



Universidad de Valladolid

Facultad de Filosofía y Letras

Máster en Profesor de Educación Secundaria Obligatoria y
Bachillerato, Formación Profesional y Enseñanza de Idiomas

**From page to screen: Promoting EFL learning
and empathy through *The summer I turned
pretty***

Iria Méndez López

Tutor/Tutora: Sara Medina Calzada

Departamento de Filología Inglesa

Curso: 2024-2025

ABSTRACT

This master's dissertation presents a didactic proposal that explores the integration of literary texts and audiovisual media to improve English as a foreign language learning in secondary education. Using the novel *The summer I turned pretty* by Jenny Han and its audiovisual adaptation, it aims to foster the students' linguistic competence and empathy. The didactic proposal designed includes activities that allow students to improve reading and listening skills, vocabulary and grammar in context, and speaking and writing. These skills are improved through the exploration of characters and their plotlines, both in the novel and its screen adaptation. The proposal is based on methodologies that promote student-centered learning and key competencies such as communicative competence. By integrating a novel and audiovisual media into the classroom, the proposal aims to create an engaging learning environment that supports meaningful language learning.

Keywords: EFL learning, literature and audiovisual media, young adult novel, empathy, task-based learning.

RESUMEN

Este Trabajo de Fin de Máster presenta una propuesta didáctica que explora la integración de textos literarios y recursos audiovisuales para la mejora del aprendizaje inglés como lengua extranjera en educación secundaria. Utilizando la novela *The summer I turned pretty* escrita por Jenny Han y su adaptación audiovisual, se pretende fomentar la competencia lingüística y la empatía en los alumnos. La propuesta didáctica incluye actividades que promueven la mejora de la lectura y la comprensión oral, el vocabulario y la gramática contextualizados, así como la expresión oral y escrita. Para fomentar la mejora del idioma se exploran los personajes y sus tramas tanto en la novela como en su adaptación audiovisual. Las metodologías en las que está basada la propuesta promueven el aprendizaje centrado en el alumno y el desarrollo de competencias clave como la comunicativa. Mediante la integración de una novela y su adaptación audiovisual en el aula, se pretende crear un entorno de aprendizaje participativo que promueva el aprendizaje significativo de la lengua.

Palabras clave: Aprendizaje del inglés como lengua extranjera, literatura y medios audiovisuales, novela juvenil, empatía, aprendizaje basado en tareas.

INDEX

INTRODUCTION	6
THEORETICAL FRAMEWORK	8
1. LITERATURE AS A TOOL IN EFL LEARNING	8
2. AUDIOVISUAL RESOURCES. HOW DOES AUDIOVISUAL MEDIA SUPORT LANGUAGE-LEARNING?	10
3. LITERATURE AND AUDIOVISUAL RESOURCES: PEDAGOGICAL APPROACHES	13
DIDACTIC PROPOSAL	16
1. INTRODUCTION AND JUSTIFICATION	16
2. CONTEXT AND TEMPORALIZATION	16
3. OBJECTIVES OF THE PROPOSAL	17
4. LEGAL FRAMEWORK AND CURRICULAR ELEMENTS	18
5. COMPETENCES	20
6. METHODOLOGIES	21
7. SESSIONS	23
8. ASSESMENT	47
CONCLUSION	48
BIBLIOGRAPHY	50
ANNEXES	55
ANNEX 1	55
ANNEX 2	59

INTRODUCTION

In recent years, literature and audiovisual media have gained prominence in English language teaching (Nair, 2020). Traditional methods that focus mainly on grammar exercises, memorisation and repetition usually fail to motivate students. On the contrary, incorporating literature, particularly young adult fiction, into the learning process could increase motivation and engagement in the students. Young adult literature is not only accessible but also a valuable resource for language acquisition to help learners develop reading, speaking, listening and writing skills through immersive and meaningful activities.

Studies indicate that the popularity of young adult literature has grown over the past years. According to a report by the Association of American Publishers, young adult literature sales have grown significantly, which shows the interest in this type of literature among teenagers (2019). The increasing consumption of young adult books, not only printed but also in digital formats, suggests that these learners are more likely to engage with this genre than with the traditional textbooks or graded readers. Therefore, educators have the opportunity to integrate contemporary literary texts into their English classes, making language learning more dynamic and significant for students.

Traditional language learning methods often fail to meet the needs of the “modern students”. Many students find these methods repetitive which leads to disengagement and limited learning. Nowadays, the rapid advancement of technology has altered the students’ learning process. Many of them are now used to fast-paced, interactive and visually stimulating content, and literature has been relegated to a secondary position (Nair, 2020). Kolsut & Szumilas suggest that task-based learning, games, and interactive activities improve language acquisition by actively engaging the students (2023). Integrating young adult literature into these approaches gives teachers an opportunity to create a better, more engaging and enjoyable learning experience for both the students and the teachers.

Additionally, the rise of book-to-screen adaptations provides a great opportunity for multimodal learning. According to Pamela Perniss, multimodal learning is studying language through multiple channels involving spoken language, gestures, facial expressions and body movement (2018). As Perniss indicates,

The argument put forward here is that we should study language as its multimodal manifestation in contexts of face-to-face interaction. As such, our object of study should subsume information expressed in both vocal and visual channels, including prosody,

gesture, facial expression, body movement, which invariably accompany linguistic expression in face-to face contexts (Perniss, 2018).

Many young adult novels, including *The Summer I Turned Pretty*, written by American author Jenny Han, which is the book used in this proposal, have been adapted into films or television series. This offers learners a chance to engage with audiovisual content as well as written content. This approach allows students to improve comprehension and language skills by connecting textual and visual contents.

The choice of the book *The Summer I Turned Pretty* is based on the personal belief that this novel could offer many benefits for English language learners. The accessible language of the book makes it an excellent resource for students with an intermediate level of English proficiency. The vocabulary and structures in the book are mostly simple which allows learners to understand the text and not feel overwhelmed.

Moreover, the novel has a theme and characters that resonate with young readers. It explores relatable experiences for teenagers such as friendship, first love or personal growth, which could make the students connect with the text. This personal connection makes students more likely to engage with the content and develop an interest in reading. It can also help when doing class discussions, activities and creative projects related to the book that reinforce language skills.

By using *The Summer I Turned Pretty* as a resource, this MA dissertation aims to explore how young adult literature can be used as an effective tool for improving English skills through accessible language and engaging content. Through more innovative methods this project contributes to the development of more effective language teaching strategies as well as to develop students' empathy skills. The result of this research will be a didactic proposal based on the novel that incorporates different communicative language activities to promote the communicative competence of the students.

This dissertation is structured into four main sections. Firstly, the introduction which explains the main objectives of the project. Second, the theoretical framework containing the research conducted in order to write the proposal. Next, the didactic proposal that has its own structure containing the objectives of the proposal and the in-depth description of the sessions and activities. Finally, the overall conclusion of the dissertation followed by the annex which contains the resources needed for the didactic proposal.

THEORETICAL FRAMEWORK

1. LITERATURE AS A TOOL IN EFL LEARNING

Literature has always been important in education, and although it may not get the recognition it deserves, it is also a crucial part of language teaching and learning. I intend to show how literature and language teaching are intertwined as well as instances in which literary texts can be used in English classrooms.

First, the concept of literature must be defined. This concept has been defined in various ways throughout history, for the purpose of this study, we have chosen one from Lazar. According to this author, who in her book studies the connection between literature and language teaching, literature is defined as “those novels, short stories, plays and poems which are fictional and convey their message by paying considerable attention to language which is rich and multi-layered” (1993, p.5).

Knowing what we understand as literature, we need to understand why it is important in second language acquisition. Literature provides a rich and contextualised source of input, which not only allows learners to engage with authentic language use but also helps their cognitive development and linguistic enrichment (Dio and Estremera, 2023).

The American linguist Stephen D. Krashen developed a hypothesis called the “input hypothesis” (1982). This hypothesis is very relevant when discussing the role of literature in the language classroom as it emphasizes the role of comprehensive input in language acquisition (Krashen, 1991). Krashen’s hypothesis states that the acquisition of language occurs when learners receive input that is just above their current level (Krashen, 1991). This is represented as $i+1$, where “ i ” is the level that the learner is at and “ $+1$ ” is the next step (that is slightly more complicated) (Krashen, 1991). To ensure that the learners are acquiring the language properly, they must be able to understand the input, but it also needs to be challenging enough to help the progress of learning (Krashen, 1991). According to Krashen, exposing the learners to a meaningful input instead of explicit grammar is the most effective way to acquire a language (1991). Therefore, literature is relevant in language teaching because it provides rich, authentic input, offers an $i+1$ challenge for the learners and encourages natural acquisition over explicit learning (Krashen, 1991).

According to Oller in his review of Krashen’s input hypothesis, Krashen’s hypothesis has been criticized and called contradictory, but he agrees that giving the learners context is what allows them to understand the structures that they have not yet acquired (Oller, 1988). However, Oller

highlights that this hypothesis is focused only on the input the learner's receive and forgets about the output (Oller, 1988). Oller states that active practice (speaking and writing) is also key for learning a second language; specially when the learners receive instant feedback (Oller, 1988).

Literature can provide the students with effective input. It is considered an essential tool in language teaching by May Ann D. Dio and Michael L. Estremera who argue that literature is indispensable for the development of the four main language skills: speaking, listening, reading and writing (Dio and Estremera, 2023). Furthermore, literature is also very useful when attempting to enhance vocabulary acquisition, grammatical understanding and cultural awareness (Dio and Estremera, 2023).

Dio and Estremera consider two main approaches when using literature in second language teaching. The first approach they discuss is the “reader-response approach”, which prioritizes the readers interpretation of a text (Dio and Estremera, 2023). With this approach teachers understand that learners have their own perspective of things that can affect the reading (Dio and Estremera, 2023). This method encourages activities that allow the students some freedom, such as: personal reflections, group discussions or creative tasks such as role-playing (Dio and Estremera, 2023). The second approach is the “language-based approach”, which focuses on the linguistic side of the texts helping students to develop comprehension, vocabulary and syntax (Dio and Estremera, 2023). This approach proposes some exercises such as: vocabulary-building, grammar-focused activities or analysing language use (Dio and Estremera, 2023). However, both of these approaches are aligned with Communicative language teaching (CLT) since they both emphasize interaction and most of all, communication (Dio and Estremera, 2023).

In the book entitled *Literature in the language classroom: A resource book of ideas and activities* (1987), Joanne Collie and Stephen Slater identify four key reasons to use literature in a language classroom. First there is authenticity, since literature provides examples of language use from the real-world (Collie and Slater, 1987). They also talk about cultural and language enrichment and explain that literature exposes the learners to the ways of thinking of different societies as well as to varied linguistic structures, expressions and discourses (Collie and Slater, 1987). The final key reason is personal involvement as learners are more likely to be motivated by a story they connect to than to a non-literary text (Collie and Slater, 1987).

In chapter seven of the book *Thinking though children's literature in the classroom*, Elena Ortells explores the role of young adult literature in teaching English as a second language. As Ortell explains, using young adult literature in the classroom brings the students closer to the language through personal experiences that the readers can relate to; and not only that, but she also considers that it can increase their proficiency and their thinking skills (Ortells, 2014). At the beginning of this chapter, she highlights the appeal that young adult literature might have to the learners and notes the real-life challenges and interests as something important that the learners might resonate with (Ortells, 2014). Moreover, this type of literature also provides a context with authentic language use (Ortells, 2014). At the time of choosing literature for learners it is important to choose texts that are age-appropriate and culturally and linguistically accessible (Ortells, 2014).

This chapter also provides examples of young adult literature texts that have been used in an English classroom demonstrating how these texts are useful for teaching different skills such as reading, comprehension, or vocabulary development (Ortells, 2014). The chapter concludes that incorporating young adult literature into an English curriculum not only helps to develop linguistic abilities but also to encourage students to think about the world around them creating a deeper connection to the language and its context (Ortells, 2014).

2. AUDIOVISUAL RESOURCES. HOW DOES AUDIOVISUAL MEDIA SUPORT LANGUAGE-LEARNING?

Integrating literature into English language teaching has been recognized as an effective strategy to enhance proficiency and cultural knowledge (Dio and Estremera, 2023). Incorporating audiovisual resources, and more specifically book-to screen adaptations like the one used in this proposal, offers an approach that aligns with cognitive theories of learning and takes into consideration different student needs (Öztürk and Zengin, 2021).

This part of the dissertation will explore the foundations of multimedia learning, the benefits of using TV adaptations in EFL teaching and strategies for implementing this resource to improve language learning.

The cognitive theory of multimedia learning (Mayer, 2001) points that we can enhance comprehension when the information is presented through the visual/pictorial channel and the auditory/verbal channel. Each channel has a limited capacity and learning only occurs when

learners are able to actively select, organize and integrate the information presented (Mayer, 2001). This theory highlights the importance of creating material that combine words and images affectively to enhance cognitive processing and reduce cognitive overload (Mayer, 2001). It is important to understand that an individual's working memory has a limited capacity. This is introduced by John Sweller in the Cognitive Load Theory (2011). He states that the materials used for learning should aim to reduce unnecessary cognitive load. By integrating visual and auditory information, multimedia learning distributes cognitive processing across both channels enhancing learning efficiency.

Similarly, Clark and Paivio's Dual-Coding theory (1991) separates the verbal system and the visual system and suggests that information is stored in these two systems. When both are activated simultaneously, as in audiovisual materials, learners can create connections that enhance memory and understanding. This dual representation helps to create more learning experiences since students can gather information from both channels which allows them to improve comprehension. Additionally, Mayer, Lee, and Peebles (2014) found that using video in slow-paced English narration improved comprehension among non-native speakers helping them access meaning without excessive cognitive load.

Moreover, implementing audiovisual resources in the classroom also improves listening comprehension as they blend auditory and visual input as real-world communication (Pham, 2021). Studies like Pham (2021) or Gonzalez-Vera and Hornero Corisco (2019) show that including audiovisual resources in teaching can improve listening test scores significantly as well as enhance motivation and attention which also helps improve listening for specific information. Additionally, these resources also improve pronunciation and students' communicative abilities (Gonzalez-Vera and Corisco, 2019). As students imitate native speech seen and heard in specific contexts, they internalize intonation, rhythm and stress patterns which are essential for the communicative competence (Gonzalez-Vera and Corisco, 2019). These authors also highlight that audiovisual tools foster speaking development as they encourage students to articulate the language in ways that align with the models they have observed, and this helps improve fluency and interaction skills (Gonzalez-Vera and Corisco, 2019). In summary, using audiovisual resources improves skills like listening and pronunciation as well as communicative skills, helping learners improve real-life English use in social contexts.

For this proposal, I make use of a book and its screen adaptation. Book-to screen adaptations immerse students in an environment where verbal, visual and textual input come together to reinforce language learning. By reading a novel and then analysing the film/TV show adaptation students increase significantly their authentic language exposure within EFL contexts (Öztürk and Zengin, 2021). This approach aims to both improve the “poor input” often found in EFL classrooms and bring a dynamic engagement to combat passive reading (Öztürk and Zengin, 2021). Alternating between book chapter and film/ TV show segments students are able to consolidate grammar through repetition and reinforce their context knowledge ensuring that language is acquired both visually and auditorily (Öztürk and Zengin, 2021). Over time this leads to long-term retention of grammar and vocabulary and comprehension (Öztürk and Zengin, 2021).

Additionally, book-to-screen adaptations not only help bring new input into the classrooms, but they can also become a tool for communicative production and interaction. Audiovisual adaptations allow learners to access authentic spoken language which is essential for communication (Sherman, 2003). According to King (2002), films and TV shows based on literature provide a dual input (verbal and visual) that reinforces comprehension and encourages students to use the language in classroom discussions and activities. Öztürk and Zengin’s study shows that by using a screen adaptation, students actively created scripts and performed scenes in groups joining creativity with oral performance (2021). Furthermore, as the students get more familiar with the story and become more interested in it, they become more motivated to express opinions which leads to an increase in oral communication in the classroom (Ismaili, 2013).

This connects with the importance of student engagement and motivation. One of the main benefits of book-to-screen adaptations is their ability to boost students’ engagement and motivation (Djihane, 2021). Mellit Djihane (2021) conducted a study in Algeria where she interviewed 80 third-year university students and four EFL teachers. The majority of learners reported that film versions of books increased their interest in reading the original work making texts more enjoyable, easier to understand, or both (Djihane, 2021). This study suggests that using adaptations in EFL classrooms can make reading a more motivating multimodal experience (Djihane, 2021). Similarly, another study in Saudi Arabia found that using cinematic adaptations when teaching literature courses eliminated completely the previously reported difficulties when reading English texts (Azhar, 2024). It was also proven that it helped enhance student motivation and comprehension (Azhar, 2024). Herrero and Vanderschelden (2019)

argue that book-to-screen adaptations foster the learner's inherent interest and they align with the evolution of technology enhancing engagement beyond traditional teaching methods.

3. LITERATURE AND AUDIOVISUAL RESOURCES: PEDAGOGICAL APPROACHES

The integration of literature and media in language teaching has increased significantly over the years, especially with approaches that emphasize meaningful communication and real-world language use. Approaches such as Communicative Language Teaching (CLT), Task-Based Language Teaching (TBLT), Literature-Based Instruction, Project-Based Learning, Multimodal approach and reflective learning aim to develop language learning through the use of authentic materials (Richards and Rodgers, 2001). Book-to-screen adaptations provide multimodal input that can be adjusted to these pedagogical frameworks and that enhances the learning experience by combining reading, listening, and speaking skills (Öztürk and Zengin, 2021). These approaches alongside cooperative group work transform the classroom into a space of interaction and collaboration (Richards and Rodgers, 2001). This section explores how various approaches integrated with literature and audiovisual media are essential for English language teaching.

The aim of the Communicative Language Teaching (CLT) approach is primarily to develop communicative competence. It emerged in the 1970s as a response to traditional methods that focused only on the form of the language and that failed to teach real-world listening and speaking skills (Richards and Rodgers, 2001). Literature and media (novels, short stories, films, series...) are essential within CLT since they provide authentic contexts of communication showing the uses of language in real-life scenarios (Richards and Rodgers, 2001). For instance, using a book-to-screen adaptation, learners get to experience real dialogues, formal and informal speech, idiomatic expressions, politeness forms and many other conversation strategies that are essential to develop communicative competence (Richards and Rodgers, 2001). In summary, CLT combined with literature and media fosters deeper engagement, motivation, linguistic input and communication; all essential skills for effective language-acquisition and classroom learning.

To continue, Task-Based Language Teaching (TBLT) complements the two previous approaches by designing learning around meaningful real-world tasks. According to Ellis (2003) tasks should involve a communicative goal, focus on meaning and have an outcome that includes authentic language use. When used alongside literature and media, TBLT allows students to engage with content while practicing language in specific contexts. Thus, literature

and media are very useful tools for task-based teaching supporting both linguistic and cognitive growth.

The literature-based instruction approach is based on the integration of literary texts into language learning to foster linguistic competence and interculturality (McGowan and Guzzetti, 1991). This approach emphasizes the use of authentic materials to enhance language skills as well as to promote engagement with the texts (McGowan and Guzzetti, 1991). According to Lazar (1993), literature offers meaningful contents that stimulate emotional involvement making learning more effective. Moreover, Collie and Slater (1987) state that literature in the classroom enhances motivation by allowing students to explore themes that resonate with their own experiences.

The Project-Based Learning (PBL) approach is also essential in this proposal. In this approach learners actively engage in group work activities that foster autonomy (Thomas, 2000). According to Thomas (2000), PBL consists of complex tasks that involve students. Moreover, it promotes the use of language in context while working toward a common goal (Beckett and Slater, 2005).

The multimodal approach involves the integration of multiple methods of communication such as visual, auditory or textual (Jewitt, 2008). This approach explores the construction of meaning through images, sound movement and not just written or spoken language (Jewitt, 2008). Cope and Kalantzis (2009) argue that the multimodal approach fosters learners' interpretation and production of texts across different formats. This approach is more effective when working with audiovisual materials since it is similar to the way students interact with media in their lives (Cope and Kalantzis, 2009).

It is also essential to acknowledge the role that group work plays in maximizing the benefits of literature and media in the classroom. Collaborative learning supports language development through peer interaction and mediation. Gillies (2016) highlights that cooperative learning enhances motivation, critical thinking and oral proficiency. Furthermore, in a classroom where students have different levels and abilities, group work fosters inclusivity by allowing students to contribute in different ways depending on their strengths and weaknesses. As Dörnyei and Ushioda (2021) argue, group work supports academic outcomes at the same time as it promotes a positive classroom climate and learning autonomy. Integrating group work into literature and media learning transforms passive reading into student-centered engagement (Gillies, 2016).

Additionally, reflective practice emphasizes the process of self-evaluation as it involves thinking about one's actions, decisions and experiences to be able to improve in the future (Schön, 1983). In the context of language learning, this approach encourages teachers and students to assess their learning strategies, and it can be done through tools such as journals or peer observation (Farrell, 2013).

When these approaches are supported by collaborative learning through group work, teachers can create an engaging, motivating and effective language learning environment. Young adult literature and book-to screen adaptations fit perfectly with these approaches as well as with the interests and needs of 21st-century learners. Therefore, introducing literature and audiovisual media with these approaches not only improves language skills but also promotes intercultural competence and the learner's motivation.

DIDACTIC PROPOSAL

1. INTRODUCTION AND JUSTIFICATION

This didactic proposal presents innovative and engaging activities to promote learning English as a foreign language in secondary education. It is based on the novel *The summer I turned pretty* by Jenny Han and its TV series adaptation. It is a young adult novel that narrates the story of Belly, a teenage girl who spends every summer at a beach house with her family and the Fishers, family friends. This novel tells Belly's summer story as she explores the changes of growing up narrated from her perspective.

By integrating literature and audiovisual materials this proposal aims to improve students' language skills such as reading, listening, speaking and writing, while also fostering their empathy skills.

The main idea of this proposal is to explore how a story and its characters can be interpreted differently through a book and a TV series, and how these differences can affect the students' understanding of characters and culture. Using the novel and its screen adaptation, students will be encouraged to reflect on topics relatable to teenagers such as personal identity, family, friendship and emotions.

The main reason for choosing *The summer I turned pretty* as a resource is its appeal to teenagers. The characters in the novel face real-life situations that are relatable to high school students, making it easier for them to connect with the story. Moreover, the TV adaptation offers visual context that helps students understand the story at a deeper level. These materials allow teachers to present authentic, meaningful input that can be adapted for learning purposes while fostering students' interest and motivation.

2. CONTEXT AND TEMPORALIZATION

In the context of this proposal there is no necessity to make any modification to attend to diversity. However, all of the activities in the proposal could be modified or adapted to fit student's necessities.

This didactic proposal is structured around the first ten chapters of the novel *The summer I turned pretty*, and it is designed to be implemented during the course of seven sessions. The programmed schedule would be one session per week, allowing the students enough time to read two chapters per week and also allowing teachers enough time to develop the curriculum

designed for the subject. Except for session one, which is a pre-reading session, each session focuses on the contents of two chapters, which students have to read before the session. During the sessions, the teacher will propose activities that involve key scenes, themes and language elements using both the book and the selected scenes from its TV adaptation.

Although this proposal is limited to one unit, it is intended to be part of a long-term educational plan. The proposal is aimed to be the first unit of a year-long reading program developing seven session units every ten chapters of the novel and its audiovisual adaptation. This first unit would be implemented at the start of the school year, so the teacher has enough time to develop the whole book throughout the year.

The proposal is designed for students in the 4th year of Educación Secundaria Obligatoria (ESO). At this age, the students are considered mature enough to deal with the themes explored in the novel. This maturity also allows students to participate and reflect more deeply on the decisions that the characters make. In the 4th year of ESO the students also have a higher English level that allows for more complex tasks.

3. OBJECTIVES OF THE PROPOSAL

The didactic proposal has three main objectives. Firstly, the activities aim to improve the students' reading, listening, writing and speaking skills through task-based activities combined with the use of authentic input. Reading skills will be developed through the guided reading of the selected chapters of the novel while the students complete tasks based on the reading as well as the analysis of characters. Listening skills will be practiced through the viewing of the selected scenes of the TV adaptation of the novel, which will always be shown to the students with English subtitles to support comprehension and ensure understanding. Speaking and writing skills will be developed through activities done in class where students will be encouraged to participate in debates, writing texts... These tasks are designed to both reinforce language use and to promote creativity and fluency. As the proposal develops, grammar and vocabulary will be acquired by the students as it will be in the tasks rather than taught independently.

The second objective is to foster students' empathy through the exposure to experiences, emotions and dilemmas presented in the novel. By engaging with realistic and relatable characters, students can reflect on other perspectives and recognize emotions. Through activities such as discussions and reflective writing, students will analyze why characters act a

certain way and what could happen in different situations. Comparing the characters portrayal in the book and in the screen, adaptation gives the students another perspective and they can also see how different contexts influence the viewers.

Finally, this proposal also aims to make literature more accessible and enjoyable for language learners. By selecting a contemporary novel that deals with themes such as love and friendship, which are relatable topics for teenagers, the proposal seeks to change the perception that reading is tedious or irrelevant. Moreover, using audiovisual adaptations combined with the novel teachers can bring the digital media environment that students know into the classrooms. This approach increases motivation at the same time that it shows how literature evolves. This way teachers can show students that reading is a useful tool for language learning.

4. LEGAL FRAMEWORK AND CURRICULAR ELEMENTS

It is important to start by pointing out the legislative and regulatory framework on which I have based the development of this proposal. It is determined by the Ley Orgánica 2/2006 of May 3 (LOE), which has been modified by the Ley Orgánica 3/2020 of December 29 (LOMLOE), as well as the Real Decreto 217/2022 of March 29, that establishes the organization and minimum teachings of Compulsory Secondary Education (ESO). In Castilla y León, it is specifically governed by the Decreto 39/2022 of 29 September, which sets out the organization and curriculum of Compulsory Secondary Education (ESO) in the community of Castilla y León.

As for the stage aims, this proposal focuses mainly on seven of them:

First, stage aim b: develop and consolidate habits of discipline, study and individual and team work as a necessary requirement for the effective accomplishment of tasks and as a means for personal development. Second, stage aim c: value and respect the difference between genders and the equality of rights and opportunities between them. Reject stereotypes that discriminate between men and women. Third, stage aim d: Strengthen their affective capacities in all areas of their personality and in their relationships with other people, as well as rejecting violence, prejudice of any kind, sexist behavior and solving conflicts peacefully. Fourth, stage aim: e: develop basic skills in the use of information sources in order to acquire new knowledge. Develop basic technological competences and advance in an ethical reflection on their functioning and use. Fifth, stage aim g: develop entrepreneur spirit and self-confidence, participation, critical thinking, personal initiative and the ability to learn to learn, plan, make decisions and take responsibility. Sixth, stage aim i: understand and express themselves in one

or more foreign languages in an appropriate manner. And finally, stage aim j: know, value and respect the basic aspects of one's own and other people's culture and history, as well as the artistic and cultural heritage (Real Decreto 217/2022).

The contents of the proposal, which are based on the Decreto 39/2022, are the following:

A (communication):

3: Communicative functions of common use appropriate to the communicative environment and context describing objects, places, situating objects, people, and events in time, asking and exchanging information on everyday matters; giving and asking for instructions, directions, etc.; exchange information on everyday matters; give and ask for instructions, warnings, advice, and orders; offer, accept, and refuse help, accepting and refusing help, proposals or suggestions; partially expressing taste or interest; expressing opinion and advice; expressing simple arguments and conditions.

6: Commonly used vocabulary of interest to students related to personal identification, interpersonal relationships, places and environments, leisure and free time, health and physical activity, daily life, housing and home, climate and natural environment, ecology and sustainability, information and communication technologies, school system and education.

B (plurilingualism):

1: Strategies and techniques for responding effectively and with increasing levels of fluency, appropriateness, and correctness to a specific communicative need despite the limitations arising from the level of competence in the foreign language and in the other languages of one's own linguistic repertoire.

3: Strategies and tools of common use for self-assessment, peer assessment, and self-repair, analogical and digital, individual and collaborative.

C (Interculturality):

3: Sociocultural and sociolinguistic aspects of everyday life, living conditions, and interpersonal relationships; commonly used social conventions; non-verbal language, linguistic politeness, and digital etiquette; culture, rules, attitudes, customs, and values specific to the countries where the foreign language is spoken.

The main focus of the didactic proposal is on communication and oral production, so most activities are designed in groups to create a more relaxed context in the class and allow the

students to benefit from sharing ideas, since it is better to rely on each other to advance more solidly. Additionally, the activities have been designed in a way that takes into account the different learning paces of the students, thus promoting educational equality in the classroom. Furthermore, the role of the teacher during the activities is active, providing the students with real-time feedback for their learning process development. Finally, the selection of the activities for each session has considered the students' interests; boosting their motivation and reducing the affective filter.

5. COMPETENCES

At the curricular level, this proposal focuses mainly on seven key competences. First the Plurilingual Competence (CP), that is directly influenced by the subject Foreign Language. Next, the Competence in Linguistic Communication (CCL), which establishes that students will be able to recognize and use personal linguistic repertoires between different languages. Also, Digital Competence (CD), which is reinforced by the use of digital tools. It is also focused on the Personal, Social and Learning to Learn Competence (CPSAA), which encourages self-regulated learning and the recognition of personal effort and dedication in order to improve learning. Next, the Civic Competence (CC), that fosters students' participation in groupwork and decision making. Continuing, the Entrepreneurial Competence (CE), which recognizes communication in a foreign language as essential for entrepreneurial development and finally, Competence in cultural awareness and Expression (CCEC) which establishes that recognizing, understanding and appreciating linguistic and cultural diversity of other countries is essential.

Additionally, the specific competences used in this proposal are; competence number one (oral and written comprehension), which is at the base of this proposal since it is based on reading a novel. Additionally, competences number two (oral and written expression), three (communicative interaction), five (multilingualism) and six (diversity and interculturality). Competences two and three are promoted through the activities of the sessions as the majority of them are teamwork activities, class discussions, or activities with a written product as their goal. Finally, competences five and six are used in the first five-minute activity of each session where the teacher helps students understand vocabulary through translations to their L1 or explanations in the L2 and also understand cultural expressions or events that might not be familiar to the students. The students will be encouraged to respect and try to understand the American culture which is the one the novel is based on.

6. METHODOLOGIES

One of the most used methodologies in this proposal is Communicative Language Teaching (CLT). The base of CLT is real-world communication encouraging students to use English in real contexts (Richards and Rodgers, 2001). The activities in this proposal are meant to promote speaking and class participation. For example, students participate in class and group discussions, interpret book covers, and talk about the novel's storyline. These activities aim to encourage spontaneous language production where students can express ideas and share their interpretations. Oral presentations are also present in this proposal allowing students to develop confidence in themselves when speaking in public. These activities align with the CLT approach which emphasizes interaction and functional use of the language in context (Richards and Rodgers, 2001).

This proposal also promotes the Task-based Language Teaching (TBLT) approach which suggests that students can improve their language learning when they are actively participating in tasks (Ellis, 2003). Activities such as rewriting scenes or creating new dialogues present real-world communication while students have to use all four language skills. Each task has an objective and is learner-centered allowing the students to make their own decisions and get creative. These tasks are based on the TBLT approach by focusing on language use in a structure language learning environment (Ellis, 2003).

To continue, the proposal is based on the Literature-Based Instruction approach as it uses a novel as the central resource for language learning (McGowan and Guzzetti, 1991). This approach allows students to work with narrative texts while developing linguistic competence (McGowan and Guzzetti, 1991). By using literature in the classrooms teachers can offer a context rich in new vocabulary, emotions and culture (Lazar, 1993). Throughout the unit students analyze characters, reflect on them, compare narratives, which allows them to reflect on the use of literature as a learning means. For instance, the activity where students have to write a character description from another character's perspective demonstrates the students reading comprehension and also the ability students have to interpret the story by understanding how each character sees each other. The connection that the students might create with the novel or characters is also an important part in the literature-Based approach as students might start appreciating learning through reading or even reading in general (Collie and Slater, 1987).

The didactic proposal also incorporates a multimodal approach. It is important to recognize that nowadays students learn through different platforms, not only text but also audio and video

(Jewitt, 2008). Through the use of both the written text and the visual adaptation, the proposal helps students learn through different media. Activities such as watching clips from the show and analyzing the characters or writing dialogues for muted scenes require students to interpret non-verbal hints and foster their critical thinking. The integration of multiple means of communication makes the proposal more engaging for students while bringing it closer to 21st century learning goals (Jewitt, 2008).

The Project-Based Learning approach is present in the final activity of the proposal, which is the creation and presentation of character profile posters. This approach is based on the creation of long-term tasks that have a tangible product as a result (Thomas, 2000). It allows students to be creative and to collaborate. Working during multiple sessions towards one final goal fosters motivation and a sense of participation in the students' own learning process (Beckett and Slater, 2005). With a final project like the one in this unit, students develop linguistic skills as well as crucial life skills like planning, teamwork and speaking in public.

Collaborative learning is essential for this proposal, not only is the final project in pairs but also the majority of the activities throughout the sessions require students to work in groups. Peer interaction helps students to develop language skills together and it also reduces anxiety in language production contexts (Gillies, 2016). The activities in this proposal promote interaction between the students which requires active listening and speaking. This fosters language development, teamwork and interpersonal skills (Dörnyei and Ushioda, 2021). Working in groups also allows students to have separate roles in the team making it easier for students with varied proficiency levels to work together in communicative tasks (Gillies, 2016).

Finally, the last approach is the reflective practice approach. This is used in every session through the activity where students have to revise their "character list". Students can reflect on how their perception of the characters changes throughout the sessions based on the new information they acquire. Reflective practice involves students in their own learning process by allowing them to see how their thoughts evolve and why (Farrell, 2013). Activities like this one help students connect with the character and with the story, developing language and empathy skills.

7. SESSIONS

This didactic proposal is designed around a final project that will be evaluated as an oral presentation done in session number seven. For the development of the project, students are asked to keep a list of characters with personality traits and events that could happen to them throughout the sessions; and modify this list as they read. The character list is done individually but the project will be done in pairs. It consists of a poster of two characters and their full profile with the information that the students have so far. Through the activities in every session, students learn to understand and empathize with the characters.

Except for the first session of the proposal, which is a pre-reading session, sessions two to six all start and end with the same 5-minute activities. The activity that starts every session is a vocabulary and culture clarification activity that is used to ensure students understand more complicated words or culture shocks. Moreover, the final activity is where students can modify their character list to facilitate their work when they have to create their poster for the final project.

Although this proposal does not deal with cross curricular contents in any specific session, the entire proposal aligns with sustainable development goals number 4 (quality education), 5 (gender equality), and 10 (reducing inequalities).

The following section of the proposal explains the sessions and activities in detail.

GENERAL CHART

Stage: ESO			Level/Grade: 4º		Time: 6 sessions of 50	
Stage aims: b, c, d, e, g, I, j						
Key Competences - CP (Multilingualism) - CCL (Linguistic communication) - CD (Digital) - CPSAA (Personal, social, and learning to learn) - CC (Civic) - CE (Entrepreneur) - CCEC (Conscience and cultural expression)			Specific competences - 1: Oral and written comprehension - 2: Oral and written expression - 3: Communicative interaction - 5: Multilingualism. - 6: Diversity and Interculturality			
Contents The contents are detailed in the legal framework and curricular element part of the proposal.			Evaluation criteria - 1: Oral and written comprehension 1.1, 1.2, 1.3 - 2: Oral and written expression. 2.1, 2.2, 2.4 - 3: Communicative interaction 3.1, 3.2, 3.3 - 5: Multilingualism. 5.1, 5.2, 5.3 - 6: Diversity and Interculturality			
Learning scenario In this proposal there is no learning scenario.						
Activities per session						
Session 1 Four activities	Session 2 Four activities	Session 3 Four activities	Session 4 Five activities	Session 5 Five activities	Session 6 Four activities	Session 7

Attention to diversity

In the context of this proposal there is no necessity to make any modification to attend to diversity. However, all of the activities in the proposal could be modified or adapted to fit student's necessities.

SESSION CHART

Session 1 – Welcome to Cousins Beach	
Specific competences - 1: Oral and written comprehension - 2: Oral and written expression - 3: Communicative interaction	Achievement indicators 1.2 The student understands peer contributions during class discussions 2.1 The student is able to participate actively in class discussions. 2.2 The student is able to think of at least two personality traits for each character. 3. 1. The student works collaboratively with classmates to differentiate the book cover from the TV poster.
Subject and cross-curricular contents Express simple personal experiences and opinions about summer in English. Write short character descriptions using appropriate vocabulary for appearance and personality traits.	Activities/Tasks
	Activity 1: Summer memories
	Activity 2: Judge a book by its cover
	Activity 3: Who is this?
	Activity 4: Do I know you?

The first session in the proposal is used as an introduction to the book. In this session the students have not yet started to read the novel, so the session works as a pre-reading session. The main objectives of this session are to introduce the students into the world of *The summer I turned pretty*, to activate prior knowledge and to create curiosity about the novel. When this session is over, students already have a notion of what they are going to be reading, they have already started to connect with the characters and the setting of the story.

<u>Activity/task</u> number 1 - session number 1		
Title: Summer memories	Type: Pre-reading activity	Timing: 10 minutes
Classroom management In small groups (3/4 students)		Resources: No resources necessary
ACTIVITY DESCRIPTION It consists of a whole class discussion designed to activate prior knowledge through personal experiences related to summer. This discussion will be guided by the teacher through a series of guided questions such as: “What does summer mean to you?”, “What are some of your favorite summer memories?”. Students will take turns answering the questions as well as listening and commenting on their classmates’ answers. This activity is meant to create a relaxed context in the classroom where students feel safe and comfortable talking about their personal experiences.		

<u>Activity/task</u> number 2 - session number 1		
Title: Judge a book by its cover	Type: Pre-reading activity	Timing: 15 minutes
Classroom management: Individual activity		Resources: - Cover of the book. - Poster of the TV show.
ACTIVITY DESCRIPTION For this activity, the students will be placed in small groups of three or four students each, and the teacher will show them the cover of the novel. The students have to discuss in their groups what they think about the cover and what they think the story is about based on that image. Once the students have had two minutes to discuss in their groups, some of the groups will have the opportunity to say aloud what they have discussed, the rest of the class can listen to their classmates’ ideas. Then, the teacher will show the poster of the TV adaptation. The students will have two more minutes to reconsider their initial ideas about the story. Once again, after they have discussed this in their groups, there will be a class discussion about what each group thought. This reflection starts to introduce students to how opinions can change and how to reassess assumptions.		

<u>Activity/task</u> number 3 - session number 1		
Title: Who is this?	Type: Pre-reading activity	Timing: 10 minutes
Classroom management: In groups of 3/4 students.		Resources: - The names of the main characters. - Pictures of the main characters.
ACTIVITY DESCRIPTION For the development of this activity, the teacher will have to prepare a set of pictures of the main characters in the novel as well as a list with their names. Working in the same groups that they had in the previous activity, the students have to match each name to a picture and write one line justifying their choices. For example, the students could say “This character is Conrad because he looks funny”. Once the students have finished, the teacher will show a slide with the correct names under every picture. The aim of this activity is to make connections while using reasoning. This activity fosters the exploration of cultural diversity since students are exploring names and appearances from a culture different from theirs.		

<u>Activity/task</u> number 4 - session number 1		
Title: Do I know you?	Type: Pre-reading activity	Timing: 15 minutes
Classroom management: In groups of 3/4 students		Resources: - Pictures and names corrected from the previous session.
ACTIVITY DESCRIPTION In this activity, the students will remain in the same groups they had before. They have to use the pictures and names from the previous activity, and they have to imagine personality traits and possible plotlines. The students have to write a short description for each character trying to predict what they might be like and what could happen to them in the story. For instance, they could say “I think Jeremiah is moody and he will have a summer job”. With this activity the students can practice written expression as well as adjectives to describe personality.		

SESSION CHART

Session 2 – Through Belly’s eyes	
Specific competences - 1: Oral and written comprehension - 2: Oral and written expression - 3: Communicative interaction - 5: Multilingualism. - 6: Diversity and Interculturality	Achievement indicators 1.3 The student understands the meaning of new vocabulary and cultural references with teacher guidance. 2.2 The student writes structured notes using questions provided by the teacher. 2.4 The student writes short reflections about initial predictions in the character list. 3.2 The student listens and responds to different interpretations of the same text. 6.3 The student identifies and discusses cultural references in the text.
Subject and cross-curricular contents Understand vocabulary and cultural references in chapters one and two of the novel. Identify differences in a literary scene and its audiovisual adaptation.	Activities/Tasks
	Activity 1: Break it down
	Activity 2: Seeing others
	Activity 3: What changes?
	Activity 4: Rewriting thoughts

The next session is designed to help students start understanding the novel and perspectives of the characters. In this session, students can see how perspectives can change the way we see people and how having different perspectives influences how the story and characters are understood. During the week previous to the session, students have to read the first two chapters of the book as this session will work with the characters and events presented in them. By the end of this session students should have understood that perspective shapes opinions and that as they keep reading the story they should be aware of this.

Activity/task number 1 - session number 2		
Title: Break it down	Type: Introductory activity	Timing: 5 minutes
Classroom management Individual		Resources: No resources necessary
ACTIVITY DESCRIPTION Students will have five minutes to ask questions about the vocabulary or cultural references that they did not understand. This activity ensures that every student understands the meaning of the story so they can properly follow the rest of the activities of the session. The teacher will encourage the students to keep a glossary of the new words they are learning as well as of cultural aspects they find interesting.		

Activity/task number 2 - session number 2		
Title: Seeing others	Type: Reinforcement activity	Timing: 15 minutes
Classroom management: Small groups (3/4 students)		Resources: No resources necessary
ACTIVITY DESCRIPTION Working in small groups students will select two characters from the first two chapters of the novel and describe them as Belly, the main character and narrator of the story, sees them. This task requires the students to work in groups and discuss how everyone understands Belly's perspective to be able to write the character's descriptions from her point of view. This activity is meant to show how narration shapes the way readers understand characters and how our own personality and thoughts can affect the way two people see the same character.		

Activity/task number 3 - session number 2		
Title: What changes?	Type: Reinforcement activity	Timing: 25 minutes
Classroom management: In groups of 3/4 students.		Resources: - Scenes from the TV show and book - List of guiding questions - School laptops
ACTIVITY DESCRIPTION For this activity, the teacher has to prepare three scenes that appear both in the book and in the TV show. Three scenes that would be interesting could be: the first scene of the book where Belly relates the car drive to the beach house, the scene where Belly and her family arrive at the beach house for the first time that summer or the scene when they show Belly's room for the first time. The teacher will play the scenes in class, and, in groups, students will have to choose one of them. Then, the students have to find the scene that they chose in the book and compare it to the TV show scene. The teacher will provide some guided questions to help students compare the scenes. Questions such as: "how does the screen adaptation differ from the book?", "do we get additional information in the screen adaptation?". Students will have 10-15 minutes to create a digital slide comparing aspects they find interesting. When that time is up, each group will have to explain their findings to the rest of the class in a one-minute oral presentation.		

Activity/task number 4 - session number 2		
Title: Rewriting thoughts	Type: Closing activity	Timing: 5 minutes
Classroom management: Individual		Resources: No resources necessary
ACTIVITY DESCRIPTION Individually, students have to check their character lists from the previous session and now that they have started reading, they have to change their initial thoughts now that they have started reading the novel. Over the five minutes, students will reassess the traits and events they had assigned to each character. The purpose of this activity is to highlight the fact that first impressions are not usually accurate and that new information affects our perspective.		

SESSION CHART

Session 3 – Shifting perspectives	
Specific competences - 1: Oral and written comprehension - 2: Oral and written expression - 3: Communicative interaction - 5: Multilingualism. - 6: Diversity and Interculturality	Achievement indicators 1.3 The student recognizes unknown elements and asks for clarification. 2.2 The student produces a text that adopts the tone, emotions and viewpoint of another character. 3.3 The student expresses their opinion clearly during a class discussion. 6.3 The student demonstrates curiosity and openness for cultural concepts.
Subject and cross-curricular contents Identify how personal perspective and narrative voice shape interpretation. Write short, creative texts from different perspectives.	Activities/Tasks
	Activity 1: Break it down
	Activity 2: The mystery quote challenge
	Activity 3: Step into my shoes
	Activity 4: Rewriting thoughts

Session number three focuses on character interpretation. Through changes in perspective students will be able to deepen their understanding of the characters and story. These activities will allow students to explore the importance of storytelling and how readers can recognize characters by speech and personality patterns. Moreover, they will understand the importance of stepping into different perspectives which is necessary not only when reading but also in life as it is an essential part of developing empathy.

<u>Activity/task</u> number 1 - session number 3		
Title: Break it down	Type: Introductory activity	Timing: 5 minutes
Classroom management Individual		Resources: No resources necessary
ACTIVITY DESCRIPTION Students will have five minutes to ask questions about the vocabulary or cultural references that they didn't understand. This activity ensures that every student understands the meaning of the story so they can properly follow the rest of the activities of the session. The teacher will encourage the students to keep a glossary of the new words they are learning as well as of cultural aspects they find interesting.		

<u>Activity/task</u> number 2 - session number 3		
Title: The mystery quote challenge	Type: Reinforcement activity	Timing: 15 minutes
Classroom management: Small groups (3/4 students)		Resources: - Pieces of paper with the quotes from the TV show. - Clips of the characters saying the quote.
ACTIVITY DESCRIPTION The teacher will prepare a series of quotes taken from the TV adaptation of the novel; however, these quotes must also be in the book. Each quote will be written on a piece of paper. Students will take turns picking a paper and reading the quote aloud to the class. In a class discussion, students must agree on which character said that quote. Once they have decided, the teacher will play the clip of the TV show showing the character and the quote. This activity not only provides context for an engaging class discussion, but it also helps the students recognize speech and personality patterns that define a character.		

Activity/task number 3 - session number 3		
Title: Step into my shoes	Type: Reinforcement activity	Timing: 25 minutes
Classroom management: In groups of 3/4 students.		Resources: No resources necessary
ACTIVITY DESCRIPTION Working in groups, students will have to choose a scene from chapters three or four. They will have to choose the scene before knowing what the activity is about. Once they have their scene, they will have to choose a character and rewrite that scene from that character's point of view. The task consists of adjusting the narration in the scene to that character's tone, and emotions. They will have 15 minutes to rewrite the scenes and then every group will have to read their scene aloud. The rest of the class can guess whose perspective they chose and how that character might feel to act that way. This activity, through creativity, allows students to see how themselves and the rest of the students in their group feel and think of a different character in the story.		

Activity/task number 4 - session number 3		
Title: Rewriting thoughts	Type: Closing activity	Timing: 5 minutes
Classroom management: Individual		Resources: No resources necessary
ACTIVITY DESCRIPTION Individually, students have to check their character lists from the previous session and now that they have started reading, they have to change their initial thoughts now that they have started reading the novel. Over the five minutes, students will reassess the traits and events they had assigned to each character. The purpose of this activity is to highlight the fact that first impressions are not usually accurate and that new information affects our perspective.		

SESSION CHART

Session 4 – Detectives	
Specific competences - 1: Oral and written comprehension - 2: Oral and written expression - 3: Communicative interaction - 5: Multilingualism. - 6: Diversity and Interculturality	Achievement indicators 1.1 The student selects relevant lines from the text that have meaning to the story. 1.2 The student identifies and orders key events from chapters five and six. 3.1 The student participates actively in the guessing game to identify lines from the novel. 5.2 The student is able to gain confidence in oral speech through the group performance of the scene. 5.3 The student keeps an organized glossary with new words and cultural events.
Subject and cross-curricular contents Perform short dialogues or scene with appropriate tone and body language. Use descriptive and expressive language to portray character's emotions and actions.	Activities/Tasks
	Activity 1: Break it down
	Activity 2: Order me!
	Activity 3: Plot-twist
	Activity 4: Lights, camera, action!
	Activity 5: Rewriting thoughts

This session encourages students to engage with the narrative and dialogues in the story. In this session, students can practice their storytelling abilities as well as their comprehension of stories. The aim of this session is to help students understand that reading can also be a dynamic tool for EFL learning.

<u>Activity/task</u> number 1 - session number 4		
Title: Break it down	Type: Introductory activity	Timing: 5 minutes
Classroom management Individual		Resources: No resources necessary
ACTIVITY DESCRIPTION Students will have five minutes to ask questions about the vocabulary or cultural references that they did not understand. This activity ensures that every student understands the meaning of the story so they can properly follow the rest of the activities of the session. The teacher will encourage the students to keep a glossary of the new words they are learning as well as of cultural aspects they find interesting.		

<u>Activity/task</u> number 2 - session number 4		
Title: Order me!	Type: Reinforcement activity	Timing: 10 minutes
Classroom management: Small groups (3/4 students)		Resources: - Envelopes with events.
ACTIVITY DESCRIPTION The teacher will bring envelopes to the class and the students will work in small teams. Each team will receive one envelope containing events from the chapters that the students will have to rearrange in the correct order. Some events that the teacher could use would be: the scene where Susannah prepares dinner and everyone serves themselves, or the scene where the boys sleep on the beach. This activity is used to reinforce the students' understanding of the plot while practicing discussion in English.		

<u>Activity/task</u> number 3 - session number 4		
Title: Plot-twist	Type: Reinforcement activity	Timing: 20 minutes
Classroom management: In groups of 3/4 students.		Resources: No resources necessary
ACTIVITY DESCRIPTION Students will be asked to choose two or three lines from chapters five and six. Once they have those lines they will have 15 minutes to write a new scene that they make up. The scene does not have to be related to the novel, but that is up to the students. Students will be encouraged to pick lines that they believe are representative of the story. This activity allows students to explore their creativity and teamwork, and it allows the teacher to see how the students understand the story. By having them choose lines that they believe are representative, the teacher can see if they are understanding the story correctly.		

<u>Activity/task</u> number 4 - session number 4		
Title: Lights, camera, action!	Type: Follow-up Reinforcement activity	Timing: 10 minutes
Classroom management: In groups of 3/4 students.		Resources: No resources necessary
ACTIVITY DESCRIPTION Once the students have finished writing their scenes, they will have to represent the scene in front of the class. The rest of their classmates will be encouraged to try and guess the lines that they included from the chapters.		

Activity/task number 5 - session number 4		
Title: Rewriting thoughts	Type: Closing activity	Timing: 5 minutes
Classroom management: Individual		Resources: No resources necessary
ACTIVITY DESCRIPTION Individually, students have to check their character lists from the previous session and now that they have started reading, they have to change their initial thoughts now that they have started reading the novel. Over the five minutes, students will reassess the traits and events they had assigned to each character. The purpose of this activity is to highlight the fact that first impressions are not usually accurate and that new information affects our perspective.		

SESSION CHART

Session 5 – Flashbacks	
Specific competences - 1: Oral and written comprehension - 2: Oral and written expression - 3: Communicative interaction - 5: Multilingualism. - 6: Diversity and Interculturality	Achievement indicators 1.1 The student identifies and understands different emotions in the flashbacks. 2.2 The student writes a paragraph of 60-80 words using appropriate vocabulary and grammar. 3.1 The student uses English to collaboratively draft a dialogue. 5.1 The student reflects and compares student-produced dialogues with authentic input. 6.1 The student shows empathy towards characters emotional states.
Subject and cross-curricular contents Recognize how different characters perceive and react to situations based on their personal context. Write paragraphs that convey events and emotional reflection using appropriate terms and expressions to describe feelings.	Activities/Tasks
	Activity 1: Break it down
	Activity 2: Through memory
	Activity 3: The silent scene challenge
	Activity 4: Unmute
	Activity 5: Rewriting thoughts

This session fosters the students' ability to analyze the emotional depth in scenes while promoting their creativity. The aim of the session is to help students improve their interpretative and oral expression skills.

<u>Activity/task</u> number 1 - session number 5		
Title: Break it down	Type: Introductory activity	Timing: 5 minutes
Classroom management Individual		Resources: No resources necessary
ACTIVITY DESCRIPTION Students will have five minutes to ask questions about the vocabulary or cultural references that they did not understand. This activity ensures that every student understands the meaning of the story so they can properly follow the rest of the activities of the session. The teacher will encourage the students to keep a glossary of the new words they are learning as well as of cultural aspects they find interesting.		

<u>Activity/task</u> number 2 - session number 5		
Title: Through memory	Type: Reinforcement activity	Timing: 10 minutes
Classroom management: Individual		Resources: - List of guiding questions
ACTIVITY DESCRIPTION The students will have to look through the chapters and choose one flashback. Then they will have to write one paragraph of 60-80 words where they answer guided questions such as “what happens in the flashback?”, “how does Belly feel when she remembers it?”. This activity allows students to see how different emotions alter the characters’ perspective. Moreover, it is an opportunity for the teacher to see each student’s individual work and progress.		

<u>Activity/task</u> number 3 - session number 5		
Title: The silent scene challenge	Type: Reinforcement activity	Timing: 20 minutes
Classroom management: In groups of 3/4 students.		Resources: - Muted clips of the scenes.
ACTIVITY DESCRIPTION The teacher will play two 20-second-long scenes from the TV show in mute. Two scenes that the teacher could play are: the dinner scene that happens in chapter one of the TV show (minute 16:42) or the scene when Belly teaches her mom to use Instagram (minute 19:09). Working together the students will have to recognize movements, facial expressions, and the dynamics of the scene to figure out what is happening. The objective is that the students create new dialogues for those scenes. First, the teacher will play one scene two or three times, and the student will have around 10 minutes to write the dialogue. Then they will do the same with the second scene.		

<u>Activity/task</u> number 4 - session number 5		
Title: Lights, camera, action!	Type: Follow-up, reinforcement activity	Timing: 10 minutes
Classroom management: In groups of 3/4 students.		Resources: - Clips of the scenes
ACTIVITY DESCRIPTION In this activity, the groups will read their dialogues one by one. After every group has read their lines, the teacher will play the real scene so the class can see if anyone wrote a similar dialogue.		

<u>Activity/task</u> number 5 - session number 5		
Title: Rewriting thoughts	Type: Closing activity	Timing: 5 minutes
Classroom management: Individual		Resources: No resources necessary
ACTIVITY DESCRIPTION Individually, students have to check their character lists from the previous session and now that they have started reading, they have to change their initial thoughts now that they have started reading the novel. Over the five minutes, students will reassess the traits and events they had assigned to each character. The purpose of this activity is to highlight the fact that first impressions are not usually accurate and that new information affects our perspective.		

SESSION CHART

Session 6 – Clearing minds	
Specific competences - 1: Oral and written comprehension - 2: Oral and written expression - 3: Communicative interaction - 5: Multilingualism. - 6: Diversity and Interculturality	Achievement indicators 1.1 The student separates relevant from irrelevant information from their notes. 1.3 The student identifies character traits from previous readings. 2.1 The student answers guided questions in detail. 3.1 The student works with a partner contributing ideas and accepting feedback. 6.3 The student discusses respectfully diverse interpretation of fictional behaviour.
Subject and cross-curricular contents Using guided questions to reflect and compare interpretations respectfully. Use of vocabulary and structures for comparing ideas and emotions.	Activities/Tasks
	Activity 1: Break it down
	Activity 2: Stress release
	Activity 3: Who stands out?
	Activity 4: Project creation

In this session students will be encouraged to explore the emotions of characters. By the end of this session, students should have a new understanding of storytelling and character perspectives. These activities allow students to build empathy, explore how different characters manage emotions and see how perceptions can change. This will help students understand that like novels, in real life there are also multiple perspectives to events and people and that assumptions and first impressions are not usually accurate.

Activity/task number 1 - session number 6		
Title: Break it down	Type: Introductory activity	Timing: 5 minutes
Classroom management Individual		Resources: No resources necessary
ACTIVITY DESCRIPTION Students will have five minutes to ask questions about vocabulary or cultural references that they did not understand. This activity ensures that every student understands the meaning of the story so they can properly follow the rest of the activities of the session. The teacher will encourage the students to keep a glossary of the new words they are learning as well as of cultural aspects they find interesting.		

Activity/task number 2 - session number 6		
Title: Stress release	Type: Reinforcement activity	Timing: 10 minutes
Classroom management: In groups of 3/4 students.		Resources: No resources necessary
ACTIVITY DESCRIPTION students will be presented with the following question “Belly swims to clear her head. What is one activity each main character would do to clear their head?”. Students have to brainstorm and decide on one activity that each character would do to clear their heads. They have to write down an activity for each main character and then some will be shared with the class. This task fosters student’s engagement in empathetic thinking as they have to recognize that different characters deal with stress in different ways.		

<u>Activity/task</u> number 3 - session number 6		
Title: Who stands out?	Type: Reinforcement activity	Timing: 10 minutes
Classroom management: In pairs		Resources: - Notes from character lists
ACTIVITY DESCRIPTION This activity is where students will start to work on the final project. They will need to use the notes that they have been taking and modifying throughout the previous sessions. Working in pairs, students will review their notes, and they will have to discuss their individual thoughts on the characters. Then, each pair will select two characters for the final project. For the discussion the teacher will provide each pair with some guided questions such as: “how is your interpretation of this character different from mine?”, “how did you feel about this character?”. This activity helps the students see how personal perspective influences the way readers can interpret or connect with different characters.		

<u>Activity/task</u> number 4 - session number 6		
Title: Let's work!	Type: Closing activity	Timing: 25 minutes
Classroom management: In pairs		Resources: - Paper poster - School laptops
ACTIVITY DESCRIPTION This activity will be used for the creation of the final project that was explained at the beginning of the sessions. Although it is not much time students can work on this at home or in any spare time the teacher might have in other lessons during the week. During the 25 minutes, students will be able to start their project using the school laptops to look for pictures they might want to print. Students will have this time to plan how they want to create their poster and ask the teachers any questions they might have.		

SESSION CHART

Session 7 – Let's present!	
Specific competences - 1: Oral and written comprehension - 2: Oral and written expression - 3: Communicative interaction - 5: Multilingualism. - 6: Diversity and Interculturality	Achievement indicators 2.1 The student presents ideas clearly and coherently in English using appropriate vocabulary and grammar. 3.3 The student responds to classmates' questions correctly. 3.3 The student asks questions to classmates respectfully. 5.2 The student applies vocabulary learnt in an authentic context. 6.3 The student shows appreciation and respect for other students' points of view.
Subject and cross-curricular contents Prepare and deliver an oral presentation using visual support. Use questionnaires to reflect and evaluate on self and peer work.	Activities/Tasks
	Activity 1: Show off
	Activity 2: The end

<u>Activity/task</u> number 1 - session number 7		
Title: Show off	Type: Presentation	Timing: 40 minutes
Classroom management: In pairs		Resources: No resources necessary
ACTIVITY DESCRIPTION This activity will be dedicated to the presentations of the final projects. As has been explained before, students have kept a list of characters with personality traits and events that could happen to them throughout the sessions; and they have modified this list as they read. In session six, students started comparing their notes and creating the project. In this activity, each pair will have five minutes to present their poster explaining how they did it and why they decided to choose those two characters. The rest of the class will be required to listen and will be encouraged to ask questions or comment on other presentations.		

<u>Activity/task</u> number 2 - session number 7		
Title: The end	Type: Self and peer evaluation	Timing: 10 minutes
Classroom management: Individual		Resources: - Self-evaluation questionnaire - Peer-evaluation questionnaire
ACTIVITY DESCRIPTION In the final ten minutes of this session the teacher will hand each student two different questionnaires: one for self-evaluation and one for peer-evaluation. The students will have to complete the questions related to their work on a scale from one to ten. The self-evaluation questionnaire will evaluate the students' work when creating and revising their character lists throughout the sessions. The peer-evaluation questionnaire will evaluate the work of the student that paired with them for the final project.		

8. ASSESMENT

For the evaluation of the didactic proposal, I propose an assessment system that combines teacher-led and student-centred evaluation tools. The overall evaluation of the proposal would account for a 15% of the final grade of the students for the trimester. The teacher-led evaluation would be an 80% of the grade and the student-centred evaluation would be a 20% of the grade; 10% each questionnaire.

For the teacher-led evaluation I will use rubrics to assess the students' oral presentations and written work throughout the session, including the final project's oral presentation. The rubric for the oral presentations will include criteria such as content, expression, coherence, pronunciation and fluency. Additionally, the ability to respond to questions from classmates will also be evaluated. The rubric for written activities will assess element such as organization, grammar, vocabulary, content, structure and punctuation. These rubrics allow the teacher to see if the learning and linguistic objectives of the unit are being completed (see Annex).

As for the student-centred evaluation, the students will be asked to complete a self-assessment questionnaire and a peer-assessment questionnaire. The self-assessment will encourage the students to reflect and evaluate on their effort, participation and progress regarding the creation and revision of their character lists throughout the sessions. The peer-assessment will focus on collaboration, participation and communication during the development of the final project. Both questionnaires will be created on a scale one to 5 and will include questions that foster student reflection.

The combination of rubric and self and peer assessment questionnaires aims to see students' progress throughout the sessions as well as to promote learners' engagement by including students in their own evaluation process.

All the materials mentioned above can be found in the annex section of the dissertation.

CONCLUSION

With this MA dissertation I wanted to explore the integration of literary texts and audiovisual media in English classrooms through a didactic proposal. The proposal was developed around the reading of the young adult novel *The summer I turned pretty* by Jenny Han and its screen adaptation. The main aim of the proposal is to improve student's linguistic competence and empathy skills, but also to make literature accessible and enjoyable for English language learners. These three objectives have been fostered through the activities proposed in the seven sessions of the proposal. The activities are designed to teach language in a way that is both engaging and pedagogically effective.

The first part of the dissertation discusses important factors such as the relevance of literature and audiovisual resources in the classroom and how they can be implemented through different approaches. Additionally, the second part explains the didactic proposal itself in detail including the legal and curricular framework on which is based.

Through the activities of this proposal, students are exposed to authentic language in context that allows them to acquire vocabulary and grammar in a meaningful way. Activities such as character analysis, writing with guided questions, debates, and oral presentations allow students to express their opinions, compare perspectives and connect with the characters. Therefore, students can, not only improve their language use, but also learn to recognize and understand emotions and perspectives which are key aspects when developing empathy.

Moreover, by using task-based learning and student-centred approaches paired with collaborative work, this proposal encourages active participation among students. The use of audiovisual resources helps enhance motivation and aligns with the multimodal approach which is becoming essential in 21st century society. With these approaches, students interact with texts, media, their classmates and even their teachers in ways that encourage them to participate and improve in every session.

However, despite the potential this proposal offers, it is necessary to mention that it has not been tested in a real classroom. Therefore, its effectiveness remains theoretical. The proposal was designed for a specific target group but if it is taken into a real classroom, it may need adjustments depending on class size, technological resources and students in that classroom. Moreover, the development of these activities requires a high implication from teachers and a

high flexibility from institutions. These limitations suggest that it is necessary to keep researching and evolving.

In conclusion, this dissertation states the value of integrating literature and audiovisual media as a resource to improve EFL learning. The proposal offers an innovative and student-centred approach to teach language that combines both academic and personal growth. It leaves the traditional textbook and allows student to engage with content and resources that are relatable to them. For teacher, it allows for experimentation and reflection on new ways to teach language.

BIBLIOGRAPHY

- American Publishers. (2019, March 13). *AAP StatShot: Trade publisher revenue from religious presses and children's/YA increased in January 2019*. Association of American Publishers. [AAP StatShot: Trade Publisher Revenue from Religious Presses and Children's/YA Increased in January 2019 - AAP](#)
- Azhar, H.J. (2024). Effectiveness of incorporating film adaptations in EFL literature courses: A case study in Saudi Arabia. *Scientific Journal of King Faisal University: Humanities and Management Sciences* 25(1), 59–63. DOI:[10.37575/h/Ing/230036](https://doi.org/10.37575/h/Ing/230036)
- Beckett, G.H., Slater, T. (2005). The Project Framework: a tool for language, content, and skills integration. *ELT Journal*, 59 (2), 108–116, <https://doi.org/10.1093/eltj/cci024>
- Clark, J. M., Paivio, A. (1991). Dual Coding Theory and Education. *Educational Psychology Review*, 3(3), 149–210. [\(PDF\) Dual Coding Theory and Education](#)
- Collie, J., Slater, S (1987). *Literature in the classroom: A resource book of ideas and activities*. Cambridge University Press. [Literature in the language classroom : a resource book of ideas and activities : Slater, Stephen, 1947- : Free Download, Borrow, and Streaming : Internet Archive](#)
- Cope, B., & Kalantzis, M. (2009). “Multiliteracies: New Literacies, New Learning.” *Pedagogies: An International Journal*, 4(3), 164–195. [\(PDF\) “Multiliteracies”: New Literacies, New Learning](#)
- 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. (2022, 29 de septiembre). *Boletín oficial de Castilla y León*. <https://bocyl.jcyl.es/boletines/2022/09/30/pdf/BOCYL-D-30092022-3.pdf>
- Dio, M.A., Estremera, M. (2023). Literature: An Essential Tool in Language Teaching. *Journal of Foreign Language Education and Technology*, 8(4). [\(PDF\) Literature: An Essential Tool in Language Teaching](#)

- Djihane, M (2021). The Effects of Film Adaptations on EFL Students' Engagement with English Literary Texts: Students' and Teachers' Attitudes. *Journal of Studies in Language, Culture and Society (JSLCS)*, 4(2), 65-77. <https://asjp.cerist.dz/en/article/178415>
- Dörnyei, Z., Ushioda, E. (2021). *Teaching and Researching Motivation* (3rd ed.). Routledge. <https://doi.org/10.4324/9781351006743>
- Ellis, R. (2003). *Task-Based Language Learning and Teaching*. Oxford University Press. [Task-based Language Learning and Teaching - Rod Ellis - Google Libros](#)
- Farrell, T. S. C. (2013). *Reflective Practice in ESL Teacher Development Groups: From Practices to Principles*. Palgrave Macmillan.
- Gillies, R. M. (2016). Cooperative learning: Review of research and practice. *Australian Journal of Teacher Education*, 41(3), 39–54. <https://doi.org/10.14221/ajte.2016v41n3.3>
- González-Vera, P., Hornero Corisco, A. (2019). Audiovisual materials: A way to reinforce listening skills in primary school teacher education. *Language Value*, 8(1). <https://doi.org/10.6035/LanguageV.2016.8.2>
- Herrero, C., Vanderschelde, I. (2019). *Using Film and Media in the Language Classroom: Reflections on Research-led Teaching*. Multilingual Matters. [Using Film and Media in the Language Classroom: Reflections on Research-led ... - Google Libros](#)
- Ismaili, M. (2013). The Effectiveness of Using Movies in the EFL Classroom – A Study Conducted at South East European University. *Academic Journal of Interdisciplinary Studies*, 2(4), 121. [View of The Effectiveness of Using Movies in the EFL Classroom – A Study Conducted at South East European University](#)
- Jewitt, C. (2008). Multimodality and Literacy in School Classrooms. *Review of Research in Education*, 32(1), 241–267. [\(PDF\) Multimodality and Literacy in School Classrooms](#)
- King, J. (2002). Using DVD Feature Films in the EFL Classroom. *Computer Assisted Language Learning*, 15(5), 509–523. <https://doi.org/10.1076/call.15.5.509.13468>

- Kolsut, S., Szumilas, M. (2023). Exploring student engagement in task-based and communicative language classrooms. *Language Teaching Research*.
<https://doi.org/10.1177/13621688231188800>
- Krashen, S. D. (1991). The input hypothesis: An update. En J. E. Atlantis (Ed.), Georgetown University round table on languages and linguistics (GURT) 1991: Linguistics and language Pedagogy: The state of the Art (pp. 409–431). Georgetown University Press.
[Linguistics and language pedagogy: The state of the art | DG](#)
- Lazar, G. (1993). *Literature and Language Teaching: A Guide for Teachers and Trainers*. Cambridge University Press. [Literature and language teaching : a guide for teachers and trainers : Lazar, Gillian : Free Download, Borrow, and Streaming : Internet Archive](#)
- Mayer R. E., Lee H. and Peebles A. (2014). Multimedia Learning in a Second Language: A Cognitive Load Perspective, *Applied Cognitive Psychology*, 28 (5), pages 653–660. doi: [10.1002/acp.3050](https://doi.org/10.1002/acp.3050)
- Mayer, R. E. (2005). Cognitive Theory of Multimedia Learning. In R. Mayer (Ed.), *The Cambridge Handbook of Multimedia Learning* (pp. 31–48). chapter, Cambridge: Cambridge University Press.
- McGowan, T., Guzzetti, B. (1991). Promoting Social Studies Understanding through Literature-based Instruction. *The Social Studies*, 82(1), 16–21.
<https://doi.org/10.1080/00377996.1991.9958300>
- Nair, T. (2020). Impact of media on literature. *Journal of English language and literature*, 7(3), 107-112. [\(PDF\) IMPACT OF MEDIA ON LITERATURE](#)
- Oller, J. W. (1988). [Review of The Input Hypothesis: Issues and Implications, by S. D. Krashen]. *Language*, 64(1), 171–173. <https://doi.org/10.2307/414800>
- Ortells, E. (2014). The role of young adult literature in the teaching of English as a foreign language. En A. Reyes-Torres, L. S. Villacañas-de-Castro, & B. Soler-Pardo (Eds.), *Thinking through children's literature* (pp. 96–111). Cambridge Scholars Publishing.
- Öztürk, S., Zengin, B. (2021). Benefits of Film Adaptations of Literary Works for English Language Learning. In V. Turel (Ed.), *Design Solutions for Adaptive Hypermedia Listening*

- Software* (pp. 178-198). IGI Global Scientific Publishing. <https://doi.org/10.4018/978-1-7998-7876-6.ch009>
- Perniss, P. (2018). Why We Should Study Multimodal Language. *Front*, 9. [Frontiers | Why We Should Study Multimodal Language](https://doi.org/10.3389/fpsyg.2018.00009)
- Pham, D. T. T. (2021). The effects of Audiovisual Media on Students' Listening Skills. *International Journal of TESOL & Education*, 1(1), 13-21. <https://ijte.org/index.php/journal/article/view/3>
- Real Decreto 217/2022, de 29 de marzo, por el que se establece la ordenación y las enseñanzas mínimas de la Educación Secundaria Obligatoria. (2022, 30 de marzo). *Boletín Oficial del Estado*, núm 76, pp. 41571-41789. <https://www.boe.es/eli/es/rd/2022/03/29/217>
- Richards, J. C., Rodgers, T. S. (2001). Communicative Language Teaching. In *Approaches and Methods in Language Teaching* (pp. 153–177). Cambridge: Cambridge University Press.
- Richards, J. C., Rodgers, T. S. (2001). Cooperative Language Learning. In *Approaches and Methods in Language Teaching* (pp. 192–203). chapter, Cambridge: Cambridge University Press.
- Richards, J. C., Rodgers, T. S. (2001). Current communicative approaches. In *Approaches and Methods in Language Teaching* (pp. 151–152). chapter, Cambridge: Cambridge University Press.
- Schön, D. A. (1983). *The Reflective Practitioner: How Professionals Think in Action*. Basic Books. pp. 49–69. <https://doi.org/10.4324/9781315237473>
- Sherman, J. (2003). *Using authentic video in the language classroom*. Cambridge University Press
- Sweller, J. (2011). Cognitive Load Theory. In Jose P. Mestre & Brian H. Ross (Eds.), *Psychology of Learning and Motivation* (pp. 37-76). Academic Press. <https://doi.org/10.1016/B978-0-12-387691-1.00002-8>.
- The Effectiveness of Using Movies in the EFL Classroom – A Study Conducted at South East European University. 2013). *Academic Journal of Interdisciplinary Studies*, 2(4), 121. <https://www.richtmann.org/journal/index.php/ajis/article/view/114>

Thomas, J. W. (2000). *A Review of Research on Project-Based Learning*. The Autodesk Foundation. [PBL_Research.pdf](#)

ANNEXES

ANNEX 1



 *Self-assessment questionnaire*
Reflect on your work

	1	2	3	4	5
I stayed focused during the activities	☐	☐	☐	☐	☐
I used class time effectively to work on my character list	☐	☐	☐	☐	☐
I was responsible and improved the character list throughout the sessions (e.g. changing events, character traits)	☐	☐	☐	☐	☐
I participated actively in group discussions about characters	☐	☐	☐	☐	☐
I listened to my classmates opinions and used them to improve my work	☐	☐	☐	☐	☐
I contributed with ideas when talking about characters	☐	☐	☐	☐	☐
My character list improved over the seven sessions	☐	☐	☐	☐	☐
I can now use vocabulary, grammar and sentence structures to describe characters more clearly	☐	☐	☐	☐	☐



Peer-assessment questionnaire

Reflect on your work

	1	2	3	4	5
Responsibilities were shared equally	☐	☐	☐	☐	☐
We worked together as a team throughout the whole project	☐	☐	☐	☐	☐
Ideas were shared openly and were respected by both students (discussing every idea with respect towards each other)	☐	☐	☐	☐	☐
The final project was completed on time to present	☐	☐	☐	☐	☐
We stayed engaged and focused throughout the whole project	☐	☐	☐	☐	☐
Both students communicated clearly when sharing ideas	☐	☐	☐	☐	☐
Both students used mostly or only English while developing the project	☐	☐	☐	☐	☐
Clear communication and feedback from each other helped us stay organized and complete the project.	☐	☐	☐	☐	☐

Rubric for evaluating writing activities

	1.0 – Weak	2.0 – Needs Improvement	3.0 – Good	4.0 – Excellent
Organization	Lacks clear structure and is difficult to follow; no clear introduction or conclusion.	Some parts are disorganized and have no transitions.	Generally well-organized with minor issues. Introduction and conclusion are present.	Clear and logical structure with smooth transitions and clear intro, body, and conclusion.
Structure	Frequent fragmented sentences and limited variety.	Some repetition of sentence structures and cohesion is weak.	Good sentence variety and mostly cohesive text.	Excellent variety and cohesion, the sentences flow naturally.
Grammar	Frequent grammar errors (5+) that impede understanding.	Several grammar mistakes (3–4) that sometimes affect clarity.	Minor grammar errors (1–2) that do not affect overall meaning.	No grammar errors and grammar usage enhances clarity and style.
Vocabulary	Very basic or repetitive vocabulary and incorrect word use.	Limited vocabulary range with some word misuse.	Good vocabulary with occasional repetition or imprecision.	Rich, precise vocabulary with effective and varied word use.
Content	Lacks clear ideas or relevance.	Some relevant ideas but weak development or clarity.	Clear and relevant ideas but development could be improved.	Well-developed, relevant, and engaging content with clear purpose.
Punctuation	Frequent punctuation errors (5+) that complicate readability.	Several punctuation errors (3–4) that affect clarity.	1–2 minor punctuation issues but overall meaning is clear.	Correct punctuation that helps readability and meaning.

Rubric for evaluating speaking activities

	1.0 – Weak	2.0 – Needs Improvement	3.0 – Good	4.0 – Excellent
Content	Very limited or off-topic content. The ideas are unclear or irrelevant.	Some relevant content, but lacks development or clarity.	Relevant and mostly clear content although some ideas could be further developed.	Clear, relevant, and well-developed content.
Expression	Very basic language with frequent errors that make communication difficult.	Limited language use and some errors that interfere with meaning.	Mostly accurate language with some errors that do not affect meaning.	Accurate and varied language use with effective expression of ideas.
Coherence	Ideas are disorganized and hard to follow.	Some organization but ideas are not clearly connected.	Mostly organized and logical flow of ideas.	Clear and logical organization with ideas that connect smoothly.
Pronunciation	Pronunciation makes understanding difficult with many errors.	Some pronunciation issues and occasionally difficult to understand.	Mostly clear pronunciation with minor errors.	Clear, accurate pronunciation that is easy to understand throughout.
Fluency	Frequent hesitations, speech is slow and difficult to follow.	Some hesitation and uneven pace that affects communication.	Generally fluent with few pauses and the message is clear.	Smooth and natural speech with excellent fluency.

ANNEX 2

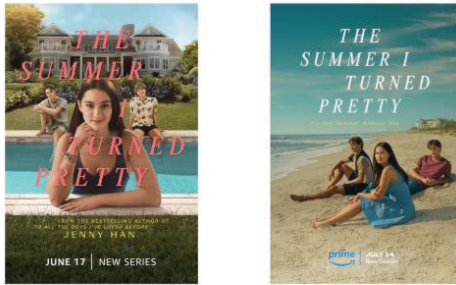
Session 1

Activity 2

BOOK COVER



TV POSTER



Activity 3

WHO COULD THEY BE?








Isabelle (Belly)
Conklin

Jeremiah Fisher

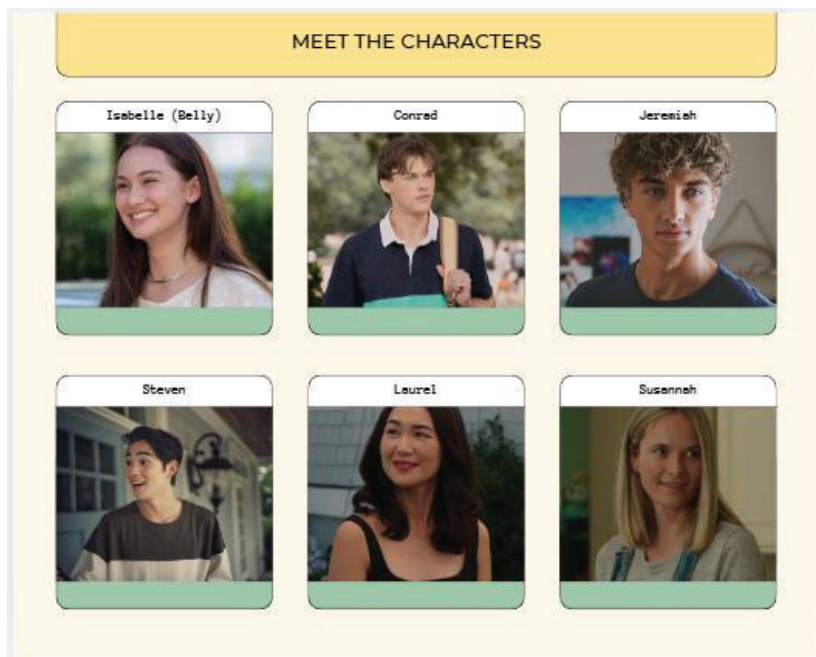
Steven Conklin

Laurel Dunne

Conrad Fisher

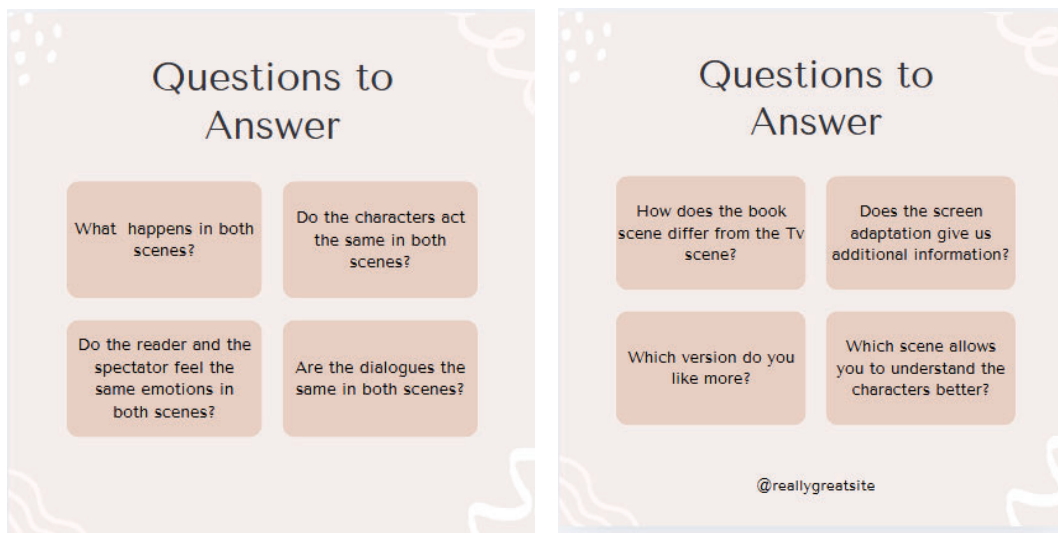
Susannah Fisher

Activity 4



Session 2

Activity 3



Session 3

Activity 2



Session 5

Activity 2

