireland, a nation suffering from severe poverty and social inequality at the time the text was written. Students would learn that the outrageous ‘solution’ offered in the text is not genuine, but rather an example of satire (a genre that employs irony, exaggeration, and dark humor to criticize real societal problems). The teacher explains this concept briefly and elicits modern examples of satire from popular media, helping students connect past and present. The activity aims at encouraging students to reflect on how literature can be used as a powerful tool for social commentary while deepening their comprehension of Swift’s purpose.		

<u>Activity/task number 5</u> - <u>Session number 4</u>		
Type: Reinforcement	Title: “Proper Proposals”	Timing: 5 minutes
Classroom management: Students will be sitting and working in pairs, while the teacher addresses the whole class and they answer questions.		Resources: Blackboard/smartboard, students’ personal notebooks.
Description:		
Following the exploration of the satirical component in “A Modest Proposal”, this task encourages learners to reject the extreme fictional solution offered by Swift and instead propose realistic and respectful responses to the historical problems of 18th-century Ireland. Working in pairs, students are asked to imagine themselves living during that time and to brainstorm practical solutions to issues such as poverty and hunger. Before beginning, the teacher introduces and reviews useful linguistic structures for making suggestions (e.g., “<i>I think we should...</i>”, “<i>What if we...?</i>”), which students are encouraged to copy into their notebooks. Pairs are then given time to discuss and formulate at least two to three well-reasoned proposals. Afterwards, volunteers share their ideas with the class, promoting collective reflection and generating a list of ethical and rational alternatives.		

<u>Activity/task number 6</u> - <u>Session number 4</u>		
Type: Reinforcement	Title: “Satirists of the 21 st century”	Timing: 10 minutes
Classroom management: Students will be sitting in pairs with the person they worked with in the previous activity. Each pair will be sharing a computer for this task.		Resources: A computer for each pair to work with; smartboard as visual support and guidance for the activity; examples of memes provided by the teacher (see Appendix 11).
Description:		
After discussing Jonathan Swift’s “A Modest Proposal” as a historical example of satire, students are introduced to memes as a contemporary form to reflect on everyday experiences that often uses humor and exaggeration. Working in pairs, learners are invited to become 21st-century satirists by designing their own meme related to the subject of English as a Foreign Language. The meme may address challenges in language learning (e.g., grammar, pronunciation), cultural differences, or themes and characters from the literary texts studied throughout the unit (including <i>The Canterbury Tales</i>, <i>Romeo and Juliet</i>, <i>Frankenstein</i>, or “A Modest Proposal”). The activity will begin with a short discussion about students’ familiarity with memes, including a presentation of appropriate examples for inspiration. Afterwards, students start to work on their memes, which may be created digitally using tools such as Canva or PowerPoint, or crafted manually using drawings or printed images. Emphasis will be placed on using humor thoughtfully and respectfully,		

fostering not only creativity but also intercultural awareness. This task contributes to the unit's overarching goal of making literature meaningful and relevant to students' lives, while reinforcing their ability to express opinions and engage in reflective communication through different modes of expression.

<u>Activity/task number 7</u> - <u>Session number 4</u>		
Type: Closing	Title: "Stamp your journal"	Timing: 5 minutes
Classroom management: Students will be sitting in their individual seats, while the teacher moves through the tables, checking the journey journal of each student.		Resources: Personal journey journals of each student, stamps for the third session.
Description:		
The teacher begins by asking students to open their journals to the most recent entry —the stop related to <i>Frankenstein</i>— and circulates the room to check for completion. Students who have fulfilled the reflective writing task for that stop receive a stamp, symbolizing their progress. Those who have missed stamps from previous sessions are given an opportunity to present the relevant work and catch up. Following this, instructions are given for the current entry, related to "A Modest Proposal". For this stop, students are expected to include a copy of the meme they are developing with their partner. While they are not required to complete the task immediately, they are reminded that it will be a key component in the final session of the unit, during which a 'meme contest' will take place.		

Session 5:

<u>Activity/task number 1</u> - <u>Session number 5</u>		
Type: Introductory/routine	Title: "A world of contrasts"	Timing: 3 minutes
Classroom management: Students sitting in their individual seats while the teacher addresses the whole class.		Resources: No additional resources are necessary.
Description:		
In this introductory activity, students are invited to reflect on the cultural contrasts encountered when traveling, serving as a conceptual bridge to the next literary stop on their journey. The session begins with a guided discussion led by the teacher, who prompts students to consider what changes or differences one might experience when visiting a new country or city. The class is expected to brainstorm examples such as climate, food, local customs, daily routines, clothing, or linguistic		

variation. Following this, students are encouraged to share personal anecdotes or observations from their own trips —whether related to unusual food, altered timetables, unexpected weather, or moments of mild culture shock. The teacher then shifts the focus toward the literary journey, informing students that the next stop will involve entering a world that is not only culturally different but also historically distant.

<u>Activity/task number 2</u> - <u>Session number 5</u>		
Type: Introductory	Title: “Listen to the roar”	Timing: 5 minutes
Classroom management: Students are seating in their usual places, watching the video being played on the smartboard.		Resources: Smartboard, video to be played. https://www.youtube.com/watch?v=nGI8f5eC6Q0
Description:		
In this activity, students are introduced to the historical and cultural context of the 1920s, as a preparatory step before engaging with the work <i>The Great Gatsby</i>. The teacher begins by posing an open-ended question to elicit students’ existing ideas or assumptions about the term “Roaring Twenties”, encouraging them to make predictions based on prior exposure to popular media, films, or books. Following this brief discussion, learners watch a fragment of an age-appropriate video that visually and audibly illustrates the era. The video highlights key features of the decade such as jazz music, fashion, nightlife, technological progress, and social change. Students are instructed to pay attention not only to the spoken content but also to visual elements and tone, as these will be valuable in subsequent activities.		

<u>Activity/task number 3</u> - <u>Session number 5</u>		
Type: Reinforcement	Title: “The Twenties Tic-tac-toe”	Timing: 10 minutes
Classroom management: Students will be seated in their usual places, with the class being divided into two groups of equal number of members.		Resources: Smartboard displaying the Tic-tac-toe board with the questions for the activity (see Appendix 12).
Description:		
Following the viewing of the video about the Roaring Twenties in the previous activity, students engage in a class-wide game of Tic-tac-toe (<i>3 en raya</i>), where each square corresponds to a question about the video content. The class is divided into two teams (Team X and Team O) and students take turns selecting a square and responding collaboratively to the question it contains. The objective is to align three squares in a row. Importantly, an incorrect or incomplete answer results in the loss of that turn for the whole team, thus promoting careful reasoning and peer negotiation.		

<u>Activity/task number 4</u> - <u>Session number 5</u>		
Type: Introductory	Title: “Getting into Gatsby”	Timing: 5 minutes
Classroom management: Students are sitting in their individual seats while the teacher addresses the whole class and asks them questions.		Resources: Smartboard with presentation as visual support for the explanations and the activity.
Description:		
In this activity, students are briefly introduced to <i>The Great Gatsby</i> by F. Scott Fitzgerald as the central literary work of the session. The teacher contextualizes the narrative by explaining that the current stop on the journey takes place in 1920s New York City, a representative setting of the Roaring Twenties. The explanation opens with a reflective discussion around wealth and happiness, prompting students to question whether money guarantees a happy life. This leads into the introduction of Jay Gatsby, a wealthy character who hosts extravagant parties with the hope of rekindling a past love. The teacher will also introduce the concept of the American Dream, encouraging some thinking about promises and limitations related to it.		

<u>Activity/task number 5</u> - <u>Session number 5</u>		
Type: Reinforcement	Title: “Read, imagine, draw”	Timing: 10 minutes
Classroom management: Students sitting in their usual places while some volunteers go to the blackboard and draw.		Resources: Adapted fragments of <i>The Great Gatsby</i> and scene from the film adaptation of the novel to be worked on (see Appendix 13). Blackboard on which to draw.
Description:		
Using adapted fragments from <i>The Great Gatsby</i>, students will have to both read and describe iconic spaces of the novel, such as Gatsby’s mansion and his extravagant parties. The activity begins with selected volunteers reading two short descriptive excerpts aloud while classmates draw their imagined version of the scene on the board. Afterwards, the class reflects on which elements were easy or difficult to visualize, encouraging awareness of textual detail. In the second part of the task, students reverse roles: one describes a still image from a film adaptation of the novel <i>The Great Gatsby</i>, while another draws the scene based solely on the verbal cues. This activity focuses on developing students’ descriptive language skills while fostering creativity and visual interpretation.		

<u>Activity/task number 6 - Session number 5</u>		
Type: Reinforcement	Title: “A letter home”	Timing: 10 minutes
Classroom management: Students sitting in their usual places working autonomously on a written production.		Resources: No additional resources are required for this activity.
Description:		
The teacher begins by introducing the writing prompt: students will imagine they are living in or visiting New York during the Roaring Twenties and have to write a letter home to describe their impressions, experiences, and cultural observations, comparing them to life in their native country. Key cultural features, such as fashion, music, parties, cars, or social behaviors, are encouraged as content, drawing on the previously-watched video material and the classroom discussion. Students are free to incorporate fictional elements, such as attending a Gatsby party, to enhance engagement and creativity. Before starting to write, the teacher provides a simple structure for letter writing (greeting, body, closing) and some examples of useful language and expressions to include in it. This activity is designed to combine narrative writing with intercultural reflection, inviting students to compare the historical context of the work with their own time and culture, while they consolidate their understanding of the Roaring Twenties and the world of <i>The Great Gatsby</i>.		

<u>Activity/task number 7 - Session number 5</u>		
Type: Closing	Title: “Stamp your journal”	Timing: 5 minutes
Classroom management: Students will be sitting in their individual seats, while the teacher moves through the tables, checking the journey journal of each student.		Resources: Personal journey journals of each student, stamps for the fourth session.
Description:		
Students are asked to retrieve their personal journey journals. Since the entry of the previous day, corresponding to the meme task from “A Modest Proposal”, will be completed by the final session of the unit, all students receive a stamp for participation and continued engagement. The teacher then introduces the new journal entry corresponding to the current stop: <i>The Great Gatsby</i>. Learners are reminded that this entry will consist of the creative letter written from the perspective of a 1920s traveler. Those who did not complete the letter in class are encouraged to finish it at home before the next session. As always, those students who have missed stamps from earlier lessons are given an opportunity to catch up by showing completed entries.		

Session 6:

<u>Activity/task number 1</u> - <u>Session number 6</u>		
Type: Introductory/routine	Title: “Truth or trick?”	Timing: 5 minutes
Classroom management: Students are sitting in their individual seats, interacting with each other while the teacher addresses the whole class.		Resources: No additional resources are necessary.
Description:		
Students are asked to write three short statements about themselves —two that are true and a false one. After this, some volunteers will read their statements aloud while classmates, acting as ‘detectives’, attempt to identify the false statement. This introductory activity would serve as an engaging warm-up in preparation for a mystery-themed session. The activity also seeks to strengthen group dynamics while it prepares students for the upcoming exploration of the work <i>Murder on the Orient Express</i>, where observation and deductive reasoning are essential.		

<u>Activity/task number 2</u> - <u>Session number 6</u>		
Type: Introductory	Title: “Anatomy of a whodunnit”	Timing: 5 minutes
Classroom management: Students sitting in their individual seats while the teacher addresses the whole class and ask them questions.		Resources: Smartboard displaying a Canva presentation as visual aid for explanations.
Description:		
In this activity, students are introduced to the mystery novel (or <i>whodunnit</i>) as a literary genre. The teacher facilitates a guided discussion to elicit key narrative components of the genre, such as “victim”, “detective”, “suspect”, “witness”, “clue”, “alibi”, and “red herring”, building a shared vocabulary set essential for understanding and constructing mystery stories. The activity will also provide some cultural and literary background, focusing on Agatha Christie as one of the most celebrated authors of the genre, with special attention given to her iconic detective character, Hercule Poirot. Although Christie was a British writer, this literary stop transports students beyond the UK, into a moving setting: the Orient Express, a luxurious international train that is the setting for one of her most famous novels (<i>Murder on the Orient Express</i>), providing a rich and immersive context that aligns with the broader ‘literary journey’ framework of the unit.		

<u>Activity/task number 3</u> - <u>Session number 6</u>		
Type: Reinforcement	Title: “In Poirot’s shoes”	Timing: 30 minutes
Classroom management: Students will rearrange their seats and get together in groups of 4 in order to work in a cooperative manner.		Resources: Smartboard displaying a Canva presentation as visual support; flashcards containing clues and suspects for the activity, worksheets for students to take notes (see Appendix 14).
Description:		
For this immersive roleplay activity, students take on the role of detectives tasked with solving the fictional murder of the school principal. Working in groups of four, each team receives a set of cards containing suspect profiles and clues. Some of these clues offer relevant evidence, such as motives, alibis, and other details, while others are red herrings, deliberately misleading hints that must be evaluated and filtered out. Each student is also provided with a personal worksheet (a “Poirot’s Notebook”), to record notes, organize ideas, and track progress throughout the investigation. Learners are guided to collaborate effectively by developing a hypothesis that answers four key questions: Who committed the crime?; How was it carried out?; When did it happen?; What was the motive? They are given 30 minutes to analyze the material and prepare their conclusions. The task culminates with a brief oral presentation in which two representatives from each group present their case to the rest of the class, creating a space for meaningful use of English language in a simulated real-world context.		

<u>Activity/task number 4</u> - <u>Session number 6</u>		
Type: Closing	Title: “Stamp your journal”	Timing: 5 minutes
Classroom management: Students will be sitting in their individual seats, while the teacher moves through the tables checking the journey journal of each student.		Resources: Personal journey journals of each student, stamps for the fifth session.
Description:		
After asking students to retrieve their personal journey journals, the teacher first checks the journal entry from the previous stop (<i>The Great Gatsby</i>), which required students to write a letter home from 1920s America. Completed work is rewarded with a thematic stamp as a token of progress. For the current stop, based on <i>Murder on the Orient Express</i>, learners are instructed to include their completed “Poirot’s Notebook”, used during the group investigation activity. This notebook would serve as evidence of their analytical thinking and collaborative deduction, functioning also as an assessment tool. Finally, the teacher reminds students that the following session will mark the final stop in the unit, encouraging them to ensure that all journal entries are complete in order to obtain all stamps and achieve a good final evaluation. Additionally, students are reminded to bring their memes for the upcoming contest.		

Session 7:

<u>Activity/task number 1</u> - <u>Session number 7</u>		
Type: Introductory/review	Title: “Card by card journey recap”	Timing: 10 minutes
Classroom management: The class will be divided into 4 groups (of approximately 4-5 students each), with each group receiving a set of 6 cards.		Resources: Smartboard/blackboard; flashcards for reviewing the unit contents (see Appendix 15).
Description:		
To begin the final session of the unit, students will work in this collaborative activity designed to revisit contents that were explored throughout the didactic journey. The class will be divided into small groups, each one provided with a set of cards. Each card contains references to specific contents, activities, or contextual elements studied in previous sessions. In the first phase, each group will analyze their cards to determine which ‘stop’ on the journey each one does correspond to. This may involve identifying a literary work, recalling a classroom activity, or recognizing a specific historical or cultural context. In the second phase, all groups will engage in a whole-class discussion to share their conclusions and collaboratively reconstruct the itinerary of the unit, thus recalling the main features of each literary stop.		

<u>Activity/task number 2</u> - <u>Session number 7</u>		
Type: Reinforcement	Title: “Much Ado About Memes”	Timing: 15 minutes
Classroom management: Students get organized into the pairs that were formed in session 4 to work on the creation of a meme. Then, each pair shows their design to the rest of the class.		Resources: Memes created by students, either in physical or digital format; smartboard (if needed) to display memes in digital format; peer assessment rubric (see Appendix 20).
Description:		
In this second activity, students will present the memes on which they started to work in session 4 (“A Modest Proposal”), as a purposeful synthesis of literary learning through contemporary digital expression. Organized into the same pairs as in the creation phase, students will take turns to show their memes to the rest of the class, either in printed format or projected digitally. The memes should reflect a humorous but respectful insight about the English subject, language learning, or any of the works or key themes explored during the journey. Following the presentations, students will engage in a structured peer-assessment process. Using a simple rubric provided by the teacher, each pair will evaluate their classmates’ work according to three criteria: originality of concept, creativity of design, and entertainment value.		

<u>Activity/task number 3</u> - <u>Session number 7</u>		
Type: Review	Title: “Packing my learning luggage”	Timing: 10 minutes
Classroom management: Students sit in their usual places, working individually while the teacher addresses the whole class.		Resources: Smartboard, worksheets to be completed (see Appendix 16).
Description:		
This activity initiates the individual reflection phase of the final session, encouraging students to think about the most meaningful elements of their learning experience. Each student receives a printed worksheet featuring an illustrated suitcase. Inside this visual organizer, they are asked to write down three key learnings, discoveries, or personal impressions from the unit. These may include literary content, historical or cultural facts, new perspectives gained, classroom experiences, or any aspect of the unit that they found particularly striking or memorable. Following the individual work, learners are invited, on a voluntary basis, to share with the class the three items they have chosen to include in their ‘learning luggage’, thus fostering group reflection while recognizing both common takeaways and diverse interpretations of the same journey.		

<u>Activity/task number 4</u> - <u>Session number 7</u>		
Type: Reinforcement	Title: “The stop that stayed with me”	Timing: 10 minutes
Classroom management: Students sit in their usual places, working individually while the teacher addresses the whole class.		Resources: Worksheets to be completed (see Appendix 16).
Description:		
Continuing the phase of personal reflection, this activity invites students to identify which stop on the literary journey had the greatest impact on them. Using the provided worksheet, each student is asked to write a few lines about the unit stop (i.e., literary work or session) they most enjoyed, found meaningful, or felt particularly connected to. In their writing, students are encouraged to go beyond simply stating a preference, they should briefly explain the reasons for their choice. This might involve emotional resonance with the themes of the work, interest in the historical context, enjoyment of a specific classroom activity, or connection to the characters or ideas explored in that session. This reflective writing task provides the teacher with valuable insight into students’ perspectives and learning experiences, while also serving as a final opportunity for learners to look back and express how the journey may have influenced them.		

<u>Activity/task number 5</u> - <u>Session number 7</u>		
Type: Introductory/review	Title: “Boarding pass reflections”	Timing: 5 minutes
Classroom management: Students sit in their usual places working individually, while the teacher addresses the whole class and walks around the room to answer possible questions.		Resources: Questionnaires with boarding pass appearance (see Appendix 17); personal journey journals of each student, stamps for the sixth session.
Description:		
As a closing activity for both the session and the entire didactic unit, students are invited to complete a questionnaire designed in the shape of a boarding pass, symbolizing their return ticket at the end of the literary journey. In this manner, it is intended to integrate a feedback survey into the unit’s overarching metaphor of the journey, providing a coherent and thematic conclusion to the learning experience. This reflective questionnaire is formed by a series of accessible and age-appropriate questions regarding the development of the unit: the students’ favorite and least favorite sessions or literary works, their thoughts on the activities, dynamics, and group work, as well as their overall engagement and perceived learning. It also invites them to share suggestions or ideas for improvement. To conclude, students will be asked to insert the completed worksheets from activities 3 and 4 into their journey journals, as the final entry corresponding to this seventh and last stop. Finally, along with the completed ‘boarding pass reflections’, they will then hand in their entire journal to the teacher for evaluation.		

8. Assessment

The assessment process for this teaching proposal complies with the provisions of Article 15.1 in *Real Decreto 2017/2022*, which states that “the assessment of the learning process of students in Compulsory Secondary Education shall be continuous, formative, and inclusive” (p.12; my translation). In keeping with this mandate, the evaluation criteria within the unit do not focus solely on isolated marks or a final product, but rather encompass the entire learning process of the students throughout the implementation of the didactic proposal.

Consequently, all classroom activities and learning dynamics, whether oral, written, individual, or collaborative, are considered meaningful opportunities for assessment. These tasks would allow the teacher to monitor and evaluate students’ communicative performance across the four language skills, with particular emphasis placed on their ability to use the language as a tool for actual interaction. In this regard, given the learners’ educational stage, communicative effectiveness will be prioritized over strict grammatical or linguistic accuracy. This approach to assessment is aimed at facilitating the teacher’s access to gather ongoing evidence of the teaching-learning process. Thus, it will be possible to offer regular formative feedback and potential observations to students, as well as to make any necessary instructional adjustments to guarantee learner involvement and the proper functioning of the proposal. Moreover, attitudinal aspects are also to play a role in the evaluation process. Issues such as the degree of student involvement, effort, and participation displayed during the unit will be taken into account. The teacher’s assessment rubrics for the unit, covering both students’ linguistic performance and attitudinal aspects, are provided in Appendix 19.

Regarding the role of the “journey journal” project within the assessment process, far from being conceived as a final task, it functions primarily as a pedagogical tool integrated within the narrative of the learning journey. This personal project offers students a structured way to keep track of their own work and document their leaning process, supported by the motivational incentive of collecting stamps at each stop. For the teacher, the journey journals serve as an additional assessment artifact, providing insight into each student’s development and contributing to the overall evaluation alongside oral contributions and written assignments completed during the unit.

Furthermore, students will also engage in peer-assessment processes during selected activities, through the use of simple evaluation tools provided and clearly explained by the teacher (examples of peer-assessment rubrics for two of the activities included in the didactic unit can be seen in Appendixes 19 and 20). It is important to note that the scores derived from these peer-assessment dynamics will not be considered for the students' formal evaluation, since the primary aim of incorporating these tools is to encourage student reflection on their peers' work. Additionally, this practice can offer valuable insights to the teacher regarding classroom dynamics and the overall learning environment, as well as concerning how students perceive the nature of the tasks and the efforts of their classmates. Such information may prove instrumental in informing and adjusting pedagogical strategies to better suit the needs of the group and enhance the effectiveness of the teaching process.

In this regard, the didactic proposal itself will also be subject to evaluation by the students through a questionnaire that will be provided during the final session. This questionnaire, designed with clear and concise questions, will invite learners to share their opinions on various aspects of the unit, including the literary works explored, the activities implemented, and the classroom dynamics. Alongside daily classroom observation, this tool will serve as a valuable source of feedback for the teacher, offering the chance to gather data on students' perceptions of the learning experience in order to refine both the didactic proposal and teaching practice ahead of potential future implementations of literature in the EFL classroom.

9. Impressions on the Implementation of the Didactic Proposal

To conclude this chapter, given that this didactic proposal, despite certain constraints, was implemented in an authentic EFL classroom context, it may be both relevant and valuable to reflect on this very implementation process. This section will offer a series of remarks regarding the practical application of the didactic unit, including impressions on the teaching-learning process and certain areas that have been identified for potential improvement.

To begin with, it is important to remark that the didactic unit was not implemented exactly as presented in this paper. Given the context of a teaching internship, the unit was

primarily designed with an experimental purpose: to explore the potential integration of literature into a low-level EFL classroom, rather than as part of a syllabus within a specific educational institution. In this regard, the sessions were not carried out consecutively, as their implementation had to be balanced with the ongoing curricular planning and regular course content led by the group's original teacher. Similarly, due to the nature of the internship, students were not formally assessed in a way that impacted their academic progress. Nevertheless, the assigned tasks were completed and corrected, and formative feedback was provided to students, allowing for insights into their performance. Additionally, only the first six sessions included in this proposal were actually put into practice. A seventh, final session was subsequently incorporated, conceived as a meaningful way to close the unit and encourage content review and reflection on the overall learning process.

Furthermore, it is worth noting that from the very first session, classroom dynamics proved to be slower than initially anticipated. As a result, activities often required more time than planned, leading to certain tasks being shortened or slightly modified, while others had to be omitted altogether due to time constraints. Nevertheless, all the originally designed activities have been included in the proposal, as they might be compiled as illustrative samples of how literature can be integrated into EFL settings. In this context, it is important to highlight the teacher's role in determining which tasks to prioritize based on the available time, and in adapting the activities as necessary in order to suit the pace and specific needs of the group of learners with whom they are to be implemented.

As previously mentioned, this proposal was conceived to be applied on a specific group of learners. This was a homogeneous group with a fair level of proficiency in the target language, who exhibited a notably high level of engagement and participation in the English classroom. These characteristics influenced both the selection and the nature of the created activities, which were tailored to suit their profile. Therefore, it is acknowledged that this particular group does not constitute a fully representative sample of that educational level as a whole. As such, it must be recognized that the practices which proved to be more or less effective with these students might yield different outcomes if implemented with other groups with distinct intrinsic characteristics.

With all this in mind, at this point it may be interesting to share certain insights that emerged during the implementation of the didactic proposal. Firstly, the overall thematic of the unit was generally well received, particularly in those sessions that began by addressing topics that students could perceive as relevant to their personal experiences. In contrast, sessions that immediately delved into the literary text without any prior ‘setting-the-ground’ labor were perceived as less effective until more playful, dynamic activities were introduced. Secondly, as previously noted, the duration of most activities frequently exceeded the allotted time, what may suggest that meaningful exposure to literature—a topic not commonly or consistently addressed in the EFL classroom—requires more generous scheduling within each session in order to foster genuine student engagement. Lastly, sessions held on consecutive days revealed signs of cognitive fatigue among the students, especially considering their age and the constant demand to interact with new literary works and thematic content in each lesson. Therefore, it can be inferred that spreading the unit over a longer time frame would likely prove more effective, allowing for better knowledge retention and sustained motivation. Also, alternating the literature-related sessions with others that are not directly focused on literary content may also help alleviate potential overload.

Having said this, the implementation of this didactic proposal nevertheless stands as genuine experience related to the use of literature in an EFL setting. An experience from which valuable insights have been gained regarding how to approach this matter, and which may prove useful for potential future interventions in this area.

IV. CONCLUSIONS

The present project has sought to explore the potential of literature as an effective pedagogical resource within the EFL classroom, particularly in its capacity to foster both communicative competence and cultural awareness among students in today's increasingly interconnected and multicultural world. Grounded in the theoretical premise that language and culture are inextricably linked, it has been argued how literature can function as a meaningful medium through which learners engage with context-rich communicative situations. In this regard, literature emerges not only as a source of linguistic exposure but also as a window into the value systems, social realities, and expressive modes of the target language cultures.

With these considerations in mind, this study has aimed to test the feasibility and educational value of introducing literary texts —specifically canonical works— into the foreign language curriculum at lower levels of secondary education. A didactic proposal was therefore designed and implemented to assess whether literature could serve as a meaningful and motivating vehicle for linguistic and intercultural development. Central to this proposal was the integration of literary content within two structured learning situations, conceived as stages of a metaphorical literary journey. Each stage sought to introduce students to a new literary text not as an isolated artifact, but as part of a communicative and imaginative experience. In doing so, the proposal was grounded in a communicative approach to language teaching and drew upon the literature for personal enrichment model to encourage students to engage with texts on a personal and affective level.

Despite certain limitations encountered during the implementation process —such as time constraints and the intensity of exposure to unfamiliar literary materials— the unit succeeded in bringing literature into the EFL classroom in a way that was both accessible and engaging for students. The thematic coherence of the unit, the contextualization of texts in relation to students' realities, and the interactive nature of the tasks allowed learners to interact in the target language meaningfully, making use of English as a communicative tool. The project thus contributed to bridging the gap between canonical literary content and the realities of learners, helping them to appreciate literature not as

distant or irrelevant, but as a dynamic and relevant component of their language learning journey.

In sum, this project —alongside with its didactic proposal— prove that, when introduced thoughtfully, literary texts can become a powerful ally in the foreign language classroom, supporting the development of communicative skills while also promoting openness to cultural diversity and reflection on universal human concerns. Although there is still room for refinement and adaptation, particularly in terms of pacing and task distribution, the results of its implementation confirm that literature, if made relevant to the learners' world, can enrich language education at all proficiency levels.

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VI. ANNEXES

Appendix 1 – General chart of the didactic proposal

Stage: ESO	Level/course: 1º	Time: 7 sessions, 50 minutes each
Stage aims: b, d, i, j, l		
Key competences Literacy competence Multilingual competence Digital competence Personal, social, and learning to learn competence Competence in cultural awareness and expression	Specific competences SC1 SC2 SC3 SC6	
Contents A.1 A. 3 A. 5 A. 12 B. 1 C. 1 C.4	Assessment criteria 1.1 2.1 2.3 2.4 2.5 3.1 3.4 6.1 6.2	

Learning situation 1: “New places, new faces” (3 sessions)				Learning situation 2: “Travel chronicles” (3 sessions)		
Activities per session						
<u>Session 1: “Where stories and journeys meet”</u> <i>(The Canterbury Tales)</i> 1. “It’s all about journeys” 2. “Open a book, start a journey” 3. “Passport, please” 4. “Travel speed dating” 5. “First stop: Canterbury” 6. “Meet the pilgrims!” 7. “Chaucer needs your help!” 8. “Journey journals”	<u>Session 2: “A stop full of drama”</u> <i>(Romeo and Juliet)</i> 1. “Conflicts behind the scenes” 2. “Unmasking the tragedy” 3. “Solving conflicts with drama” 4. “Lights, camera, action” 5. “Stamp your journey”	<u>Session 3: “A monster on the road?”</u> <i>(Frankenstein)</i> 1. “What Frankenstein means to me” 2. “The Monster through your eyes” 3. “Villain or victim?” 4. “Iceberg-breakers” 5. “Dear creature...” 6. “Stamp your journey”	<u>Session 4: “Wait, what?”</u> <i>(“A Modest Proposal”)</i> 1. “Travel troubles” 2. “He suggested what?” 3. “How Swift are you?” 4. “A taste of satire” 5. “Proper proposals” 6. “Satirists of the 21 st century” 7. “Stamp your journey”	<u>Session 5: “Chasing the dream”</u> <i>(The Great Gatsby)</i> 1. “A world of contrasts” 2. “Listen to the roar” 3. “The Twenties Tic-tac-toe” 4. “Getting into Gatsby” 5. “Read, imagine, draw” 6. “A letter home” 7. “Stamp your journey”	<u>Session 6: “A detour into mystery”</u> <i>(Murder on the Orient Express)</i> 1. “Truth or trick?” 2. “Anatomy of a whodunnit” 3. “In Poirot’s shoes” 4. “Stamp your journey”	<u>Session 7: “Turning the last page”</u> <i>(Closing session)</i> 1. “Card by card journey recap” 2. “Much Ado About Memes” 3. “Packing my learning luggage” 4. “The stop that stayed with me” 5. “Boarding pass reflections”
Attention to diversity: none						

Appendix 2 – Chart of each session in the didactic unit

Session 1: “Where stories and journeys meet” (<i>The Canterbury Tales</i>)	
Specific competences	Achievement indicators
SC2	- The student actively participates in the lesson by showing interest in the content and comprehension of the topic. - The student exchanges information about his/her own personality and interests when working with peers. - The student is able to offer physical descriptions of fictional characters, making use of the appropriate vocabulary. - The student assimilates aspects of the foreign country’s culture and is able to establish relationships with that of the country of origin, displaying interest and respect.
SC3	
SC6	
Contents (of the subject and cross curricular)	Activities/tasks
	ACTIVITY 1 (INTRODUCTORY/ROUTINE): “It’s all about journeys”
	ACTIVITY 2 (REINFORCEMENT): “Open a book, start a journey”
	ACTIVITY 3 (INTRODUCTORY): “Passport, please”

- Mutual respect and peer cooperation [...] will be fostered throughout all areas of the curriculum. (Art. 6.5 RD 217/2022) - Creativity will be worked on in all subjects. (Art. 6.5 RD 217/2022)	ACTIVITY 4 (REINFORCEMENT): “Travel speed dating”
	ACTIVITY 5 (INTRODUCTORY): “First stop: Canterbury”
	ACTIVITY 6 (REINFORCEMENT): “Meet the pilgrims!”
	ACTIVITY 7 (REINFORCEMENT): “Chaucer needs your help!”
	ACTIVITY 8 (CLOSING): “Journey journals”

Session 2: “A stop full of drama” (<i>Romeo and Juliet</i>)	
Specific competences	Achievement indicators
SC1	- The student actively participates in the lesson by showing interest in the content and comprehension of the topic. - The student demonstrates fair understanding of the literary work covered in the session and the literary genre in which it is framed. - The student is able to work cooperatively to plan and act out a brief interactive situation where a conflict is to be solved in a respectful manner, using vocabulary appropriate to the communicative situation. - The student participates in a role-play work dynamic, displaying certain clarity and fluency in the use of the target language. - The student assesses the work of classmates in a fair and respectful manner, following the peer-evaluation instructions provided by the teacher.
SC2	
SC3	
SC6	
Contents (of the subject and cross curricular)	Activities/tasks
A1	ACTIVITY 1 (INTRODUCTORY/ROUTINE): “Conflicts behind the scenes”
A.3	
B.1	ACTIVITY 2 (INTRODUCTORY): “Unmasking the tragedy”
C.4	

- Mutual respect and peer cooperation [...] will be fostered throughout all areas of the curriculum. (Art. 6.5 RD 217/2022) - Creativity will be worked on in all subjects. (Art. 6.5 RD 217/2022) - Schools shall foster the prevention and peaceful resolution of conflicts in all spheres of personal, family and social life, as well as the values that sustain freedom, justice, equality, peace, democracy, plurality [and] respect for human rights [...]. (Art. 10, D39/2022)	ACTIVITY 3 (REINFORCEMENT): “Solving conflicts with drama”
	ACTIVITY 4 (REINFORCEMENT): “Lights, camera, action!”
	ACTIVITY 5 (CLOSING): “Stamp your journey!”

Session 3: “A monster on the road?” (<i>Frankenstein</i>)	
Specific competences	Achievement indicators
SC1	- The student actively participates in the lesson by showing interest in the content and comprehension of the topic. -The student exhibits a fair understanding of the general meaning and the underlying ideas and values reflected in the adapted excerpts of the text literary being worked on in the session, proving to be able to relate them to the real world. - The student employs appropriate vocabulary to describe a person in terms of both physical appearance and personality, correctly discerning both notions and rejecting any kind of prejudices and stereotypes. - The student can identify the elements of a piece of written correspondence, and makes an adequate use of linguistic resources and communicative strategies to work collaboratively in the elaboration an informal e-mail to a friend.
SC2	
SC3	
Contents (of the subject and cross curricular)	Activities/tasks
A.1	ACTIVITY 1 (INTRODUCTORY/ROUTINE): “What Frankenstein means to me”
A.3	
A.12	
C.1	ACTIVITY 2 (INTRODUCTORY): “The Monster through your eyes”

- Education in values and emotions [...] will be worked in all subjects. (Art. 6.5 RD 217/2022) - Likewise, all subjects and areas will work on education for proactive school coexistence, oriented towards respect for diversity as a source of enrichment. (Art. 10, D39/2022)	ACTIVITY 3 (REINFORCEMENT): “Villain or victim?”
	ACTIVITY 4 (REINFORCEMENT): “Iceberg-breakers”
	ACTIVITY 5 (REINFORCEMENT): “Dear creature...”
	ACTIVITY 6 (CLOSING): “Stamp your journey”

Session 4: “Wait, what?” (“A Modest Proposal”)	
Specific competences	Achievement indicators
SC1 SC3 SC6	- The student actively participates in the lesson by showing interest in the content and comprehension of the topic. - The student understands the general meaning and can identify specific information of the text being worked on in the session. - The student demonstrates appropriate understanding of the literary work covered in the lesson and its historical and cultural implications, as well as the literary genre in which it is framed. - The student uses adequate communicative strategies in the target language to make suggestions, proposals, and offer solutions to problems. - The student works cooperatively in the elaboration of a visual project, making a proper and responsible use of technological devices.
Contents (of the subject and cross curricular)	Activities/tasks
A.1 A.12 B.1 C.4	ACTIVITY 1 (INTRODUCTORY/ROUTINE): “Travel troubles”
	ACTIVITY 2 (INTRODUCTORY): “He suggested what?”

- Education in values and emotions [...] and creativity will be worked in all subjects. (Art. 6.5 RD 217/2022) - Mutual respect and peer cooperation [...] will be fostered throughout all areas of the curriculum. (Art. 6.5 RD 217/2022) - Information and Communication Technologies, as well as their ethical and responsible use, will be worked on in all subjects and areas of the stage. (Art. 10, D39/2022)	ACTIVITY 3 (REINFORCEMENT): “How Swift are you?”
	ACTIVITY 4 (INTRODUCTORY): “A taste of satire”
	ACTIVITY 5 (REINFORCEMENT): “Proper Proposals”
	ACTIVITY 6 (REINFORCEMENT): “Satirists of the 21 st century”
	ACTIVITY 7 (CLOSING): “Stamp your journey”

Session 5: “Chasing the dream” (<i>The Great Gatsby</i>)	
Specific competences	Achievement indicators
SC1	- The student actively participates in the lesson by showing interest in the contents and comprehension of the topic. - The student grasps and processes information related to the historical period discussed in the session, as well as its artistic and cultural implications. - The student is able to identify the literary work being covered in the lesson as a glimpse into the culture of a country where the target language is spoken. - The learner uses appropriate vocabulary and communicative strategies in the target language to describe places and events in a comprehensible manner. - The student produces a letter to a relative comparing and contrasting the customs of the native country with those of the region and historical period addressed in the session.
SC3	
SC6	
Contents (of the subject and cross curricular)	Activities/tasks
A.1	ACTIVITY 1 (INTRODUCTORY/ROUTINE): “A world of contrasts”
A.3	
A.5	
A.12	ACTIVITY 2 (INTRODUCTORY): “Listen to the roar”
C.1	ACTIVITY 3 (REINFORCEMENT): “The Twenties Tic-Tac-Toe”

- [...] creativity will be worked in all subjects. (Art. 6.5 RD 217/2022) - Mutual respect and peer cooperation [...] will be fostered throughout all areas of the curriculum. (Art. 6.5 RD 217/2022)	ACTIVITY 4 (INTRODUCTORY): “Getting into Gatsby”
	ACTIVITY 5 (REINFORCEMENT): “Read, imagine, draw”
	ACTIVITY 6 (REINFORCEMENT): “A letter home”
	ACTIVITY 7 (CLOSING): “Stamp your journey”

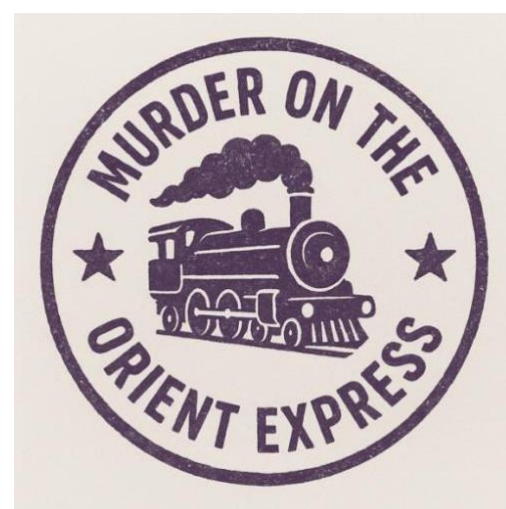
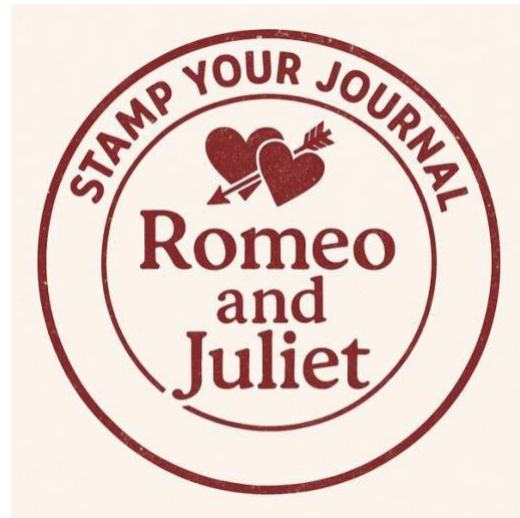
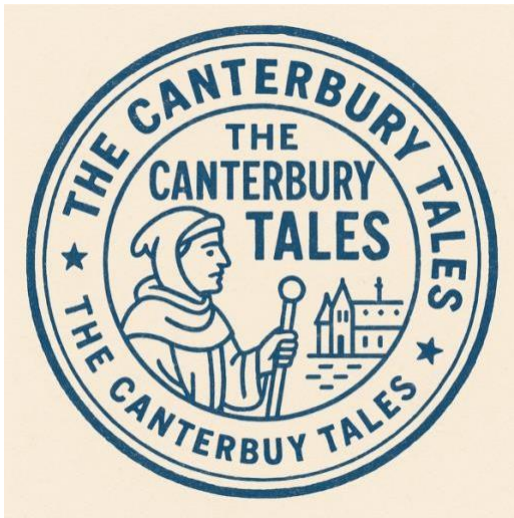
Session 6: “A detour into mystery” (<i>Murder on the Orient Express</i>)	
Specific competences	Achievement indicators
SC2	- The student actively participates in the lesson by showing interest in the contents and comprehension of the topic. - The student identifies and comprehends the main elements of the literary genre being treated in the session. - The student can use the target language to narrate past actions and events, situating them in time and space, and reasoning about their causes and development. - The student works cooperatively in the planning and production of an oral text, showing respect and interest for the contributions of peers.
SC3	
SC6	
Contents (of the subject and cross curricular)	Activities/tasks
A.1	ACTIVITY 1 (INTRODUCTORY/ROUTINE): “Truth or trick?”
A.3	
B.1	
C.4	ACTIVITY 2 (INTRODUCTORY): “Anatomy of a whodunnit”
	ACTIVITY 3 (REINFORCEMENT): “In Poirot’s shoes”

- [...] creativity will be worked in all subjects. (Art. 6.5 RD 217/2022) - Mutual respect and peer cooperation [...] will be fostered throughout all areas of the curriculum. (Art. 6.5 RD 217/2022)	ACTIVITY 4 (REINFORCEMENT): “Stamp your journey”
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Session 7: “Turning the last page”	
Specific competences	Achievement indicators
SC2 SC3 SC6	- The student displays interest in the session content and participates actively throughout. - The student can relate contents from previous sessions to the literary works that were addressed during the unit, being able to identify their authors as well as certain aspects of the historical and/or cultural contexts in which they are framed. - The student produces and shares with peers a collaboratively developed visual project, adhering adequately to the established working guidelines. - The student assesses the work of classmates in a fair and respectful manner, following the peer-evaluation instructions provided by the teacher. - The student reflects autonomously on the contents, structure, and work dynamics of the didactic unit, sharing thoughts with both the teacher and peers through written and oral means.
Contents (of the subject and cross curricular)	Activities/tasks
A.1 B.1 C.1	ACTIVITY 1 (INTRODUCTORY/REVIEW): “Card by card journey recap”
	ACTIVITY 2 (REINFORCEMENT): “Much Ado About Memes”

- Mutual respect and peer cooperation [...] will be fostered throughout all areas of the curriculum. (Art. 6.5 RD 217/2022) - Creativity will be worked on in all subjects. (Art. 6.5 RD 217/2022)	ACTIVITY 3 (REVIEW): “Packing my learning luggage”
	ACTIVITY 4 (REINFORCEMENT): “The stop that stayed with me”
	ACTIVITY 5 (CLOSING): “Boarding pass reflections”

Appendix 3 – Stamps for the sessions to be included in the journey journal project



Appendix 4 – Adapted excerpt from *The Canterbury Tales* for session 1, activity 6: “Meet the pilgrims” (Retrieved and adapted from Bowler, 2010).

When March finishes, the rains in April bring the first flowers of spring.

At this time the sun is warm and, in England, a lot of people go to Canterbury, to the tomb of Saint Thomas Becket. There they thank the Saint for his help when they were ill.

My name's Geoffrey Chaucer. It was April 1386, and I was in London at an inn, south of the river Thames. I was there with twenty-nine more people. We wanted to go to Canterbury the next day.

But before I say more, I want to tell you about some of the people with me.

Appendix 5 – Material for session 1, activity 7: “Chaucer needs your help”



CHAUCER NEEDS YOUR HELP!

G. Chaucer

Hello, I am Geoffrey Chaucer, author of the Canterbury Tales.

I really have to finish my book ASAP, I need 4 more characters.

But I'm from the Middle Ages, so I have no idea about the jobs of the 21st century :(

Can u help me? I will pay u well!

The Firefighter

The Footballer

The Youtuber

The Yoga Teacher

Appendix 6 – Material for session 3, activity 2: “The Monster through your eyes”

Extracted from the film *Frankenstein* (James Whale, 1931)

Appendix 7 – Graded excerpts from *Frankenstein* for session 3, activity 3: “Villain or victim?” (Original creations expressly produced for the present teaching proposal, based on the work *Frankenstein*, by Mary Shelley, 1818).

Fragment 1

“I opened my eyes and saw the world. Everything was new. I was alone. No one helped me. I didn’t even know my name. People saw me and screamed. They ran away. I didn’t understand why.”

Fragment 2

“I saw a small house with a family. I watched them every day. They were kind to each other. They smiled, they helped one another. I wanted to talk to them. One day, I knocked on their door. But when they saw me, they hit me and shouted at me.”

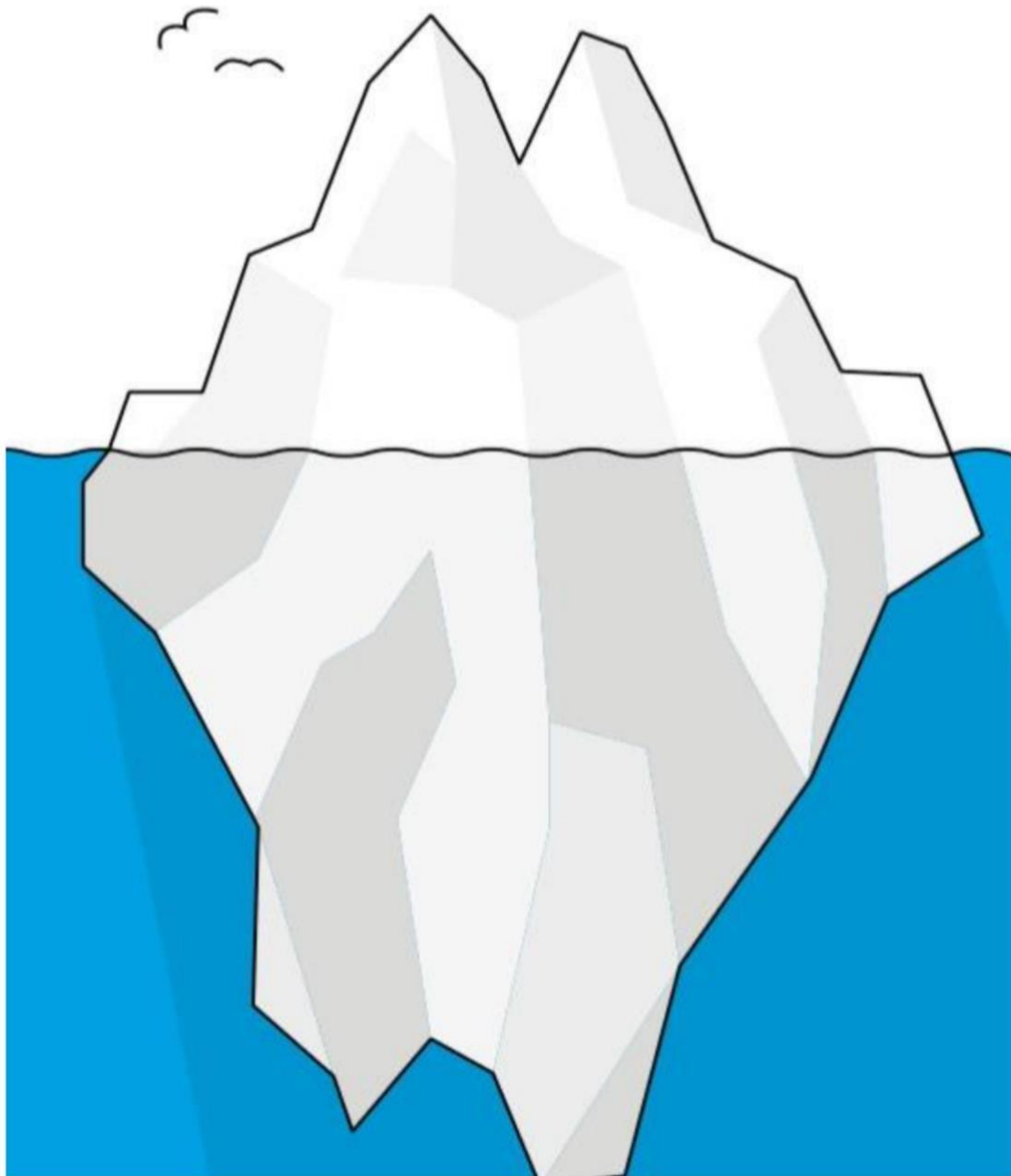
Fragment 3

“I found my creator — the man who gave me life. I said: ‘Why did you make me? Why did you leave me alone?’ He looked at me with fear. He said I was horrible. He said he hated me. And then... he ran away.”

Appendix 8 – Material for session 3, activity 4: “Iceberg-brakers”**The Iceberg Activity**

People are similar to icebergs. There are a few things that everyone sees but there is much more that people don't see that makes us who we are.

Complete this iceberg with things about you that people can see and the things they wouldn't normally know but are important to you.



Retrieved from: <https://an-nasihah.com/project/the-iceberg-activity/>

Appendix 9 – Adapted version from “A Modest Proposal” for session 4, activity 2

(Original adaptation expressly created for the present teaching proposal, based on the work “A Modest Proposal”, by Jonathan Swift, 1729).

A Modest Proposal

For preventing the children of poor people in Ireland,
from being a problem for their parents or country,
and for making them beneficial to the public.

It is a very sad thing to walk through the streets of Dublin and see so many poor women carrying their thin, hungry children. These children are dressed in dirty clothes and beg people for food. Their mothers cannot work, because they have too many children to care for, and the country becomes poorer because of it.

After thinking carefully about this problem, I have thought about a simple plan that will help both the poor and the rich. I suggest that poor families should sell their babies when the children are about one year old. These babies can be used as food for the rich people of England.

A baby can be roasted, boiled, baked, or stewed. It will make a tasty and healthy meal. Selling their children will help poor parents. They will have money to pay rent, buy food, and live better lives. Instead of growing up to be thieves or homeless people, these children will be useful. Restaurants and markets could even offer special dishes made from this delicious new meat.

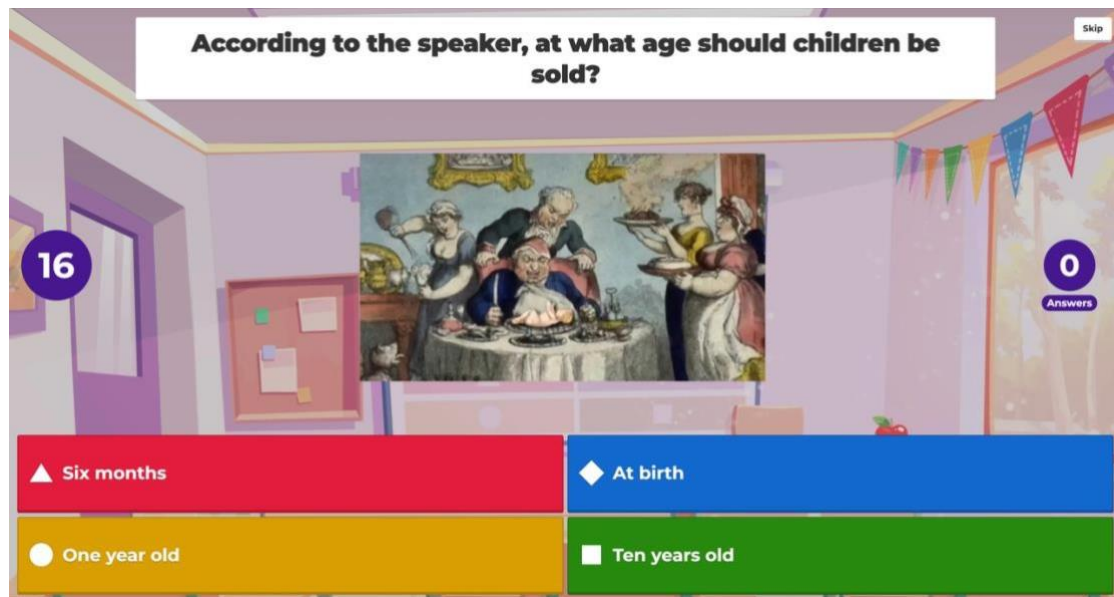
This idea would bring many good things. First, it would reduce the number of poor people in Ireland. Second, it would bring more money to poor families. And finally, it would give rich people a new kind of meal to enjoy.

Some kind people might say that we should help the poor in other ways, like treating them better or creating more jobs. But sadly, I know that these good ideas will never happen. My plan is simple, quick, and it will work for sure. I simply want to help the poor people of Ireland and make our country stronger.



Appendix 10 – Kahoot! game created for session 4, activity 3: “How Swift are you?”

<https://create.kahoot.it/share/how-swift-are-you/eb929518-5b75-47d5-8d68-77d0c7271196>



Appendix 11 – Examples of memes related to “A Modest Proposal”, to be shown in session 4, activity 6: “Satirists of the 21st century”

Me reading a proposal from the 1729 on how to solve child poverty in Ireland



calling for
infrastructure
reform, giving
charity, or advocating
for higher wages

eating
babies



Appendix 12 – Material designed for session 5, activity 3: “The Twenties Tic-tac-toe”



Appendix 13 – Materials for session 5, activity 5: “Read, imagine, draw”**Fragment 1: Gatsby’s Mansion**

The house was huge and beautiful, with tall white columns and shining windows. At night, bright lights illuminated the gardens, and music filled the air. People laughed and danced under the stars, surrounded by fountains and flowers.

Fragment 2: Gatsby’s Party

The garden was full of colorful lights. Tables with delicious food stood under the trees. Men in black suits and women in sparkling dresses moved like a wave through the crowd. The sound of jazz floated above them, and champagne glasses clinked everywhere.

The above excerpts are original creations expressly produced for the present teaching proposal, based on the work *The Great Gatsby*, by F. Scott Fitzgerald (1925).



Extracted from the film *The Great Gatsby* (Baz Luhrmann, 2013)

Appendix 14 – Materials designed for session 6, activity 3: “In Poirot’s shoes”

Clue No.1

The victim died because she was hit in her head with a strong object



Clue No.2

A student saw Mr. Johnson leaving the principal's office today around 8 a.m. looking very angry.



Clue No.3

The security camera recorded Ms. González entering the building at 7:50 a.m. She had with her the keys to all the classes and rooms in the school.



Clue No.4

Mr. Gómez canceled his Physical Education class this morning because he had to do something very important.



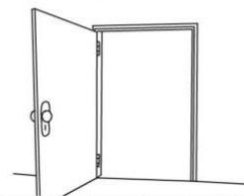
Clue No.5

Ms Pérez wrote a WhatsApp message to the principal yesterday saying:

"I'm tired. This has to end".

Clue No.6

The door to the gym storage room was open and a baseball bat was missing.



Clue No.7

Ms. Miller (another teacher of English) told the police that Mr. Johnson was in the English department between 8:05 a.m. and 8:30 a.m., correcting exams.



Clue No.8

Ms. Pérez was not at school on the day of the murder because she was at the doctor's.



Clue No.9

The police discovered that the principal wrote this text message to M.G. :

"I'm sorry, but I'm not glad with your work, next year you will not continue in this high school".

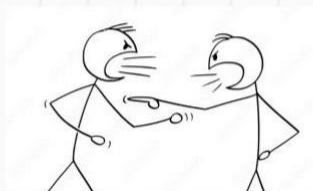
Clue No.10

Mr. Gómez told the police that he cancelled his Physical Education class because he went to buy sports equipment at a store, after discovering that a baseball bat was missing.



Clue No.11

A student heard an argument at 8:15 a.m. between a the principal and someone with a female voice.



Suspect No.1

Mr. Peter Johnson

English Teacher

38 years old.

He was angry with the principal because he has to work a lot.

Suspect No.2

Ms. María González

Caretaker

46 years old

She asked to earn more money, but the principal did not want to give her a higher salary.

Suspect No.3

Ms. Sara Pérez

IES Alonso Berruguete's Secretary

29 years old

This week, the principal criticized Ms. Pérez for being a bad worker. Ms Pérez was very upset about it.

Suspect No.4

Mr. Marcos Gómez

Physical Education Teacher

40 years old.

He was annoyed because the principal did not lend him money to buy new sports material.

POIROT'S NOTEBOOK

NOTES:

HYPOTHESIS:

Murderer:

Motives:

When:

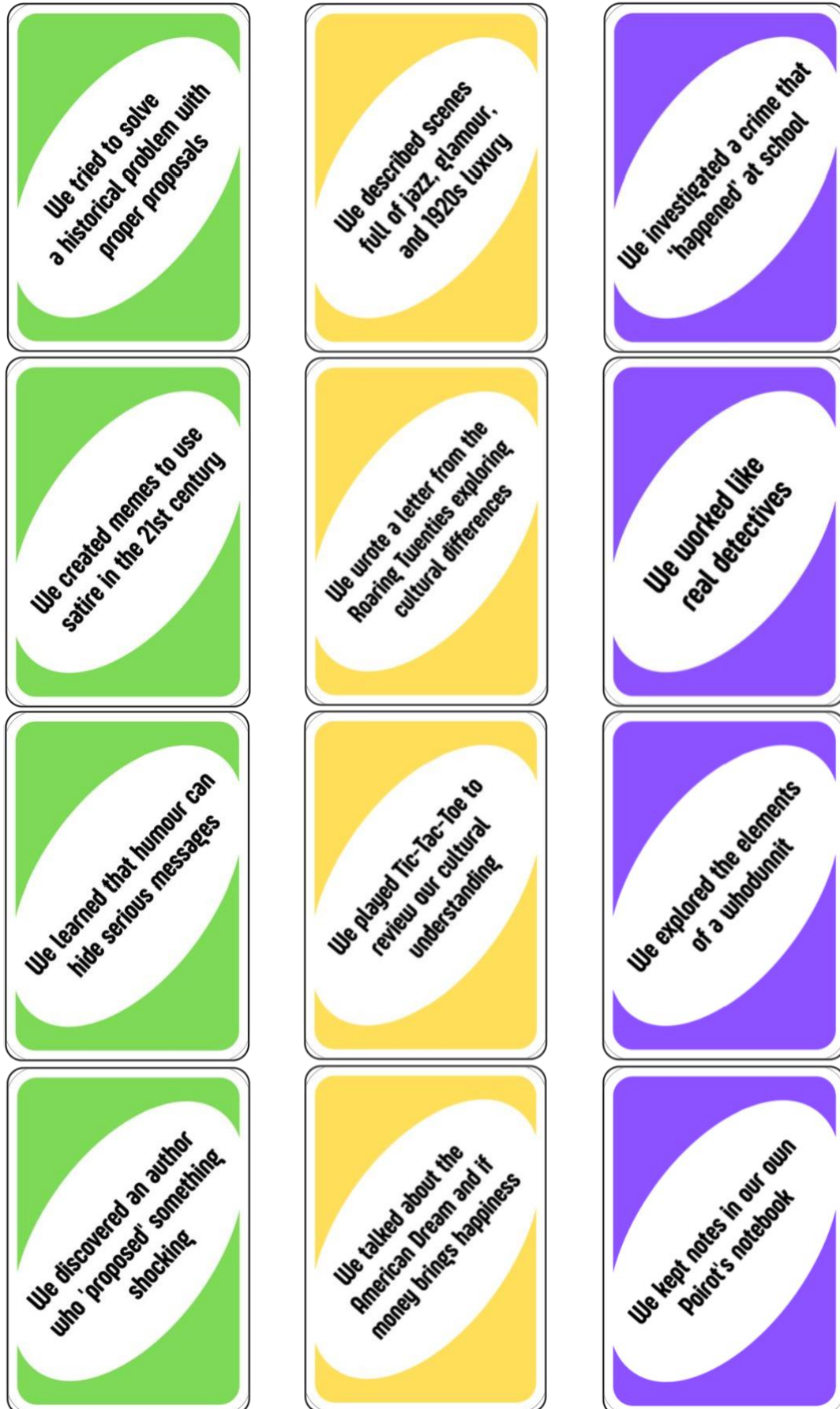
Where:

How:

Evidence:

Appendix 15 – Materials used in session 7, activity 1: “Card by card journey recap”

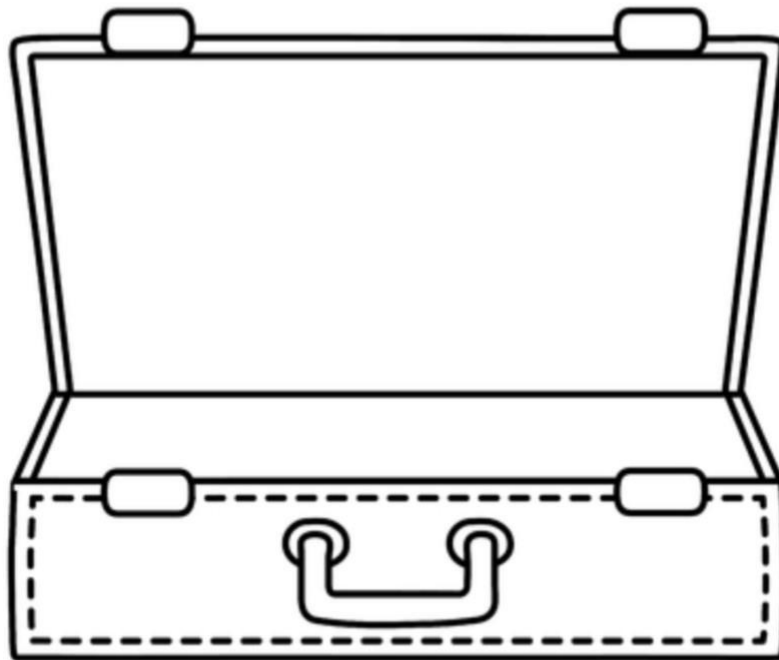




Appendix 16 – Materials used in session 7, activities 3 (“Packing my learning luggage”) and 4 (“The stop that stayed with me”)

 My learning luggage

Write inside this suitcase 3 things that you have learned during the journey and you are taking back home with you.



 The stop that stayed with me

Appendix 17 – Materials used in session 7, activity 5: “Boarding pass reflections”

BOARDING PASS		
PASSENGER:		DATE:
1. In general, did you enjoy this unit/journey? ☐ Yes ☐ No 2. Would you like literature/reading to be included more often in English class? ☐ Yes ☐ No 3. Rank the stops of the journey from your favorite (1) to least favorite (6): <i>The Canterbury Tales</i> <i>Romeo and Juliet</i> <i>Frankenstein</i> <i>“A Modest Proposal”</i> <i>The Great Gatsby</i> <i>Murder on the Orient Express</i> 4. Would you be interested in reading any of the works we talked about during the journey? ☐ Yes ☐ No Which one(s)? _____ 5. Was there any session you did not enjoy? ☐ Yes ☐ No Which one(s)? _____ 6. Do you feel you have learned useful things during this unit? ☐ Yes ☐ No 7. Did you enjoy working on the Journey Journal project? ☐ Yes ☐ No 8. Do you think this unit required too much work for students? ☐ Yes ☐ No 9. Give a general mark from 1 to 5 in the following categories to the activities of this unit: Useful: Interesting: Fun: 10. Did you enjoy working in pairs or groups during the journey? ☐ Yes ☐ No 11. Did you feel part of the journey? Yes Sometimes Not really		

Appendix 18 – Teacher assessment rubrics for the unit

	Student linguistic performance					
	5. Excellent	4. Transitioning	3. Acceptable	2. Transitioning	1. Needs improvement	MARK
1. Listening and reading comprehension	Consistently understands key ideas in both spoken and written texts; demonstrates strong active listening and reading skills.		Understands most main ideas with occasional support; sometimes needs repetition or clarification.		Has difficulty identifying main ideas; struggles to follow oral or written input.	
2. Oral and written expression	Communicates clearly and accurately in speech and writing, using appropriate grammar, vocabulary, and structure.		Expresses ideas with some grammatical or lexical issues that do not impede overall communication.		Struggles to articulate ideas; frequent errors hinder communication.	
3. Communicative ability	Effectively conveys meaning; engages confidently in classroom tasks using appropriate language for level.		Participates in communicative tasks with some hesitation; language use is somewhat limited but functional.		Rarely communicates effectively; limited vocabulary and confidence reduce participation.	

Student attitude and engagement during the unit						
	5. Excellent	4. Transitioning	3. Acceptable	2. Transitioning	1. Needs improvement	MARK
1. General attitude and participation	Consistently demonstrates a highly positive attitude. Shows strong interest in the topics, contents, and literary works addressed. Participates actively and regularly in classroom discussions and activities.		Generally shows a positive attitude. Displays some interest in the topics and participates in most activities, though occasionally with limited engagement.		Rarely shows interest or engagement. Participation is infrequent or passive. Demonstrates a lack of motivation toward the unit and its contents.	
2. Individual work and creativity	Completes all tasks thoroughly and on time, demonstrating autonomy and responsibility. Shows creativity and originality in individual work. Takes initiative in learning.		Completes most assigned tasks with an adequate level of autonomy. Occasionally demonstrates creative thinking. Effort is generally consistent.		Frequently fails to complete tasks or does so with minimal effort. Shows little autonomy or creativity. Requires frequent prompting to work independently.	
3. Group work and collaboration	Works effectively in pairs and groups. Always respectful of peers and their ideas. Actively collaborates and contributes to group success. Demonstrates strong interpersonal skills.		Participates in group work with occasional support. Generally respectful and willing to collaborate, though sometimes reluctant or passive.		Has difficulty working with others. Rarely collaborates or contributes in group activities. Struggles to respect peers' ideas or maintain a cooperative attitude.	

Appendix 19 – Peer-assessment rubric for session 2, activity 4: “Lights, camera, action!”

Please assign a score from 1 to 5 in each of the following categories for your classmates’ performances. You may award 1 additional point in the “Improvisation” category if they managed to perform without reading from a script.

	Creativity and originality	Acting skills	Pronunciation	Conflict resolution	Improvisation (Add 1 extra point if the group did not read)	Total score
Group 1						
Group 2						
Group 3						
Group 4						

Appendix 20 – Peer-assessment rubric for session 7, activity 2: “Much Ado About Memes”

Assign a score from 1 to 3 in each of the following categories for your classmates’ memes. You may award 1 additional point in the “Adequate use of humor” category if the meme uses humor in a considerate and respectful way.

	Originality	Creativity of design	Entertaining value	Adequate use of humor	Total score
Group 1					
Group 2					
Group 3					
Group 4					
Group 5					
Group 6					
Group 7					
Group 8					