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**Into the *Arcane*: Pop Culture as a Representation
of Language and Cross-Cutting Themes in EFL
Teaching**

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Abstract

In the last decade, the spread of popular culture has undergone a genuine revolution in terms of format, content, and consumption habits offering new opportunities for teachers to incorporate popular culture into the EFL classroom to make the learning and teaching more interesting and meaningful. Even though popular culture reflects the society and the culture of the target language, the use of these kind of materials in the EFL classroom has been regarded as a mere passive activity, a form of entertainment, or a reward for the students rather than as a tool that enhances learning. Thus, the main aim of this dissertation is to vindicate the use of pop culture in the EFL classroom by analyzing the possibilities that pop culture can offer in EFL teaching and providing a teaching proposal based on *Arcane*.

Keywords

Pop culture, *Arcane*, EFL, Gender, Class consciousness, Cultural awareness

Resumen

En la última década, la difusión de la cultura popular ha experimentado una auténtica revolución en términos de formato, contenido y hábitos de consumo, ofreciendo nuevas oportunidades al profesorado para incorporar la cultura popular en el aula de inglés como lengua extranjera, con el fin de conseguir que el aprendizaje y la enseñanza sean más interesantes y significativos. A pesar de que la cultura popular refleja la sociedad y la cultura de la lengua meta, el uso de este tipo de materiales en el aula de inglés se ha considerado como una mera actividad pasiva, una forma de entretenimiento o una recompensa para los estudiantes, en vez de como una herramienta que mejora el aprendizaje. Por consiguiente, el objetivo principal de este Trabajo de Fin de Máster es reivindicar el uso de la cultura pop en el aula de inglés como lengua extranjera, analizando las posibilidades que la cultura pop puede ofrecer en la enseñanza de inglés como lengua extranjera y aportando una propuesta didáctica basada en *Arcane*.

Palabras clave:

Cultura pop, *Arcane*, ILE, Género, Conciencia de clases, Conciencia cultural

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1. Introduction

In today's digitalized world, there has been a growing interest in the study of popular culture and its relevance in the EFL classroom. This interest lies in the consideration of popular culture as an intrinsic element of our society. Indeed, pop culture has impacted the lives of individuals to such an extent that it transcends the barriers of age, gender, race, and social class. The resulting outcome of this impact is perceived with greater emphasis among the youth. Although pop culture may seem relatively new, the truth is that the term "popular culture" dates to the aftermath of World War II (Gilbert, 1983). Danesi (2008) establishes that the emergence of pop culture per se takes place in the 1950s – a full-blown pop culture period: hippie, hip-hop, punk, etc.

All those different eras signal that "a key characteristic of popular culture is its accessibility to the masses" (Delaney, 2007, p. 2). Nevertheless, the major problem of pop culture lies in its association with low culture (Gilbert, 1983). As Werner (2018) expresses: "even though popular culture has a highly relevant role in the lives of many learners, its use has been undertheorized and underresearched in applied linguistics and language education" (p. 4). However, for the last thirty years, this perspective has been changing. Nowadays, pop culture is undeniably associated with commercial culture and all its features (i.e., films, TV series, or fashion). It is in this framework that an attempt has been made in this MA thesis to look at how popular culture can be used to teach language and cross-cutting themes in the EFL classroom using the TV series *Arcane*.

It is worth noting that pop culture goes beyond mere entertainment; it may contribute to the understanding of both the culture and mentality of the speakers of the target language. However, culture is not so easily taught. Rather it is understood through the process of language learning. Therefore, "we cannot be teachers of language without being teachers of culture —or vice-versa" (Byram & Morgan, 1994, p. 8). Hence, by using pop culture, we are triggering the individual's need to develop both the communicative and intercultural competences.

This focus on the individual uses popular culture to put into practice the student-centered teaching strategy in which the teacher acts as a guide promoting the learners' autonomy contributing to the decrease in the levels of anxiety, an increase in motivation, and a greater willingness to communicate. Thus, pop culture provides a safe space for language learning where our students feel encouraged to engage in collaborative language use.

Nowadays, students are often completely immersed in various forms of popular culture from a very young age –music, series, the internet, etc. These forms of pop culture represent different options in the teaching-learning process in which students can learn concepts, values, and emotions through the experiences of the characters. The insight of a familiar topic enhances their motivation, autonomy, and willingness to participate in the EFL classroom.

Regarding the objectives of this dissertation, it seeks to illustrate the relevance of the use of pop culture in the classroom by designing a didactic proposal using the TV series *Arcane* (2021). This proposal thus aims to use the didactic potential of the *Arcane* series with the aim of teaching the English language, cross-cutting themes, and culture. Thus, this dissertation introduces a task-based approach that allows students to discover new ways of approaching the target language and reflect on their cultural awareness, class consciousness, gender, and empathy. Therefore, the supervisory role of the teacher is essential, as the series must be adapted to the needs of our students, but above all, the presence of the teacher is necessary for learning the second language. According to Steven Pinker, “language emerges from human minds interacting with one another” (TED, 2007, 1m31s) thus, learning a language is only achieved thanks to the input exchange provided by the teacher.

This MA thesis opens with a brief overview of pop culture in context, providing an introduction to both the background and the influence that pop culture has on education and society. In terms of education, this thesis argues for the importance of incorporating pop culture into the syllabus. Thus, a brief trajectory through the studies that have used pop culture in the EFL classroom is provided. This background demonstrates that pop culture can be used as a tool in the EFL classroom since it fosters a positive and motivating environment for teaching other languages and cultures. Moreover, it is important to mention that one of the key components of language teaching is cultural awareness since prejudice and bias can distort the students’ views or opinions regarding a language and its culture. However, the learner must be considered both as an individual and as a group. Throughout the individual and collective awareness students will develop their autonomy and empathy.

Although it is true that the use of pop culture is key when teaching a language, we must reflect on our role as teachers. As teachers, we will be mere guides in the learning period of our students, but we will provide our students with the necessary resources. In this case, the justification for the selection of *Arcane* is related to the pedagogical value it can bring to the classroom, as well as the relationship with the students’ personal interests. Regarding

pedagogical value, *Arcane* presents the following cross-cutting themes on which we will focus: class awareness, gender representation, and empathy.

Finally, the proposal of this paper is based on the ideas presented in the theoretical framework using the *Arcane* series. Since Spain is currently in a period of transition between the LOMCE and the LOMLOE, it is crucial to clarify that this didactic proposal follows the draft of the LOMLOE. The proposal consists of fourteen sessions aimed at students in the first year of Bachillerato. This proposal aims to foster the linguistic and cultural knowledge, and the individual and the collective consciousness of the learners using *Arcane* in the EFL classroom. The methodologies selected as the basis for the present didactic proposal are the communicative approach and the task-based language teaching (TBLT) approach, combined with the project-based learning. During the different sessions, the students will develop their communicative competence and develop cross-cutting themes. Finally, the students will demonstrate everything they have learned in their final project, a TV new broadcast settled in the *Arcane* universe.

2. Theoretical framework

2.1 The importance of pop culture in our society

“We have seen our popular culture and it is us” (Browne & Browne, 2001, p.3).

Popular culture, also known as pop culture, is often considered trivial and somewhat oversimplified. When we think about popular culture, we probably think about products, series, and songs that are trendy online. However, popular culture is not just mere entertainment; it is a phenomenon embedded in our lives; it reflects our values and arises from our active engagement with it. Therefore, popular culture is an intrinsic element of our society because as Fedorak (2009) states, “pop culture is a mirror of societal dynamics, it plays a vital role in the expression of cultural identity and the social well-being of human groups” (p. 1903).

Certainly, pop culture provides a window into other cultures from which our society benefits. Thanks to the hastened spread and development of internet technology, the presence and influence of pop culture in our daily lives has strengthened to the extent that, in the Digital Era, the largest media of pop culture – music, films, and the internet – serve both as cultural expressions and major forms of entertainment. Hence, the agentic nature of pop culture makes it a powerful force able to control our goals and personal development—it reflects our culture as a community but also defines us as individuals (Godsil, MacFarlane, & Sheppard, 2016).

Cultures are not fixed and homogeneous; as Fedorak (2009) explains, “customs are often influenced by other factors, such as gender, class, and ethnic divisions” (p. 1904). Therefore, cultures are shaped through constant interactions within the same culture and among other cultures. It is worth noting that the preceding decades of the twentieth century shaped our perception of pop culture. Our collective consciousness was bombarded with stereotypes, which triggered the emergence of unconscious bias and prejudice. However, nowadays pop culture is seen as a catalyst that challenges the dominant norms, as a sign of the changing nature of contemporary life, pursuing the integration of cross-cutting themes. Therefore, cultural diversity is not an obstacle but a richness to promote since cultural groups share many elements of popular culture. According to Giroux and Simon (1989), pop culture fulfils a pedagogical function, providing a vehicle for the acquisition of meaning and knowledge. In other words, pop culture plays a key role in determining how we define individual consciousness and group or community consciousness.

2.2. Pop culture in the EFL classroom

2.2.1. Pop culture in the EFL syllabus

The elitist view of culture has a deep and steady influence on education, and the school curriculum reflects it. Issues related to the use of pop culture in educational contexts are constrained by the need to meet official curriculum requirements; in other words, the curriculum incorporates decisions about what constitutes meaningful and legitimate knowledge (Richards, 2011). In addition, scholars tend to exaggerate the influence of canonical academic sources and ignore the influence that popular culture can exert on mass and elite audiences (Richards, 2011). This mindset leads to the implementation of a common curriculum for everybody, based on the preservation and development of high culture without representing the mass interests. Hence, the elite's particular interests are depicted as universal values, whereas popular culture's meaning and importance have been demeaned. This idea is reinforced by Werner (2018), who expresses that "even though popular culture has a highly relevant role in the lives of many learners, its use has been undertheorized and underresearched in applied linguistics and language education" (p. 4).

This aversion towards popular culture is rooted in the perception of its inferiority and ephemerality in contrast to high culture. In fact, this rejection becomes evident by looking at school textbooks. Even though the representation of pop culture is not completely excluded from the students' textbooks, it is usually depicted through mainstream topics that are outdated and that do not embody the pop culture consumption of today's adolescents. According to Rets investigation (2016), "while textbooks depict urban youth and have predominantly global multi-cultural character, the language features of popular culture, recognizability of the texts and images along with the information on electronic media appeared to be underrepresented" (p. 160).

Therefore, it is essential to dissipate the stereotype of popular culture as a mere entertaining tool and to raise awareness of the advantages of using it in the EFL classroom by giving popular culture a more prominent role in the curriculum.

One of the general approaches that the Council of Europe suggests is teaching using videos or music since the learner will be directly exposed to an authentic use of language in L2 (2001). Yet, emphasizing the role of popular culture in EFL teaching is complicated. Even though teachers encourage their students to participate in entertaining and culturally oriented activities to change the situation, the reality is that teachers are also caught in the dilemma of meeting formal English teaching requirements (Lo, 2013). Therefore, an urgent solution is required, one that can combine the expectations of the institutions while meeting the students' interests in popular culture.

There are relevant works that recognize the potential benefits of integrating pop culture in

EFL teaching while complying with the stated curriculum. Early studies, such as the one of Little (1983), and Domoney and Harris (1993), investigated how to use popular cultural resources, specifically pop music, to facilitate L2 comprehension and entertainment while offering a learner-centred approach to the curriculum. Both studies found that listening to music is the most frequent exposure to the English language outside the students' classes. The automaticity of listening repeatedly to a song together with the exposure to authentic English materials enhances language through listening, pronunciation, and vocabulary learning. Therefore, Domoney and Harris (1993) concluded that "more time and attention to popular music in an EFL curriculum would increase student motivation because classroom activities would use their knowledge, their music and their language" (p.236).

Other studies have focused on the combination of images and sound. This is the case of Handscombe (1975), who exposed his students to multiple dialects and vocabulary from the TV series *The Sunrunners*. The use of series and films has proved to be a more useful resource than music in different fields such as teaching English vocabulary, listening comprehension, and pronunciation (p.293). This is mainly because series and films provide situational contexts that help students to have a better understanding of the situation (Vélez, 2013). Sweller's *Theory of Cognitive Load* (2005) aligns with this form of multimedia learning as it combines elements together, relieving the workload on long-term memory and allowing multiple elements to be treated as a single element. In other words, the combination of sound and image places a lower demand on the working memory than if it had only received the audio. Moreover, people can pay attention for a limited span of time if the data they receive comes only through one channel (in this case, auditory). Hence, the monotony created by only receiving information from a single channel is the cause of the individual's distraction. Therefore, contextualization is a great ally in EFL teaching, although it is not the only one. Both subtitling (standard/interlingual subtitles involve the translation of the video's original language into an alternate language, L2→L1) and captioning (intralingual subtitles; the captions are in the same language as the audio, L2→L2) facilitate language learning skills. As Danan (2004) explains, captions are a transcription of the dialogue that fosters the connection between the word and its pronunciation meanwhile, subtitles allow more in-depth processing and usually leads to enhanced recognition and recall. However, if we consider the proficiency level of the students, according to the study conducted by Bairstow and Lavaur (2012), subtitles lead to better comprehension, whereas captions foster lexical learning more than comprehension. Hence, learning stems from the image-sound dichotomy through which the individual creates mental representations from words and pictures (Mayer, 2009).

All these studies comply with the aim outlined in *The Common European Framework of*

Reference for Languages: Learning, Teaching, Assessment (CEFR). The Council of Europe recommends the use of series or videos to introduce the input regarding listening, audiovisual, and reading comprehension (if the video has subtitles or captions) from level A2 onwards (2001).

Moreover, popular culture is not only a powerful source of linguistic learning but also a source of social controversy. This is because pop culture shapes or influences students' critical opinions. As Liu and Lin (2017) explain, students use pop culture as the basis of their rationale, so cross-linguistic themes should be introduced through pop culture enabling learners to identify and discuss ideologies and biases. Hence, through popular culture, we underline the importance of cultural, social, and discourse conventions of the classroom input altogether with the other four language skills that are embedded in the curriculum.

2.2.2. Pop culture as a tool in the EFL classroom

There are many ways in which English is currently learned and taught. One of them is by using popular culture not just as mere entertainment, but as a motivational and inspirational resource in EFL contexts. To date, scholars have investigated how to use properly this resource through a sociocultural learning/teaching approach to foster learning. Teachers have long recognized the need for students to have a positive attitude regarding learning. This is acknowledged by the Council of Europe, which supports that learners' characteristics must be considered and teachers must seek effectiveness using appropriate materials (2001). To obtain this favorable attitude, teachers have applied Stephen Krashen's Affective Filter theory. Krashen (1983) explains that for optimal learning to occur, the affective filter must be low. If students' affective filters are elevated, language acquisition will be impeded since the learner will not search for language input. Therefore, the lower their affective filter is, the more open students are to learn. To achieve a low filter, teachers must provide a positive atmosphere encouraging language learning. By embracing Krashen's theory, teachers intentionally may use pop culture relatability to lower the students' affective filter and increase their language development since knowledge of popular culture is a significant aspect of what students directly identify with. Hence, pop culture has the potential to affectively engage learners (Langlotz, 2017) by reducing the stress levels of language learning (Dolean, 2016).

The introduction of popular culture videos in traditional classroom situations allows both teaching and learning to become more interesting and meaningful, thus lowering the affective filter. According to Murray, "the interest in American pop culture acts as a source of motivation to learn English" (2008, p. 5). Therefore, the use of pop culture triggers the individual's need to

learn a foreign language.

According to the Council of Europe, one of the greatest advantages of using this kind of video material is that they provide original and authentic input (spoken and written) that increases the students' self-study component (2001). Therefore, pop culture expresses a more accurate picture of linguistic realities by providing natural conversations and language awareness. As McCarthy and McCarten (2018) express, pop culture promotes students' perception of the material as something meaningful, relevant, and useful.

Therefore, pop culture can be an effective engagement tool that can significantly improve the students' critical thinking, research skills, and media literacy. Moreover, pop culture is an interesting topic that students are confident and familiar with, so these characteristics can be used to ignite debates, help students to elicit responses, and share their thoughts and opinions more willingly. According to Bajrami and Ismaily (2016), "Videos can be used in variety of instructional and teaching settings—in classroom, as a way of presenting content, initiating discussion, for providing illustration for a certain topic and content, self-study and evaluation situations." (p.503) Therefore, the use of popular culture in EFL teaching not only provides the tools to comprehend a second language but also contributes to the students' understanding of other cultures and their mentalities.

2.3. Cultural awareness in the EFL classroom

2.3.1. Cultural awareness in the EFL syllabus

It has long been considered that the four language skills (reading, listening, writing, and speaking) are the main essentials of a language classroom. However, it is only recently that EFL teachers have recognized the importance of the underlying dynamics of culture, and nowadays, culture is regarded as a key component of the language classroom.

The 21st century is characterized by multiculturalism and its constant change. According to the National Education Association (2010), students need to be prepared for these changes through the understanding and application of collaboration, communication, critical thinking, and creativity (the four Cs). Thus, students can learn a language through the development of cultural awareness.

Cultural awareness is a process of knowing the differences, similarities, or uniqueness of any cultural element and accepting and respecting them. Therefore, EFL learning through cultural awareness requires "the awareness and acceptance of one's own world and the perception and acceptance of the foreign world" (Neuner, 2003, p.49).

The curriculum promotes this idea of communicative competence and cultural awareness,
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which are indeed the basis for language teaching. This idea is supported by the CEFR which states that the curriculum “describes in a comprehensive way what language learners have to learn to do in order to use a language for communication and what knowledge and skills they have to develop so as to be able to act effectively” (Council of Europe, 2001, p.1). Thus, the use of cultural awareness both for learning and teaching is supported by the CEFR since the use of authentic materials acts as a connection with the foreign culture.

2.3.2. Cultural awareness as a tool in the EFL classroom

The integration of cultural awareness in the classroom must be done by adopting a learner-based approach to use dynamic activities to improve cultural understanding (Prodromou, 1992). This approach makes the learners’ input central to the learning process by taking advantage of the students’ previous knowledge and experience. According to Beresova (2015), this approach not only embraces students’ interests and fosters their autonomy, but the use of authentic materials also enhances the learners’ intercultural understanding of English and their participation. Ziegler (1998) further states that animated series possess the singular ability to explore social and political issues in contemporary society and they are complex enough to reveal the dissonance between the perception and reality of an issue. Therefore, the use of series and its influence within pop culture is the linking core in relation to the cross-cutting themes. In other words, animated series can transfer emotions, values, and ethics that influence the thinking pattern of the people.

However, according to the Council of Europe, even though cultural knowledge is embedded in our society, it is not implied that every individual has the same degree of cultural awareness since the individual can lack experience or this experience can be distorted by stereotypes:

Sociocultural knowledge is strictly speaking, knowledge of the society and culture of the community or communities in which a language is spoken is one aspect of knowledge of the world. It is, however, of sufficient importance to the language learner to merit special attention, especially since unlike many other aspects of knowledge it is likely to lie outside the learner’s previous experience and may well be distorted by stereotypes. (2001, p.102)

Hence, our duty as teachers is to familiarize ourselves with our students’ needs to provide them with the proper materials that enhance their understanding of other cultures. This allows the students to gain complete knowledge of a language, but also it results in the challenge to cultural stereotypes since the students now have the tools to decide by themselves. As a result, the implementation of series encourages students to experience the contents and concepts projected

on the screen as their own experiences, so their knowledge becomes more significant because they feel it as their own.

2.4. Consciousness in the EFL classroom

2.4.1. Collective consciousness as a tool in EFL teaching

Consciousness tends to be thought of as the most personal and individual of characteristics, so the idea of a “collective consciousness” is nonsensical. Yet collective consciousness is a familiar and omnipresent part of our world. This perspective reflects the collective consciousness understanding of culture as the “multiplicity of voices reflecting a whole array of conflicting and competing discourses” (Crawford & McLaren, 2003, p. 131). With the development of the internet and the spread of pop culture, it has become clearer that behind every individual lie complex experiences, stories, and backgrounds which include gender, social class, and race among others (Dervin, 2016). Through intercultural awareness the individual develops both a “window” to other cultures and a “mirror” to his or her own culture. This allows us to discover ourselves in the process of discovering others (Huber-Kriegler et al., 2003). According to Fiske (2004), pop culture has “the vigor and vitality of the people” to “evidence both of the possibility of social change and of the motivation to drive it” (p. 21). Therefore, even though people are born into a society with some values which are only ones of their kind, it is society itself that can influence and shape the perceptions of people generating good or bad models both in terms of values and ideologies, as well as attitudinal patterns —sometimes without even being aware of them. Hence, collective consciousness can be interpreted as a set of shared beliefs, ideas, attitudes, and knowledge that are common to a society or group that possesses or develops collective representations of itself.

As a result, in EFL teaching, this collective consciousness is developed through acts of co-knowledge. This shared knowledge is obtained through scaffolding, a process of problem-solving due to the guidance of other participants in a specific interaction (Wood et al., 1976). In other words, putting our students into groups allows the learners to play a role in other students’ understanding. In the context of EFL teaching, language is used as a tool to scaffold collective consciousness-raising. The purpose is to empower learners to develop self-control and responsibility by enabling them to reflect on their own practices.

2.4.2. Individual consciousness as a tool in EFL teaching

As in heterogeneous groups the background can vary, the learner’s search for personal meaning complicates the planning of consciousness-raising sessions and group work tasks. Nevertheless, the multiplicity of contexts act as a fertile ground for reflection. Our role as teachers is to stress

the different options the individual has and facilitate our students to discover and develop the most significant strategies that allow them to reach their personal authenticity. Through dialogue, our students will reflect on their previous statements and beliefs and thus modify their point of view. Therefore, the individual consciousness will arise from the learner's quest for meaning and personal relevance acting as a propeller of change.

Hence, it is essential to cultivate consciousness regarding the students' development of self-awareness—a process by which individuals reflect on their values, identity, emotions, goals, knowledge, and capabilities (Chan, Sean, and Gardner, 2005; Ilies, Morgeson, and, Nahrgang, 2005). However, as teachers, it is very important to understand and consider the uniqueness of each individual respecting his or her personality. As teachers, we are not supposed to teach values but to guide our students to discover them on their own and to provide them with a sharper and more critical view of the manipulation mechanisms of the different media.

Even though language is a tool that facilitates the understanding of different cultures, the existing preconceptions that some students may have towards the subject, or the culture affect their learning attitude. However, these perspectives are prone to change with the influence of teachers or materials. Hence, through individual consciousness, our aim as teachers is to develop our students' empathy and provide them with the necessary tools to decide for themselves.

2.5. Series in the EFL classroom: Animated series

In general terms, animated series have always been considered a childish genre; thus, they have not been regarded as serious or as high-quality cultural products. However, nowadays this conception has changed due to the relevance of animation in Japan or anime. According to Wan, W. M. et al. (2005), “anime is an art that can help adolescents to shape and build their identities” (p.310). Thus, animated series fall into the category of the so-called edutainment (education + entertainment) which perfectly describes the teaching-learning process in which the spectator, apart from having fun, acquires moral values (Wan, W. M. et al., 2005).

With the increase in educational technology, videos are no longer imprisoned in the traditional classroom. Online streaming services like Netflix, Disney +, and Prime Video provide us content whenever we want and hence, interactive language learning allows learners the ability to participate in lessons at their desired pace. This combination of pop culture together with the possibility of rewatching the content helps to ground the complexity of the matter in a way that is more relatable and accessible to students. Nevertheless, these resources must leave a role for the teacher and be under his or her control since as Stempleski and Tomalin explain (2001, p.6), the

main points to consider when using audio-visual texts in the classroom are “film selection, activity choice, and implementation.” Therefore, our duty as teachers is to provide the tools but also to make sure that our students use these tools in the right way since the popular culture series alone will not teach a second language. The activity of language learning, knowing the potential, and the usefulness of the series depends mainly on the teacher (Handscombe, 1975). Moreover, to appeal to the learners, teachers must provide visual works in a positive way to lower the affective filter and enhance language learning. According to Canning-Wilson (2000), videos provide contextualization which reinforces language vocabulary. Her research proposes that videos can be used to enhance the meaning of the message due to the presence of paralinguistic signals (body language, gestures, facial expressions, tone, and pitch of voice). The use of visuals allows students to infer ideas, predict information, and act as a catalyst to integrate certain aspects of language. As Canning (2000) declares, “Videos can help manipulate language and at the same time be open to a variety of interpretations” (p.1). Thus, the implication of constructing meaning for themselves is that students are more engaged in the learning process.

2.5.1 Animated series as a tool in the EFL classroom

To make the viewing of the series in the classroom meaningful both Pereira (2005) and Vélez (2013) suggest that the video should not be presented in isolation, remarking on the importance of doing video-related activities.

Firstly, before watching the animated series, through different pre-activities, students will be provided with some context without going in-depth on judgments or evaluations. Secondly, while the students are watching the video, they will explore evocative elements such as the analysis of the characters, their actions and intentions, the scenography, and the narrative. Finally, the post-activities can be organized individually or in groups. The aim is to evaluate the learner’s comprehension of the video but also to achieve the students’ integral development through meaningful experiences, their own thoughts, and points of view, trying to make them internalize the contents and values, connecting their intellectual experience with their personal background.

Therefore, pre-activities, while-activities, and post-activities are carried out to reinforce the use of animation for successful learning through audiovisual media rather than as a reward or reinforcement of the learners’ behavior.

Most notably, animated series enhance low-level learners to participate in group discussions with assertiveness, which in turn leads to the fostering of a higher level of commitment among the participants.

However, despite the advantages offered by using series and pop culture, we must bear in

mind that the inappropriate use of these audio-visual media in the classroom can lead to a problem of idleness in students, especially if the activities are not designed or adapted to their needs. An animated series is a popular tool to use with the students; however, it has been largely used as a reward for the students for their behavior instead of being for its educational value, as Canning-Wilson (2000) suggests.

Another major disadvantage is temporalization. The tight schedule of the sessions often makes it impossible to watch the whole series in class, so to make the lesson more dynamic, the teacher can resort to using specific fragments of the series. Regarding the dynamism and implication of the classroom, Çakir (2006) mentions 8 techniques to apply when using videos in the classroom:

1. Active viewing lowers the students' affective filter which promotes active participation when they are asked questions about the video. Before playing the video, the teacher writes the key questions on the board or provides the students with a cue sheet.
2. Freeze framing and prediction consist of pausing the video and letting the students hypothesize. It can be used to call the students' attention, teach words or emotions, or ask questions about a particular scene.
3. Silent viewing is playing the video without sound, so students should guess what happens next. This prediction technique is used to focus on the behavior of the characters.
4. The sound on and vision off activity is the opposite of the previous one. This activity focuses on listening comprehension hence, students must listen to the audio of the video without looking at the images trying to predict what has happened in the scenes.
5. Repetition and role-play allow the students to reenact some parts of the video. Through acting, they can reinforce their communicative skills.
6. The reproduction activity is based on describing the situation either in writing or orally. This activity can be quite challenging, so students will need guidance.
7. The dubbing activity is a drill in which students must fill the gaps in the dialogue. Here we can prove the learners' listening skills and language competence.
8. The follow-up activity is used to enhance the comprehension of the video seen. Therefore, it is an extended oral practice.

As expected, the teacher plays more than one role in the classroom and as Çakir (2006) states:

It is certain that the teacher is as effective as the video film in teaching through video, because he is the only person who enables the learners to comprehend what they watch and hear by

using some of the communicative techniques. The teacher can be a controller, an assessor or an organiser, a prompter and a participant as well. (p.68-69)

The teacher acts mainly as a guide whose selection of the topic and the grade of the language of difficulty will determine the impact on his or her students. As Jurkovič (2015) argues, “Whether video will have a motivating effect or not will also depend on the language level of students. Those at lower levels of pre-existing language ability might actually find video intimidating and thus not motivating” (p.7). Therefore, it is important to consider the scaffolding of our students to create a proper atmosphere that encourages them to participate.

The inherent potential of pop culture in EFL teaching has been underused even though the above-mentioned authors express the potential of pop culture as a catalyst for learning both linguistic and cultural competencies. Therefore, the objective of teaching EFL using pop culture is to educate both in terms of communicative and intercultural competence.

Teaching a culture requires exploring collective and individual consciousness so students can revise their social identity, beliefs, and ideas. Thus, the diversity within the students’ own culture and their individual concepts of culture develops the undergoing process of “decentering” from their own cultural perspectives. Furthermore, cultural awareness is linked to communicative competence in EFL teaching. According to the Council of Europe (2001), communicative competence refers to a person’s ability to behave in an appropriate linguistic, sociolinguistic, and pragmatic manner in a foreign language. Hence, by using real materials inherent in pop culture, students become aware of the culturally determined patterns of verbal and non-verbal communication.

Finally, the use of pop culture provides a safe place for language learning where our students feel encouraged to engage in collaborative language use. Moreover, the teacher acts as a guide promoting the learners’ autonomy, which contributes to the students’ reception of feedback from their peers fostering lower levels of anxiety, higher levels of motivation, and greater willingness to communicate.

2.6. Justification of the selection of *Arcane*

In the twenty-first century, TV series have a significant role in the life of many language learners—specially of adolescents. Learners focus on the freshness and entertainment value of the series; however, as teachers, we have to connect the motivation that emerges in our students with the

content we want to deliver. Nowadays, there is a vast array of shows to choose from so, what makes *Arcane* stand out from the crowd?

Arcane attracts its viewers in a matter of seconds through the impact of visuals and music. The use of a mixed art style (2D and 3D animation) altogether with different music styles lures the watchers to pick this series over others. Plus, the amount of non-verbal communication among the characters of the series is also important, since through facial and body expressions, students can learn the context in which certain language registers are used.

However, the aesthetic of a show is not everything; series allow people to learn different cultures, customs, and humanistic views of other countries. Nevertheless, the accelerated development of society has changed the perception of some series to the point that they are no longer politically correct. *Arcane* was released in 2021, and it brought to the surface conflicts that are present in our society, such as race, sexual orientation, cultural awareness, and social values. Since teenage years are fundamental for the development and consolidation of students' cultural and social awareness, *Arcane* is an excellent choice to discuss cross-cutting themes and improve our students' empathy and maturity through communication.

Arcane was produced by Riot Games and based on the characters and lore of the MOBA (Multiplayer Online Battle Arena) League of Legends. Even though the characters are based on the universe of League of Legends, spectators can understand the show without the requirement of ever having played the game. *Arcane* is divided into three distinct narrative arcs, each episode is only 40 minutes long, and there are only nine episodes. Within these nine episodes, we are exploring the complex character journeys of a range of different people. The basic premise of *Arcane* starts with two sisters, Vi and Powder, who have lost their parents and who live in the slums of Piltover. Piltover is a glamorous city with a 20th-century steampunk aesthetic. However, contrasting with the prosperity and polish of Piltover are the slums of the city which are also referred to as Zaun. Zaun is represented as socio-economically inferior to Piltover in a range of different ways. From the nickname "the undercity," to the fact that Zaun is literally beneath Piltover. Zaun is the place where the people fall through the cracks, and so the juxtaposition or the contrast of Piltover and Zaun is central to the conflict of this TV show. Although we begin the story with Vi and Powder in the undercity, we quickly learn more about the characters from the upper city, like Jayce, who is a young scientist interested in harnessing the power of magic, and the significant political players of these contrasting worlds and the conflict that is rising here as each side tries to wrestle control away from the other.

Arcane's animation feels lifelike and believable, and that believability strengthens our ability to identify with the characters and heightens the dramatic and emotional payoffs later in the season. The writing of the show is careful and considered, it avoided cliches and masterfully propelled the plot and character growth forward. This makes *Arcane* inherently entertaining because it draws our attention and captivates us. Nevertheless, once these feelings fade, we are left with our ongoing curiosities and self-reflection regarding the parallels that the show draws about different social issues relevant in our contemporary society.

2.7. Pedagogical value of *League of Legend's Arcane*

Arcane is the new face of pop culture, and it has been launched via Netflix – although its debut was streamed on Twitch (a gaming streaming platform) since the series is based on the lore of the videogame *League of Legends*. Moreover, even non-gamers have enjoyed watching the show, viewers are immediately enthralled by its animation, complex characters, and the social dynamics between the two cities. As a result, *Arcane* is the most-watched and highest-rated animated series on Netflix, being relevant in addressing the interests of teenagers.

The basic premise of *Arcane* delves into the precarious balance between the glamorous city of Piltover and the sordid and oppressed Zaun. The tension between the two cities burst due to Piltover's creation of "hextech", a new technology that allows anyone to control magical energy, and Zaun's creation of a new drug called "shimmer", which transforms humans into monsters. The rivalry between the two cities divides families and friends, and *Arcane* shows all the disparity through the three distinct narrative arcs in which the viewers explore the complex character journeys of a range of different people.

Furthermore, *Arcane* draws parallels to different social issues relevant in contemporary society. It deals with real and bitter issues that need to be addressed during the period of adolescence. For instance, class segregation and wealth privilege are shown through an in-depth view of the economic and political relationships between the cities, and gender issues are examined through romantic interests and power positions.

Even though *Arcane* is an animated phantasy phenomenon, it reflects our reality. Throughout a world characterized by the presence of interculturality, *Arcane* allows the teachers to promote the development of cultural awareness both at the community and individual level, as well as respect in the classroom since the interaction with other cultures, reduces prejudice and improves empathy.

According to Murrar and Brauer (2015), entertainment education (edutainment) has been used globally to shift attitudes related to issues such as women's empowerment, economic development, and domestic violence. Each of these topics is embedded in *Arcane* and through the observation and comment of the societal models in the series, students can learn more effectively cross-cutting themes and linguistic skills.

2.8. Themes in League of Legend's *Arcane*

2.8.1. League of Legend's *Arcane*: Class consciousness

Human beings have a social dimension that leads them to be concerned about the welfare of their community. This concern is known as social or class consciousness. This attitude is not born within individuals, nor it is a static idea that once held lasts forever. It is subject to and determined by social and historical conditions and the experiences of individuals and social classes. However, many people lack social consciousness, showing indifference to their surroundings or the needs of others.

This contraposition is shown by Piltover and Zaun, where the theme of class segregation and wealth privilege is at its peak. This contrast is first shown by the places they occupy because the upper class is literally higher than the lower class. However, beyond this sort of surface-level symbolism, *Arcane* also explores morality (the binary opposite ideas of good and evil), and the way it relates to everything else. Piltover represents the bright idealized perfect world that people should aspire to be a part of. The color scheme is white, blue, and gold giving a heavenly characterization of the setting whereas Zaun is the exact opposite. Zaun's colors are very dark, with hues of acid green and scarlet red, giving a sinister image and arraying Zaun as a representation of the underworld.

On either end of this physical spectrum, we have political leaders. The council of Piltover is established in the council chambers high up in the sky, whereas Silco's lair is deep beneath the undercity. The show explores the possibility of mingling these two worlds, but, as Vi mentions in the series, they are like oil and water, they do not mix. As the show progresses, the contrast between heavenly Piltover and demised Zaun fades, allowing the spectator to see Piltover's corruption and Zaun's kindness and sense of community.

Therefore, *Arcane* provides an opportunity to examine the different layers of society and extrapolate the problems portrayed in the series to our reality. Thus, the series serves as a tool to understand the causes of class segregation and chauvinism and propels the participation of students through debates.

2.8.2. League of Legend's *Arcane*: Gender representation

Class consciousness has also influenced the representation of gender in our society since the contrasting distribution of men and women into social roles and the implications it prompts about their nature give rise to gender-stereotypical conceptions. Since series are a huge influence in the development of gender role identity and gender role stereotypes in children, adolescents, and adults, *Arcane* focuses on the gender issue bringing a new perspective.

Klein and Shiffman's study showed that women accounted, on average, for only 16.4 percent of all characters in the cartoons from the 1930s to the 1990s. Moreover, the representation of these characters was negative until the 1960s (2009, p. 65). Additionally, the ratio of women's representation in series has not changed over the 15-year period that was examined by Smith, Pieper, Granados and Choueiti (2010, pp. 783-784). Therefore, equality remains a considerable stretch.

Although many concerns remain about gender representation in pop culture, there are signs that things are changing. The huge representation of female characters in *Arcane* has a profoundly realistic portrayal of women who challenge the stereotyped system they live in by questioning expected roles, duties, and behaviors. *Arcane* women hold different power positions, which is something remarkable since in fantasy and popular media in order to be powerful, to have agency, and take decisions women are frequently depicted as boyish, or they have to throw off behaviors and traits typically associated with femininity. This is supported by Smith, Pieper, Granados, and Choueiti (2010, p. 783), who show that females are still often found in traditional roles. Nowadays, the media tries to clean this stereotypical façade portraying empowered women as "unstoppable forces" that cannot do wrong. However, *Arcane* shows that these characters are all different in appearance, motivation, and have both strengths and weaknesses such as their male counterparts. Moreover, *Arcane* decided to place women in positions of power regardless of their femininity which completely dismantles the common power dynamic portrayed in fantasy, sci-fi, and many other genres.

Moreover, particularly in fantasy fiction, women do not tend to have deep relationships with other females. However, *Arcane* shows well-developed relationships between female characters especially, between Vi and Powder and, later on, Vi and Caitlyn, which represent a subtle but high-profile LGBTQ+ representation. The normalization of the collective is done beautifully since the writers of the show do not draw attention to it. They do not have to explicitly state the characters' sexual orientation, it is represented through their acts. This is supported in Amanda Overton's interview, the writer of *Arcane*, who expresses that they wanted to represent

the beauty of Runeterra which is a fantasy world more diverse than ours, so this lack of stigmatization is noticed in the absence of gender labeling (YuriMother, 2021).

Therefore, the representation of characters through egalitarian portrayals contributes to the decrease in gender stereotypes (Eisenstock, 1984). Moreover, Aubrey and Harrison (2004) noticed that children who watch gender stereotypes, counter-stereotypes, or gender-neutral content in series, sometimes follow the standards reflected by them. Hence, the standardization of attitudes allows students to have an open and unbiased mindset.

2.8.3. League of Legend's *Arcane*: Empathy

The use of animated series in EFL teaching produces a sense of affective engagement with a great potential in the students' learning process of enhancing oral reception and production. According to Dewaele 2011, the use authentic materials in the EFL classroom are particularly effective, both in terms of their potential for teaching, learning, and promoting the students' understanding and conveying of emotions (p.36).

Arcane can be an emotionally engaging resource in the EFL classroom since over the course of the show, the characters demonstrate their personal experiences. These experiences have the potential to engage students emotionally not only with the series but also with their interests or perspectives regarding the language. The reflection of empathy is exhibited in almost every character of the show but especially in Jinx/Powder. Powder is introduced as the youngest and weakest member of her family and even though she has a deep desire to help, all her efforts only make matters worse. This results in a feeling of inferiority, which is aggravated by Milo's endless negative comments.

Despite the number of people Jinx has hurt, she has gained the sympathy of the audience, and the reason we empathize with her in spite of her actions is that we understand the circumstances that drove her to become the person she is. These first-person discourses challenge the students' empathy triggering emotional charged responses demonstrating the potential value that a show like *Arcane* has in language teaching.

L2 learners will be affectively engaged when viewing *Arcane* since they feel connected to the characters as they reflect familiar emotions and situations. This offers a huge potential in the acceleration of the students' learning process, since the focus on students' welfare results in the achievement of better results. Moreover, the studies of Horwitz (1995), Aragão (2011), and Dewaele (2011) support that sensitivity, feeling, and emotions affect the student's learning development. Hence, as teachers we must challenge our students to perceive and appreciate implicit messages while listening and provide a comfortable atmosphere open to debate. Finally,

these activities will result in the improvement of our students' critical thinking and reasoning, which are essential to become citizens of a multicultural society.

3. Didactic proposal

3.1. Context and temporalization

The present didactic proposal is intended for students in the first year of Bachillerato. One of the main reasons to select this level is connected to *Arcane*'s age rating and content. The series age rating is TV-16+ for language, violence, gore, and substance abuse. Therefore, the comprehension of the series requires moral, emotional, and intellectual maturity from the students to deal with the topics of the didactic proposal. Moreover, students from this level are not pressured with the national examinations (EBAU), as happens with the second year of Bachillerato. The absence of pressure and the use of authentic materials contribute to the engagement and involvement of students of a non-compulsory level of education in the EFL classroom.

Regarding temporalization, Appendix III of ORDEN EDU/363/2015 specifies that the number of weekly teaching hours of the First Foreign Language subject in the first year of Bachillerato must be of 3 hours. Therefore, following the ORDEN EDU/355/2015, the session layout consists of 14 sessions of 55 minutes each, which translates into five weeks of teaching. The hypothetical proposal would be taught on Tuesdays, Thursdays, and Fridays, at the beginning of the academic year 2023 over a span of 5 weeks, as shown in Table 1.

Tuesday 12 th September	Session 1
Thursday 14 th September	Session 2
Friday 15 th September	Session 3
Tuesday 19 th September	Session 4
Thursday 21 st September	Session 5
Friday 22 nd September	Session 6
Tuesday 26 th September	Session 7
Thursday 28 th September	Session 8
Friday 29 th September	Session 9
Tuesday 3 rd October	Session 10
Thursday 5 th October	Session 11
Friday 6 th October	Session 12
Tuesday 10 th October	Session 13
Thursday 12 th October	Bank holiday
Friday 13 th October	Session 14

Table 1. Distribution and temporalization of the sessions

This didactic proposal is set for the month of September, at the beginning of the Academic Year. Since Bachillerato is a non-compulsory level of education, students might come from

different high schools, which provides us as teachers with the opportunity of using English as a tool to build rapport so that students feel more relaxed and are more willing to make mistakes. Moreover, it is important to mention that the two first sessions are an introduction to Netflix's show *Arcane* which contributes to a relaxed climate since most students are familiar with the topic or the characters.

This didactic unit can be implemented in any high school in Castilla y León whose classrooms are equipped with at least one computer, speakers, and a projector since some activities require an internet connection or the use of electronic devices. Moreover, it is expected that the classes are comprised on average of 28 students with an intermediate level of English. Finally, the materials for the activities will be provided by the teacher and uploaded to the online classroom platform.

3.2. Objectives of the proposal

In today's globalized world, English is an important communication tool, one which allows learners to interact beyond their own linguistic and geographical boundaries. Therefore, this didactic proposal not only seeks to educate our students in EFL but to foster independent, active, and committed citizens in an increasingly global, intercultural, and plurilingual world. Thus, learners will be prepared for a myriad of future academic and career opportunities, responsibilities, and experiences.

Moreover, this didactic proposal seeks to achieve a series of objectives (both general and specific) that allow learners to develop their communicative competence using relevant and interesting topics for them, such as *Arcane*. In addition to selecting relevant and meaningful topics, teachers should provide students with plenty of opportunities for exploration. Hence, it is important to promote cross-cutting themes by fostering the learners' critical thinking, individual/collective consciousness, gender awareness, personal maturity, and empathy. Using projects, and collaborative and cooperative group work, learners will be exposed to the language taking into consideration their cognitive, social, and emotional growth as well as their language abilities.

To this end, and following the Spanish legislation, the general objectives of the proposal have been extracted from *Real Decreto* 243/2022, which establishes the regulations and minimum requirements for Bachillerato.

The objectives that apply to the first year of Bachillerato for this proposal are presented in the following table:

General objectives¹
a) Exert democratic citizenship, from a global perspective, and acquire a responsible civic awareness, inspired by the values of the Spanish Constitution, as well as by human rights, which fosters co-responsibility in the construction of a fair and egalitarian society.
b) Consolidate personal, affective-sexual, and social maturity that allows them to act in a respectful, responsible, and autonomous manner and to develop their critical spirit. To foresee, detect and peacefully resolve personal, family, and social conflicts, as well as possible situations of violence.
c) To promote effective equality of rights and opportunities for women and men, to analyze and critically assess existing inequalities, as well as the recognition and teaching of the role of women in history and to promote real equality and non-discrimination on grounds of birth, sex, racial or ethnic origin, disability, age, illness, religion or beliefs, sexual orientation, or gender identity or any other personal or social condition or circumstance.
f) Express oneself fluently and correctly in one or more foreign languages.
h) Understand and critically assess the realities of the contemporary world, its historical background, and the main factors in its evolution. Participate in a supportive way in the development and improvement of their social environment.
k) Strengthen the entrepreneurial spirit with attitudes of creativity, flexibility, initiative, teamwork, self-confidence, and critical sense.

Table 2. General objectives, Extracted and Translated from Real Decreto 243/2022 (p.5).

This proposal aims to foster the linguistic and cultural knowledge, and the individual and collective consciousness of the learners using *Arcane* in the EFL classroom. Considering this, the following specific objectives of the proposal seek to:

- 1) Approach EFL teaching from a humanizing perspective developing the ethical aspects in the students' learning.
- 2) Nurture students' critical thinking providing an insight of minorities and universal values. Strengthen the learners' affective capacity promoting the rejection of violence, prejudice, and sexism.
- 3) Develop the students' capacities to communicate in English by teaching them the culture and customs of the foreign country.
- 4) Value the English language as means of communication and understanding among people from different backgrounds.

¹ Since both the proposal and the dissertation are written in English, for the sake of consistency, I have translated these general objectives too.

- 5) Enable the development of learners as capable individuals able to interact in English both in and outside the classroom.
- 6) Apply the use of ICTs to the obtention, selection, and presentation of information either in written or oral form.

3.3. Legal framework

Regarding the legal framework, this didactic proposal considers the international, national, and regional legal frameworks.

To contextualize the didactic proposal within the European guidelines, the focus will be at the “supra” level of curricular concreteness. As already explained, due to globalization, the learning of one or more foreign languages has become a fundamental requirement. The CEFR reflects this perspective and expresses the need to prepare European students not only for the development of their linguistic competence but for the multicultural and multilingual society by providing guidelines for the process of foreign language learning. Moreover, the Council of Europe supports the use of series to introduce the input regarding listening, audiovisual, and reading comprehension from level A2 onwards (2001, p.143). Also, the use of real materials such as *Arcane* is supported by the CEFR since the final aim of this regulation is to prepare the EFL students for real communicative contexts.

To contextualize the lesson plan within Spanish education, the focus will be both at the “macro” and “meso” levels of curricular concreteness. Firstly, the macro-level of curricular concreteness pertains to the legislation established by the Spanish Government. Specifically, we rely on the *Real Decreto 243/2022*, issued April 5, which establishes the organization and basic teaching of the Baccalaureate. However, because Spain is in a transitional period between the LOMCE and the LOMLOE, it is important to clarify that the legal framework of this didactic project follows the draft of the LOMLOE. Secondly, at the meso-level of curricular concreteness, established by each region, we must rely on the *Real Decreto 243/2022*, since no regional regulation has been established yet. Finally, the *Ley Orgánica 3/2020* issued on December 29, which modifies the *Ley Orgánica 2/2006*, issued on May 3, also supports the main topics of this didactic unit (empathy, class consciousness, cultural awareness, and gender expression) since it seeks to promote the students’ active and democratic citizenship in society.

3.4. Competences

Spanish educational legislation must be understood within the European framework to which it belongs since the Spanish competences are an adaptation of those established in the Recommendation of the Council of the European Union issued May 22, 2018. Through the competences, the Spanish educational system pursues the achievement of students' social, personal, and professional development in a globalized world.

According to Real Decreto 243/2022, the competences of the Spanish Education System are as follows:

- a) Competence in linguistic communication.
- b) Plurilingual competence.
- c) Mathematical competence and competence in science, technology, and engineering.
- d) Digital competence.
- e) Personal, social, and learning to learn competence.
- f) Citizenship competence.
- g) Entrepreneurial competence.
- h) Competence in cultural awareness and expression.

For this didactic proposal we have selected all competences except c) —which corresponds to mathematical competence and competence in science, technology, and engineering— and g) —which corresponds to entrepreneurial competence. Therefore, the selected competences are a), b), d), e), f), and h). These competences are present in the tasks of this didactic proposal and are in line with the objectives selected for the first year of Bachillerato.

Since the lesson plan has been created to teach English as a foreign language, both competence in linguistic communication and plurilingual competence are central to this proposal. In this regard, *Arcane* is used as a stimulus to promote the consciousness of the English language and its importance in cultural awareness. Hence, language students will be able to transmit their own ideas and opinions in English as well as to adapt the language to different contexts. Moreover, the distribution into groups or pairs encourages the students to echo their views.

Furthermore, artistic and cultural manifestations, such as *Arcane*, are a great source of motivation and personal enjoyment for students since they are familiar with the characters and connect with them on an emotional level. Additionally, the importance of working on cultural competence in the foreign classroom is reflected in the use of pop culture through TV series such

as *Arcane* which creates a relaxed environment that invites learners to participate. Through the understanding of cultural and artistic manifestations, students will learn to debate, empathize with others, and reflect on stereotypes. Therefore, the importance of this competence in the development of this proposal lays in the fact that *Arcane* depicts different situations in which the democratic and cultural values of specific groups of people are not respected. Thus, our students will also develop their citizenship competence making use of their autonomy and their capacity for decision making.

Finally, regarding digital competence, students will be instructed in the use of ICTs since they will have to cope with a digitalized society.

3.5. Methodologies

The methodologies selected as the basis for the present didactic proposal are the communicative approach and the task-based language teaching (TBLT) approach, combined with the project-based learning. These approaches seek to cultivate the development of the students' communicative skills together with their intercultural competence. In addition, the pedagogical approach develops those competences through a series of tasks in the target language. These tasks foster the learners' creativity and autonomy and prepare them for the accomplishment of a final project which synthesizes the knowledge that students have learned through the sessions and serves as part of the assessment of the students' learning process.

Both the communicative and the task-based language teaching approach emphasize the genuine representation of the English language in real contexts. The use of real materials like *Arcane* provides contextualized and meaningful input allowing students to become familiar with the language. Moreover, the authenticity of the materials together with the learners' interests and experiences provides an optimal learning atmosphere to successfully achieve language acquisition. Therefore, using *Arcane* as the central piece of the didactic unit allows the students to comprehend the differences among cultures, classes, and gender while being exposed to a variety of language uses.

Regarding the role of the teacher, it has ceased to occupy a central place in EFL teaching; now the teachers' role is that of a facilitator or monitor of students. As a result, students are active participants in the learning process which allows them to be more in contact with the foreign language. Furthermore, the organization of the classroom in groups allows the students to develop their social competences by encouraging them to negotiate, cooperate, and assume responsibilities

inside the group. Finally, this particular set of social skills will be key in their future and the reaffirmation of their abilities at this level is a worthwhile exercise.

3.6. Sessions

The activities in this didactic proposal are organized around the *Arcane* Netflix series. *Arcane* reflects our own society, so students can use the series as an analogy for the moral constraints that pervade our society and culture. Additionally, throughout fourteen sessions this proposal aims to develop the students' empathy, class consciousness, cultural awareness, and gender expression. Those sessions focus on both the students' linguistic skills as well as the development of empathy, the breakdown of stereotypes, the reflection on different cultures, and the individual and collective awareness.

3.6.1 Didactic proposal general chart

Each of the sessions aimed to second stage students of 1º Bachillerato are represented in the table below (see Table 3) with the type of task, the name of the activity, the description of the activity, and its corresponding temporalization to illustrate the proposal as a whole.

Sessions	Type of task	Name of the activity	Task	Time (15 sessions)
1 GETTING ENGAGED	Introduction	Project Explanation	The teacher explains the project so that students can start thinking about what they would like to work on for the next few weeks	20'
	Introduction	Into the <i>Arcane</i>	Watching Arcane's official trailer and a warm-up activity to attract the students' attention	10'
	Introduction	<i>Welcome to the Playground</i>	Students watch the first part of <i>Arcane's</i> episode one	25'
2 GETTING ENGAGED	Introduction	<i>Welcome to the Playground II</i>	Students finish the first episode of <i>Arcane</i>	15'
	Development	Looping the Loop	Students rearrange the events	15'
	Introduction	<i>Some Mysteries are Better Left Unsolved</i>	Students watch the first part of <i>Arcane's</i> episode two	25'
3 TIME BOMB	Introduction	Turn on the Vocabulary	Students learn TV vocabulary using flashcards	10'
	Reinforcement	Wordle	Students reinforce their knowledge regarding TV vocabulary by making their own wordle	15'
	Introduction	Domaining prefixes	Students learn to create a negative meaning of adjectives, nouns, and verbs through prefixes	15'

	Introduction	Major Arcana	Students reinforce their knowledge of present, past, and future tenses with <i>Arcane</i> tarot inspired cards	15'
4 EMPATHY	Introduction	Emphatic Emphasis	Students look at different images and describe the feelings of the characters	15'
	Reinforcement	A Picture Speaks a Thousand Words	Students share their interpretations related to the reflection of classical culture in pop culture	20'
	Reinforcement	The Ship of Viktor	Students share their interpretations related to the thought experiment of the ship of Theseus	20'
5 EMPATHY	Reinforcement	Eyes Are a Window to the Soul	Discussion of Henry Thoreau's quote: "could a greater miracle take place than for us to look through each other's eyes for an instant?"	10'
	Introduction	Agony Uncle	Students are assigned a headband and a card with a specific problem. In groups, students will give advice to the partner that has the problem in the headband to figure it out	15'
	Reinforcement	Choose your Character	Students will watch several clips from <i>Arcane</i> and discuss the characters' empathy or lack of it	15'
	Reinforcement	<i>What Could Have Been</i>	Students analyze the lyrics of the song	15'
6 EMPATHY	Introduction	Rest in Peace	Students substitute generic words with synonyms to improve their lexicon	5'
	Introduction	Linkers Ladder	The teacher explains the different types of connectors. Students will be given cards with linkers, and they will have to create phrases incorporating those linkers	15'
	Reinforcement	Connect Four	Students have to select a function and use the adequate connector in a phrase	5'
	Reinforcement	In Your Shoes	The teacher explains how to write a for and against essay. In pairs students will write a for and against essay putting themselves in the shoes of one of the characters of <i>Arcane</i>	30'
7 CLASS CONSCIOUS NESS	Introduction	Differences Across Societies	The teacher asks questions related to crimes and social classes. Afterward, students compare the differences between the cities of Zaun and Piltover	15'
	Introduction	How to Get Away with Vocabulary	The teacher explains words related to crime. Afterward students select an envelope, and they have to reply to the topic using crime vocabulary	15'
	Reinforcement	Spot the Crime	Students will watch different scenes of <i>Arcane</i> and they have to explain the crime that has been committed	15'
	Reinforcement	Society Taboos	Students give their partners clues to guess the hidden word	10'
8 CLASS CONSCIOUS NESS	Reinforcement	Record's Archive	Students read the description of the prisoner to obtain the name and a code	10'
	Reinforcement	Cupcakes and Beer	Students have to link the vocabulary related to crime to obtain another code	10'
	Reinforcement	Description of Malfesance	Students read a text regarding an inmate riot. They have to answer the questions provided to obtain a code	10'

	Reinforcement	In Plain Sight	Students will listen to a recording to obtain a code	10'
	Reinforcement	Shimmer Barrels	Students should follow the instructions to obtain a code	10'
	Reinforcement	Revelations	Students obtain the key to discover the grand conspiracy	5'
9 CULTURAL AWARENES S	Introduction	Redefining Stereotypes	Students reflect on the veracity of stereotypes and share their own definitions	15'
	Introduction	Don't Take it Personally	The teacher explains the passive voice and students have to defend their assigned culture and deny all defamatory comments	15'
	Reinforcement	Pride Time	Students have to place events on a timeline then explain those events using the passive voice	15'
	Introduction	Happy Progress Day!	Students will reflect on this tradition of Piltover and compare it to a similar tradition of our society	10'
10 GENDER EXPRESSIO N	Introduction	VIP LGBTI+	Students will be organized into expert groups; they must gather information and explain it to the rest of the members	15'
	Reinforcement	The Gaysper Game	Students play to the Goose boardgame, and they have to answer correctly to the questions to win	10'
	Reinforcement	Famous Homophobia	The teacher explains the reported speech. Students discuss homophobic quotes from famous people using the reported speech	15'
	Reinforcement	They Seem to be "Good Friends"	Students discuss the representation of homosexuality in <i>Arcane</i>	15'
11 MAKING- OFF	Development	Broadcasting TV News	Students will assign the roles of the group and write their pieces of news	55'
12 MAKING- OFF	Development	Broadcasting TV News	Students create support materials (e.g., posters, visuals, audio such as theme music...)	55'
13 MAKING- OFF	Development	Broadcasting TV News	Students use the computers to record themselves and edit the files	55'
14 BROADCAST T	Reinforcement	Stay Tuned	Students present their final project	55'

Table 3. Didactic proposal general chart

Once an overview of the different aspects of this proposal has been established, it is time to explain in detail the activities that constitute this didactic proposal.

3.6.2 Session 1: Getting Engaged

The first activity of this lesson plan focuses on the explanation of the final project; hence, the first twenty minutes of the lesson will be dedicated to the creation and internal organization of seven groups of four as well as to asking questions regarding the final project for broadcasting TV news in the EFL classroom. Since their final project has to be settled in the *Arcane* universe, students will have to get familiar with the series.

Thus, the second activity will bring some light regarding the topic of *Arcane*. Students will watch *Arcane*'s official trailer, which will arouse their interest. After watching the video, students will be asked several questions regarding what they expect of the series.

Finally, once the students have a general insight of the series, they will watch the first 25 minutes of the first episode in the classroom. To improve lexical learning the teacher will turn on the captions of the series.

3.6.3 Session 2: Getting Engaged

The second session follows the same pattern as the first session, it is an introductory session towards *Arcane*. The first task consists of finishing the viewing of the first episode.

After the viewing, students will be divided into groups, and they will have to answer to some questions related to *Arcane*. Students will be given a deck of thirty-six numbered questions cards, and each card has a question and four possible answers. Thus, students will have to pick a card, read the question, and choose one of the four possible answers (bearing in mind that only one is correct). Next to each answer, students will find a number which will lead them to the following question card which they will have to place next to the previous card. Students will have to repeat this process until they have six cards of the set. If the correct answer of the sixth card does not bring back the students to the first card, students will have to rearrange the loop.

Finally, students will watch the first half of the second episode, and they will be asked to watch the rest of the episodes at home. Students will have enough time (a week) to watch the whole series since the series has only nine episodes of about 40 minutes and the plot is easy to follow.

3.6.4 Session 3: Time Bomb

The third session begins by introducing students to TV related vocabulary. The teacher will ask students if they know some TV related vocabulary and they will add their knowledge to Padlet. Afterward, the teacher explains the meaning of the unknown words using flashcards.

The second activity consists of guessing the vocabulary explained in the first activity. Students will be divided into pairs; each student will have six chances to guess his or her partner's selected 5-letter word. They have a guess, and their partner tells them if they were wrong or right and the color they need to apply to each letter. If the letter is in the right spot, it must be colored green. If the letter is correct but in the wrong spot, it must be colored yellow. Finally, if a letter is not in the word in any spot, it must be colored grey.

The third activity deals with the formation of negative prefixes. Students will have a set of domino tiles placed upside-down on the table. Each person of the group of four receives 8 tiles and a random tile of the remaining dominoes is turned over and placed in the middle of the table. In turns, students match the negative prefixes to the end of the domino chains until one player dominoes (plays his or her last tile) or until all players are blocked.

To conclude the session, students will be fortune tellers. Students will have a deck of cards to predict the past, present, and future actions of the *Arcane* characters. Students will have to draw a tarot card and place it on a board which has the following gaps – present, past, and future. Below those gaps they will find cards from different colors that correspond to the different tenses (red-past, green-present, and yellow-future) and specify which tense they have to use to tell the fortune. Moreover, they will have to use the lexicon explained in the dominoes activity.

3.6.5 Session 4: Empathy

The fourth session begins with students looking at different images. These images show drawings conveying different emotions and the students will have to reflect on the meaning and identify those feelings. Moreover, they will be asked if they have felt like this in some situation and if they want to share their experiences.

The second activity focuses on different images provided by the teacher. In this case, students will express the feeling conveyed by Alexandre Cabanel's Lucifer and then extrapolate it to the moment where Powder is abandoned. Students will have to give a brief description of the two images such as the action and location, compare the feelings of both characters, and reflect on their situation. The teacher will explain this activity using another example: Caitlyn as the representation of the Goddess Artemis. In the brothel scene, we can see that the room selected by Caitlyn is decorated with animals like stags and deer and there are plenty of symbols that represent Artemis such as bows, arrows, quivers, and cypress leaves. However, the most important thing we have to point out is the company; both characters are great hunters, and both prefer to be accompanied by women. Caitlyn is charming and confident in this scene which makes Vi empathize with her since she believed that everyone in Piltover always followed the rules.

The last activity of this session is also linked with the previous one. Students will be introduced to the thought experiment of the ship of Theseus in the field of identity metaphysics. The teacher begins with an explanation of the Theseus' ship: "The ship of Theseus is a relic in a museum. As time goes by, the planks of wood rot are replaced with new planks. So, when no original plank remains, is it still the ship of Theseus?". We will extrapolate this narrative to the

character of Viktor since he is the clear embodiment of the ship of Theseus. We can observe this comparison when he is a child playing with a boat and when he is an adult surpassing the boats in the background. Furthermore, the lore of the character of Viktor explains that eventually, he will keep changing parts of his body with hextech. Therefore, we would ask our students the second question “if those removed planks are restored and reassembled free of the rod, is that the ship of Theseus?”.

Through this theory, students will learn to empathize with the changes in the identity of others and develop their capacity to empathize with strangers since the sense of self that someone shows to the outside world in the form of their clothes, attitude, and actions, may be different from their inner narrative.

3.6.6 Session 5: Empathy

The fifth session will begin with Henry Thoreau’s quote: “Could a greater miracle take place than for us to look through each other’s eyes for an instant?” (2004, p.4). Since empathy requires human connection, students will discuss in groups the meaning of this quote. Afterward, they will share their opinions with the rest of the class.

In the second activity, students will be divided into groups of four and each of them will have a deck of cards and a headband. In turns, one of the students has to pick a card (without reading it) and put it on the headband for the other members of the team to see. Each one of the teammates will give advice to the student until he or she guesses his or her problem.

In the third activity, students will watch different clips extracted from *Arcane*. In those clips, students can observe situations of both empathy and apathy; thus, they will have to put themselves in the skin of the characters to see their perspective and identify their feelings.

Finally, students will have to analyze the lyrics of the song *What Could Have Been*. Students will have to identify the discourse function (if the singer is promising, complaining, confessing...), if the events in the lyrics are directed to a specific character, and the meaning of the song.

3.6.7 Session 6: Empathy

The sixth session will begin with the “funeral” of generic words that students tend to use in their written assignments. The aim is to substitute those generic words with synonyms to expand their lexicon. Thus, in groups students will have to complete the different flashcards with synonyms of those generic words such as happy or good.

For the second activity, the teacher will explain the different types of connectors they can use in the essay activity. Once explained, the teacher will ask the students to debate a given topic related to empathy. The teacher will give each person of the group one linker ladder card. Then, students have to incorporate all the linkers into their speech, starting from the bottom to the top (as if they were climbing a ladder).

For the third activity, the class will be divided into two teams. Each of the teams will be assigned a color (red or yellow). The teams take turns selecting boxes that have a function of the connector (for instance: contrast) and students have to provide a phrase with the connector that has that function. If it is correct, students will place a token where they selected the question. Finally, the team that connects four before the other team wins.

The last activity consists in writing a for and against essay. The teacher will explain how to write this kind of essay, and students must elaborate it on their own in pairs. Students will have to select one of the characters of *Arcane* and put themselves in the characters' shoes since they will write the for and against essay from the perspective of the selected character. In addition, the topic provided by the teacher will be linked to the series. In this case the topic is related to Viktor's health condition: "In cases of terminal illness, should a patient be able to request medically assisted suicide?"

3.6.8 Session 7: Class Consciousness

The seventh session begins with a brainstorming regarding the teacher asking questions related to crimes and social classes such as: "Why do you think people commit crimes? Which social class do you think commits more crimes? Why? Have you ever crossed the street because the person you were going to face was from another culture?" Afterward, students will have to reflect on the differences portrayed between the cities of Zaun and Piltover (people, inventions, appearances...). They will use their knowledge regarding *Arcane* but they will also use the following links https://universe.leagueoflegends.com/en_GB/region/zaun/ and https://universe.leagueoflegends.com/en_GB/region/piltover/ to take a deep dive into the regions of Zaun and Piltover. They will have to take notes of the most relevant information and then we will discuss it in class.

During the second activity, the teacher will explain different lexicons regarding crime. Once the explanation is over, students will have to select an envelope that has a topic inside related to the vocabulary they just saw (for instance, "name some crimes related with property destruction, for example, vandalism... One, two, three reply me!). The student that begins answering has to

repeat the answer provided by the card (in this case vandalism), later the team has to provide as many answers as they can without repeating any of the words on a time limit of one minute.

During the third activity, students will watch different social crimes committed in the *Arcane* series and explain the kind of crime committed and if the social class of those involved makes them more prone to commit or be victims of different crimes such as kidnapping, pilfering, pickpocketing, mugging, riot, smuggling, corruption, child labor...

To conclude the session, and concerning the crime lexicon, students will be divided into groups and one of the members of the group will be the clue-giver. The clue-giver has to draw a card from the deck provided by the teacher. The word at the top of the card is the “guess word” and the student is giving clues to his or her peers to figure out the mysterious word. However, below the “guess word” there are taboo words or words that the clue-giver cannot say when giving clues. As soon as the card is drawn the team will have a minute to guess the word once the time is over another member of the team will occupy the position as the new clue-giver. The rules of the game will be explained by the teacher and projected on the screen.

3.6.9 Session 8: Class Consciousness

The eighth session begins by introducing students to a breakout. In teams, students will have to solve “The Grand Conspiracy”. The teacher will give each of the groups the premise: “You are a law enforcer in Piltover. One day, reorganizing the archives, you discover a pile of cases from different citizens of Zaun. You think to yourself if someday someone will even try to solve the case instead of throwing them to the depths of the archive. You trip over some of the cases, and one lands open. Looking at it, you recognize the man in the mugshot; he is Vander the protector of the undercity! The file says that he has been murdered, but there are no records of an investigation nor of a culprit; however, you find a piece of paper that requires a code to open a locked chest.” You are determined to solve the case and the first stop is Stillwater Hold.

The teacher will explain to the students that they will have to face five challenges, and if they pass those challenges, they will obtain the required numbers that they will have to write down on their clue sheet. Moreover, to open the lock, they will have to sum up all the numbers obtained in the challenges.

In the first challenge, students will have to read the information about an inmate of Stillwater Hold. Students will be asked to obtain the name of the prisoner which in this case is Vi

and her age. Finally, students will have to discover the secret number (23) which is the addition of the roman number (Vi's name) and Vi's age.

The second challenge consists of a secret message. Students will be given a Caesar's cipher to decipher the message, but they need a number to make the Caesar's cipher work. They will obtain this number by linking the crime lexicon with its corresponding definition. Once they have the number (18) they will know that the first letter of the alphabet is not A but R thus, they can solve the secret message "You need to drink from beer 3 and eat from cupcake seven". The teacher will provide them with a sheet with numbered beers and cupcakes where they will have to select the correct ones to obtain the second number of the combination.

The third challenge consists of a prison record with curious facts regarding inequality due to class, gender, race... Among those facts, students will find different numbers that they will have to keep in order to obtain the third number of the combination.

The fourth challenge requires a special mask, students will have to use the mask to see a secret message that allows them to complete a QR code. This QR code will lead them to three audio files from a mysterious voice that will give them the fourth number combination.

In the fifth challenge, students will discover that some of the shimmer barrels have claw marks. On the floor, they find a piece of paper explaining that they will have to open 9 barrels, but they will have to answer different questions correctly. Once they have answered it, they will "open" the barrels and the picture created by those barrels is the number 4.

To conclude the session, students will sum all the numbers obtained to open the lock. Inside the chest, they will find the following message "Vander is alive, but he became the uncaged wrath of Zaun", a QR that leads to the [biography of Warwick](#), and the following image unveiling the fate of Vander.

3.6.10 Session 9: Cultural Awareness

The ninth session begins with the teacher writing on the blackboard the word "stereotypes". The teacher will ask the students about different cultures. For instance, "Can you think of any stereotypes about the Americans?" and probably they will answer things like "They are all fat, or they only eat fast food." Then the teacher asks them if they have watched the TV show *Baywatch* or *The Kardashians* so they will respond that they all have gone under plastic surgery. Then the teacher will ask which of the stereotypes is true: "Are they fat or are they all like the Kardashians?" The main point is that students start to think that maybe stereotypes are not true. Then they will

have to write a definition for the following words: “prejudice, racism, sexism, and homophobia”. These words can influence our view of the world and create stereotypes. Since each group will have a different definition, they will realize, for instance, that racism has a different meaning for other groups since it affects us as individuals in different ways.

The second activity begins with the teacher explaining the use of the passive voice. Once students have understood the passive voice, the teacher will give each of the students a passport with their new nationality and a paper with the name of one of their group teammates and their new nationality. In this piece of paper, students will have to write a stereotype regarding the nationality of their teammate using the impersonal passive. The papers will be shuffled among the members of the group and read aloud then, students will have to defend their assigned culture and deny all defamatory comments.

Afterward, in the third activity the teacher will give each of the students a card with a historical fact. The activity aims to guess on which dates relevant historical moments occurred and to place them in a timeline. The blue-colored border cards represent “more or less” well-known historical events of current relevance. They serve to put into context the rainbow-bordered cards, which represent key dates for the LGBTI+ equality movement, and the yellow-colored border cards, which represent key dates for the black movement. Once the timeline is correct, students will have to use the passive voice to refer to the events. For instance: “Shrek was released on screen before gay marriage was allowed in Spain.”

The final activity of the session will also reflect on culture in this case, the culture of Piltover’s Progress Day. In groups, students will have to reflect on the customs and traditions portrayed in the Progress Day tradition. Afterward, they will have to investigate if there has been something like this tradition in any of the English-speaking countries. Students will be required to write a summary of the Progress Day and compare it with another similar tradition which in this case it could be the Great Exhibition of 1851. Thus, students will be allowed to finish the summary at home.

3.6.11 Session 10: Gender Expression

The tenth session focuses on the importance of the LGBTI+ collective. Thus, the first activity focuses on some of the most emblematic personalities of the collective. Students will be divided into groups and each member of the group will be assigned one iconic personality of the collective (this will be done in the seven groups). The members from different groups that have the same LGBTI+ personality will join and collaborate searching for information regarding the person they

were assigned. Later, they will go back to their original groups and explain their findings regarding the importance of that person inside the collective.

Therefore, as a second activity, the learners will play against the other groups in The Gaysper Game (a version of The Goose Game). The board game consists of different squares that contain some information regarding the LGBTI+ collective and thus, students will have to correctly answer the questions to move forward. Moreover, if they land in the Gaysper square they will move until the following Gaysper. However, if they land in a wardrobe the students will spend one turn without playing. Finally, the first team that reaches the goal wins.

For the third task, the teacher will explain the reported speech. Afterward, the teacher will give each student a flashcard with a homophobic quote and the name and photo of the author of that quote. Students will be required to memorize the quote then; they will have to walk around the classroom and select one student. They will have to introduce themselves as the author of the quote (for instance, hello, I am Paris Hilton) and they have to say their quote to their peer and listen to their partners' quote. At least students have to share their phrase with three different partners. After some minutes, the teacher will order everyone to return to their seats and write what the other celebrities said using reported speech. Finally, there will be a discussion about their impressions of these quotes.

At the end of the session, students will watch some *Arcane* clips regarding the relationship between Vi and Caitlyn and they will discuss how homosexuality is represented in the series.

3.6.12 Session 11, 12, 13: Making-Off and Session 14: Broadcast

The last three sessions will be devoted to the creation of the final project. It is important to provide students with time to work in class since this gives them the possibility to consult any possible doubts that may arise and motivate them since they are working in the same space as other groups. In this regard, the teacher acts as a guide monitoring and helping the students to keep them on track. Thus, the role of the teacher as a guide puts the students as the protagonists of their learning process while they foster their autonomy, cooperate with their peers, and become aware of their knowledge and creativity. Furthermore, this type of project promotes the participation and interaction of passive students since all of them are assigned a relevant role in their newscast team. As a starting point, the students can watch different broadcasts to decide the format of their project (interviews, reports...). This relation between their project and real material increases the closeness of the language promoting the motivation and the act of communication in the foreign

language. Thus, students will realize that English is not just a school subject, it is a means of communication.

The teacher will give some indications regarding the final project which are available on the online platform of the school. The teacher will explain that the oral presentation should not last more than four minutes, and they may use any resources they consider necessary: computer, blackboard, costumes, photos, etc. Likewise, the teacher will remind the students that they have to deliver the final assignment in PDF format and that they have the rubrics on the online platform.

During the last session, session 14, students will have to present their own newscast in the English classroom. Since this project has many implied areas, students will have to illustrate them in an organized way expressing the relevance of crimes, LGBTI+ and social class topics. Through the different sessions, students have been provided with the necessary lexicon, language patterns, and verbal tenses to inform in a fluent and coherent way the news both written and orally. Thus, this final task shows that apart from the communicative competence, students have to exercise their autonomy, critical thinking, and moral and cultural awareness. Therefore, students will have to relate with the audience in a respectful manner when speaking of sensitive situations, they will have to contrast their sources to give their opinions and express the emotional damage that misinformation and stereotypes produce in our society. Moreover, research together with the creation of an audio-visual format using digital resources improves the students' abilities regarding the ICT.

Finally, after submitting the written and oral assignments and performing the oral presentation, students will have to complete an individual survey (see Appendix II) reflecting if *Arcane* has motivated them in the use of English, if the activities have helped them to comprehend both the language and cross-cutting themes, and a personal evaluation.

3.7. Assessment

The students' learning progress must be periodically assessed both to measure their effort and their acquisition of knowledge and competences and to ultimately adapt the materials if the situation requires it. Therefore, the evaluation of this didactic proposal is both summative and formative.

Regarding formative evaluation, the focus is on the process of learning, so the teacher keeps track of the students' progress throughout the entire teaching-learning process. To carry out the formative assessment, first the essays elaborated (in pairs) by the students will be evaluated.

This allows us as teachers to observe the students' progress and provide them with feedback. Moreover, the correction of their essays provides us the opportunity to reinforce several aspects in the following sessions since now we are conscious of our students' most common mistakes. Thus, the essays will have a 20% representation in the final score of the lesson plan.

Similarly, to encourage participation students will obtain one point per session they participate in. Therefore, they can obtain a total amount of ten points which represents a 10% of the final score of the lesson plan.

Additionally, the summative assessment will be based on the final project, which consists of the creation of a TV news broadcast using ICT and performing it orally and submitting the written script to the teacher. This final project represents 70% of the final score (35% for the written assignment and 35% for the oral presentation) as it synthesizes all the knowledge that students have learned during the sessions.

Table 4 summarizes the instruments/procedures and the percentages used to assess students.

Instrument/Procedure	Score
Participation	10%
Classroom tasks	20%
Final project	70% (35% written assignment + 35% oral presentation)

Table 4. Evaluation system and characteristics

To evaluate pupils, teachers need a set of assessment instruments that allow them to obtain specific data. The instruments believed to be the most appropriate for obtaining such data are our own analytic scoring rubrics. This kind of rubrics allows us as teachers to break down our students' areas of strength and weakness so they can receive specific feedback regarding their performance. Moreover, the rubrics allow students to know exactly what they are being evaluated on. Thus, the final project consists of two rubrics—one for the written assignment and one for the oral presentation—while the essays consist of a single rubric. All three rubrics can be found on Appendix I and will be available for our students since session 1.

Finally, apart from the students' learning process, the teachers will evaluate their teaching methods and their own teaching experience using the following template with achievement and assessment criteria (see Table 5).

Assessment components	Achievement indicators			Results
	Not Achieved (NA)	Partially Achieved (PA)	Completely Achieved (CA)	
Cross-cutting themes	Not all cross-cutting issues in the subject have been addressed	Most of the cross-cutting themes in the subject have been worked on	All the cross-cutting themes in the subject have been worked on	
Competences	Most of the competences related to the subject have not been developed	Some of the competences related to the subject have been developed	All the competences related to the subject have been developed	
Teaching practice	The teaching practice has not been satisfactory	The teaching practice has been partially satisfactory	The teaching practice has been completely satisfactory	
Materials and didactic resources	The materials and didactic resources used were not adequate	The materials and didactic resources used were partially adequate	The materials and didactic resources used were completely adequate	
Didactic and pedagogical methods	The didactic and pedagogical methods used have not contributed to the improvement of the classroom and school environment	The didactic and pedagogical methods used have partially contributed to the improvement of the classroom and school environment	The didactic and pedagogical methods used have contributed to the improvement of the classroom and school environment	

Table 5. Evaluation of teaching methods and practices

4. Conclusion

Throughout this dissertation, the use of pop culture as a resource in teaching both the target language and its culture in the EFL classroom has been explored in depth. It has been established that pop culture is an intrinsic part of our lives, and it is the proximity of these real materials which puts forward meaningful ideas and topics as opposed to the prefabricated ones frequently used in educational settings.

This connection between the real world and the classroom encourages students to reflect on the target language beyond the English subject. Thus, pop culture has an immediate reflection on human language and culture, and its significance in the lives of our students produces a more interesting and meaningful learning experience. To accomplish the teaching-learning process, as teachers, we have to select the form of pop culture (videos, music, trends...) that allows our students to foster their cultural and social awareness, empathy, and critical thinking. Researchers state that the use of series in the EFL classroom is more compelling and more comprehensible than other media since the use of series provides contextualization, which reinforces the students' lexicon and enhances the meaning of the message due to the presence of paralinguistic signals (Canning Wilson, 2000) resulting in a deeper involvement of the students in the learning process. Moreover, according to Bajrami and Ismaily (2016), "Videos can be used in variety of instructional and teaching settings—in classroom, as a way of presenting content, initiating discussion, for providing illustration for a certain topic and content, self-study and evaluation situations" (p.503). In this regard, the selection of *Arcane* as the topic of the proposal allows us as teachers not only to work on the communicative competence but, to incorporate a variety of classroom activities to introduce students to cross-cutting themes, enhance their learning outcomes, and provide a positive classroom environment. Moreover, international bodies like the Council of Europe (2001) support the use series in the EFL classroom since the general results show that students find the experience of using video material to be interesting, relevant, beneficial, and motivating.

While popular culture is not without its potential drawbacks, such as the limitation of learning an L2 just by watching series, the solution is in the hand of the teachers. As teachers, we have to provide our students with materials adequate to their level and interests and an exchange of ideas or information since the importance of learning a foreign language lies in the interaction because as Pinker states "language emerges from human minds interacting with one another" (TED, 2007). Even though series have been wrongly used as mere entertainment rather than a useful tool from which students can learn a language while developing their cultural awareness,

in the last thirty years, this perspective has been changing for the better, acknowledging the relevance of series and pop culture in the EFL classroom.

To conclude, our main goal as future EFL teachers is to diminish the barrier between the outside world and the foreign language classroom. Therefore, by using pop culture, our students will feel closer to the foreign language, they will see English not as a subject but as a tool that connects them with the world. The use of pop culture and series in the EFL classroom will foster the students' cultural and linguistic development, as these materials create a positive atmosphere that promotes the participation of the students in and outside the classroom. Therefore, as teachers, we are not only preparing our students to cope with the academic environment but also, we are preparing future world citizens that will be empathetic to different cultures, classes, and gender expressions.

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Appendixes

Appendix I - Rubrics

	4	3	2	1
PRONUNCIATION	Oral production is fluent, and there is an exceptional use of pitch and rhythm.	Oral production is fluent, with adequate tone, and rhythm.	Oral production is not fluent, but students produce adequate tone, and rhythm.	Oral production is not fluent and there is no right tone nor rhythm.
VOCABULARY	The student uses content-specific lexicon (at least 8 of out of 10 words related to the TV, crime, and personality lexicon).	The student uses a varied content-related lexicon (at least 6 of out of 10 words related to the TV, crime, and personality lexicon).	The student uses limited content-related lexicon (at least 4 of out of 10 words related to the TV, crime, and personality lexicon).	The student does not use content-specific lexicon (less than 4 out of the 10 words related to the TV, crime, and personality lexicon).
GRAMMAR	Proper grammatical control, the students demonstrate accuracy in the use of syntactic structures (a maximum of 2 minor errors can be committed).	Students have adequate grammatical control, but with slight errors in the syntactic structures that do not impede the development of communication (a maximum of 5 slight errors or a maximum of 2 serious errors can be committed).	Students show basic grammatical control using simple syntactic structures but making errors that can hinder communication (a maximum of 10 errors related to mismatches or confusion in verbal tenses).	Students have insufficient grammatical control, making basic errors in simple structures that make impossible to establish a clear understanding in communication (more than 10 errors such as lack of conjugation of verb tenses, or concordance).
COHERENCE AND COHESION	The discourse is coherent and cohesive, students use at least 5 different connectors.	The discourse is coherent and cohesive, but students do not use a wide variety of connectors (Use at least 3 connectors).	The discourse is simple and limited since the students slightly use connectors (use at least 1 connector).	The speech is unclear. The students use incorrectly connectors or do not use them at all.
BODY LANGUAGE	Students address the audience, they make eye contact with the audience, and they support the speech with gestures.	Students address the audience, they make eye contact, and their body expressions do not quite accompany the verbal message.	Students only address the teacher; their body expressions do not quite accompany the verbal message.	Students do not address the audience, they do not make eye contact, and their body expressions do not accompany the verbal message.
SUPPORTING MATERIALS	The materials have been prepared. The audiovisual resources are relevant and useful to follow the speech (the presentation is well-designed	The materials have been prepared. The students make adequate use of audiovisual resources, but they are not relevant (the presentation captures the attention but could	The materials have been prepared. The student misuses the audiovisual resources, and they are insufficient to follow the discourse (poorly organized, does	The materials have not been prepared. The student does not make use of audiovisual resources nor captures the audience attention.

	and attractive to the audience).	be more engaging).	not capture the students' attention).	
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Table 6. Rubric for the oral presentation (35%)

	4	3	2	1
IDEAS AND CONTENT	Students clearly state an opinion and give 3 clear and detailed reasons supporting their paper.	Students give their opinions however, one of the reasons may be unclear or lack detail.	The students give an opinion however, this opinion tends to be weak or inaccurate. May get off topic.	Students' opinion and support is confusing and/or unclear.
ORGANIZATION	Students essay has a beginning with an interesting lead, a middle, and an ending. The paragraphs are organized and have topic and closing sentences and main ideas.	Students essay has a beginning, middle, and an ending. The paragraphs are organized, and some have topic and closing sentences.	Students essay has an attempt of a beginning and/or ending. The ideas are not organized.	Students essay has no real beginning or ending. The ideas are loosely linked together. No paragraph formatting.
VOICE AND TONE	Students demonstrate their thoughts and views through writing. The writers care about the topic.	Students seem sincere about the topic but not enthusiastic. The writers' voice fades in and out.	Students show very little regarding their thoughts and feelings.	Students show no thoughts or feelings in the writing moreover, it sounds bland as if the writers did not like the topic.
WORD CHOICE	Students use descriptive words (non-generic)	Students use mostly ordinary or generic words and few descriptive words.	Students use generic words, but they are correct.	Students use the same words over and over. Some words are used incorrectly.
SENTENCE FLUENCY	Sentences are complete, clear, and students use different linkers.	Sentences are usually correct, and students use common linkers.	There are many incomplete sentences and run-ons. The essay is difficult to read.	There are many incomplete sentences and run-ons. The essay is almost impossible to read.
CONVENTIONS	Spelling, punctuation, capitalization, and grammar are correct.	Spelling, punctuation, and capitalization are correct. There are some minor problems with grammar.	There are enough errors to make the writing difficult to understand.	The number of errors makes the writing almost impossible to read.

Table 7. Essay rubric (20%)

	4	3	2	1
IDEAS AND CONTENT	Students satisfy the requirements of the writing prompt in a creative and original manner. Students establish a controlling idea that reveals an understanding of the topics. Students use a clear thesis statement. Students prove the thesis with insightful examples and details.	Students provide a thoughtful analysis of the writing prompt. Students establish a controlling idea that reveals a complete understanding of the topic. Students use a clear thesis statement. Students prove the thesis with examples.	Students offer a simple interpretation of the written prompt. Students make an attempt to establish a controlling idea, but it is weak. Students make superficial connections between the controlling idea and the topic.	Students minimally address to the writing prompt. Students reveal minimal understanding of the topic. Students make no connection between the topic and the script.
ORGANIZATION	Students' paragraphs are engaging, easy to read and understand. The scrip is very organized and has excellent transitions from beginning to end.	Students' paragraphs are organized, quite easy to read and understand. The script has transitions from beginning to end.	Students' paragraphs are not organized nor easy to follow. The script has transitions that makes the text difficult to read.	Students' paragraphs are not organized. The script does not have transitions making the text quite difficult to read.
VOICE AND TONE	Students establish a purpose and maintain a clear focus throughout.	Students establish a purpose early on and maintain focus for most of the writing.	Students establish a purpose, but the focus is unclear.	It is difficult to figure out the purpose of the writing.
WORD CHOICE	Students use vivid language, sentence variety and vocabulary related to the sessions. The text has essentially no errors.	Students' lexicon and grammar have some mild errors.	Students exhibit little control of the language; they have errors that make the comprehension difficult.	Students show minimal control of language skills. The comprehension of the text is not possible.
SENTENCE FLUENCY	Sentences are complete, clear, and students use different linkers.	Sentences are usually correct, and students use common linkers.	There are many incomplete sentences and run-ons. The essay is difficult to read.	There are many incomplete sentences and run-ons. The essay is almost impossible to read.
CONVENTIONS	Spelling, punctuation, capitalization, and grammar are correct.	Spelling, punctuation, and capitalization are correct. There are some minor problems with grammar.	There are enough errors to make the writing difficult to understand.	The number of errors makes the writing almost impossible to read.

Table 8. TV broadcast project assessment (35%)

Appendix II - Individual survey

The screenshot shows a survey form with several sections:

- Sessions evaluation:** Includes a header with a person's image, a request for feedback, and fields for 'Class name', 'Age', and 'Gender'.
- Arcane's impact on motivation:** Contains four questions with radio button options (Yes/No):
 - Did you like Arcane? *
 - Did you like this kind of approach to the English language (use of series, projects...)? *
 - Do you believe that the use of Arcane has improved your communicative competence? *
 - Do you believe that the use of Arcane has improved your listening skills? *
- Activities:** Includes a scale from 1 to 5 for favorite activities, an open text field for most useful aspects, and a Likert scale for session content (Strongly disagree to Strongly agree) with rows for:
 - Learning objectives were clear
 - Sessions content was organized and well planned
 - Sessions workload was appropriate
 - Sessions organization allowed all students to participate fully
- Final question:** Do you feel that you have now a greater knowledge about the LGBT+ community? (Yes/No/Maybe)

Image 1. [Individual survey](#)

Appendix III - DIDACTIC UNIT GENERAL CHART

Stage: 1st cycle	
Level: 1º Bachillerato	
Temporalization: Fourteen Sessions of 55 minutes (13 Sessions and the Final Session)	
Key Competencies	Specific Competences
<p>a) Competence in linguistic communication.</p> <p>b) Plurilingual competence.</p> <p>d) Digital competence.</p> <p>e) Personal, social, and learning to learn competence.</p> <p>f) Citizenship competence.</p> <p>h) Competence in cultural awareness and expression.</p>	<p>1) Understand and interpret the main ideas and basic lines of argument in texts expressed in standard language, seeking reliable sources, and making use of strategies of inference and verification of meaning, to respond to the communicative needs posed.</p> <p>2) Produce original texts of increasing length, clear, well organized and detailed, using strategies such as planning, synthesis, compensation or self-repair, to express ideas and arguments creatively, appropriately and coherently, in accordance with specific communicative purposes.</p> <p>4) Mediating between different languages or varieties, or between modalities or registers of the same language, using effective strategies and skills aimed at explaining concepts and opinions or simplifying messages, to convey information effectively, clearly, and responsibly, and to create a positive atmosphere which facilitates communication.</p> <p>6) Critically assess and adapt to linguistic, cultural and artistic diversity from the foreign language, reflecting on and sharing similarities and differences between languages and cultures, in order to act empathetically, respectfully and effectively, and to foster mutual understanding in intercultural situations.</p>
Basic Knowledge	Assessment Criteria
A. Communication:	1.1) Extract and analyze the main ideas, relevant information, and general implications of reasonably long, well organized oral, written and multimodal texts of some complexity on topics of personal relevance or of

<p>1) Self-confidence, initiative and assertiveness. Self-repair and self-assessment strategies as a way of progressing in autonomous foreign language learning.</p> <p>4) Communicative functions appropriate to the communicative domain and context: describing phenomena and events; giving instructions and advice; narrating occasional and regular past events, describing present states and situations and expressing future events and short-, medium- and long-term predictions; expressing emotions; expressing opinion; expressing arguments; reformulating, presenting the opinions of others, summarizing.</p> <p>5) Contextual models and discourse genres commonly used in the comprehension, production and co-production of oral, written and multimodal texts, short and simple, literary and non-literary: characteristics and recognition of the context (participants and situation), expectations generated by the context; organization and structuring according to genre and textual function.</p> <p>6) Linguistic units and meanings associated with these units such as the expression of the entity and its properties, quantity and quality, space and spatial relations, time and temporal relations, affirmation, negation, interrogation and exclamation, logical relations.</p> <p>7) Common and specialized vocabulary of interest to learners relating to time and space; states, events and happenings; activities, procedures and processes; personal, social, academic and professional relationships; education, work and entrepreneurship; language and intercultural communication; science and technology; history and culture; as well as lexical enrichment strategies (stemming, lexical families, polysemy, synonymy, antonymy.).</p> <p>8) Sound, accentual, rhythmic and intonation patterns, and general communicative meanings and intentions associated with these patterns. Basic phonetic alphabet.</p> <p>9) Spelling conventions and communicative meanings and intentions associated with formats, patterns, and graphic elements.</p> <p>10) Conversational conventions and strategies, in synchronous or asynchronous format, for initiating, maintaining and terminating communication, taking and giving the floor, asking and giving clarifications and explanations, rephrasing, comparing and contrasting, summarizing and paraphrasing, collaborating, negotiating meanings, detecting irony, etc.</p> <p>11) Learning resources and strategies for information search and selection and content curation: dictionaries,</p>	<p>public interest, both concrete and abstract, expressed clearly and in standard language, even in moderately noisy environments, through a variety of media.</p> <p>1.2) Interpret and critically evaluate the content, intention, and discursive features of texts of a certain length and complexity, with particular emphasis on academic and media texts, as well as fictional texts, on general or more specific topics, of personal relevance or of public interest.</p> <p>2.1) Express orally with sufficient fluency and accuracy clear, coherent, well-organized texts, appropriate to the communicative situation and in different registers on matters of personal relevance or of public interest known to the students, in order to describe, narrate, argue and inform, in different media, using verbal and non-verbal resources, as well as planning, control, compensation and cooperation strategies.</p> <p>2.2) Write and disseminate detailed texts of a certain length and complexity and with a clear structure, appropriate to the communicative situation, to the textual typology and to the analogue and digital tools used, avoiding errors that hinder or impede comprehension, reformulating and coherently organizing information and ideas from different sources and justifying one's own opinions, on matters of personal relevance or of public interest known to the students, making an ethical use of language, respecting intellectual property and avoiding plagiarism.</p> <p>4.1) Interpret and explain texts, concepts and communications in situations which cater for diversity, showing respect and appreciation for the interlocutors and for the languages, varieties or registers used, and participating in the solution of frequent problems of cross-comprehension and understanding, using a variety of resources and media.</p> <p>6.1) Act appropriately, empathetically and respectfully in intercultural situations, building links between different languages and cultures, analysing and rejecting any kind of discrimination, prejudice and stereotyping, and solving those socio-cultural factors that hinder communication.</p>
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<p>reference books, libraries, media libraries, web tags, digital and computer resources, etc.</p> <p>13) Analogue and digital tools for oral, written and multimodal comprehension, production and co-production; and virtual platforms for interaction, collaboration and educational cooperation (virtual classrooms, videoconferences, collaborative digital tools) for learning, communication and the development of projects with speakers or learners of the foreign language.</p> <p>B. Plurilingualism:</p> <p>1) Strategies and techniques for responding effectively and with a high degree of autonomy, appropriateness, and correctness to a specific communicative need, overcoming the limitations derived from the level of competence in the foreign language and in the other languages of one's own linguistic repertoire.</p> <p>3) Analogue and digital, individual, and cooperative strategies and tools for self-assessment, co-assessment, and self-repair.</p> <p>C. Interculturality:</p> <p>1) The foreign language as a means of communication and understanding between peoples, as a facilitator of access to other cultures and languages and as a tool for social participation and personal enrichment.</p> <p>3) Sociocultural and sociolinguistic aspects relating to social conventions, politeness and registers; institutions, customs and rituals; values, norms, beliefs and attitudes; stereotypes and taboos; non-verbal language; history, culture and communities; interpersonal relations and processes of globalization in countries where the foreign language is spoken.</p> <p>4) Strategies to understand and appreciate linguistic, cultural and artistic diversity, taking into account eco-social and democratic values.</p>	
Activities	
<p>Session 1</p> <ol style="list-style-type: none"> 1. Project Explanation 2. <i>Into the Arcane</i> 3. <i>Welcome to the Playground</i> 	
<p>Session 2</p> <ol style="list-style-type: none"> 1. <i>Welcome to the Playground II</i> 2. Looping the Loop 3. <i>Some Mysteries are Better Left Unsolved</i> 	
<p>Session 3</p> <ol style="list-style-type: none"> 1. Turn on the Vocabulary 	

<ol style="list-style-type: none"> 2. Wordle 3. Domaining Prefixes 4. Major Arcana
<p>Session 4</p> <ol style="list-style-type: none"> 1. Emphatic Emphasis 2. A Picture Speaks a Thousand Words 3. The Ship of Viktor
<p>Session 5</p> <ol style="list-style-type: none"> 1. Eyes Are a Window to the Soul 2. Agony Uncle 3. Choose your Character 4. <i>What Could Have Been</i>
<p>Session 6</p> <ol style="list-style-type: none"> 1. Rest in Peace 2. Linkers Ladder 3. Connect Four 4. In Your Shoes
<p>Session 7</p> <ol style="list-style-type: none"> 1. Differences Across Societies 2. How to Get Away with Vocabulary 3. Spot the Crime 4. Society Taboos
<p>Session 8</p> <ol style="list-style-type: none"> 1. Record's Archive 2. Cupcakes and Beer 3. Description of Malfeasance 4. In Plain Sight 5. Shimmer Barrels 6. Revelations
<p>Session 9</p> <ol style="list-style-type: none"> 1. Redefining Stereotypes 2. Pride Time 3. Don't Take it Personally 4. Happy Progress Day!
<p>Session 10</p> <ol style="list-style-type: none"> 1. VIP LGBTI+ 2. The Gaysper Game 3. Famous Homophobia 4. They Seem to be "Good Friends"
<p>Session 11 to 13</p> <ol style="list-style-type: none"> 1. Broadcasting TV News
<p>Session 14</p> <ol style="list-style-type: none"> 1. Stay Tuned

Table 9. Didactic Unit General Chart. Specific Competences, Basic Knowledge, and Assessment Criteria, Extracted and Translated from Real Decreto 243/2022.

Session 1:

Session 1			
Specific Competences	Specific Assessment Criteria The students will be able to:		
1) 2)	a) Understand the main ideas of the final project b) Interpret the main characteristics of <i>Arcane</i> and share them with the rest of the classroom c) Understand the difference of classes portrayed in <i>Arcane</i> 's first episode		
Basic Knowledge			
A. Communication: 4/7 C. Interculturality: 1			
Activities	Spec. Comp	Spec. Ass. Crit	Basic Knowledge
1. Project Explanation	1)	a)	A. 4, 7
2. Into the <i>Arcane</i>	1), 2)	b)	A. 4, 7 C.1
3. <i>Welcome to the Playground</i>	1)	b), c)	C. 1

Table 10. Session 1 General Chart

Activity plan:

Considering the characteristics of a TFM, only a sample of the linguistic input of the first session is given.

<u>Activity 1</u> - <u>session number 1</u>		
Title: Project Explanation	Type: Introduction	Temporalization: 20'
Classroom management: Students will be seated individually, in their respective seats		Resources: - Projector - Computer
Linguistic Input: Good morning, everyone! Today we are going to start a big project! We are going to create our own TV broadcast. During the following five weeks we are going to deal with different activities that will contribute to the development of your newscast. The project assessment will be delivered in session 14, and in this same session you will have to present to the rest of your partners your newscast. I have uploaded the document with all the information regarding the final task however, I am going to explain it, so you do not have any doubts. In groups of four people, you will have to create a newscast. This means that each of the members of the group will have assigned a specific role for the project. Someone will be the newscaster or the host of the show whereas the rest of the partners can be reporters, interviewers, and interviewees. Additionally, this division is useful both for me		

and you since if one of your teammates is not cooperating his or her part will be the only one affected. This means that the grades are individual. Is this clear? Good.

Your newscast can have the format of a traditional TV broadcast, or a talk show later I will go around the groups asking if you have an idea of the kind of TV broadcast you want to create but you can change it later on if you change your mind. In your program, you must talk about three specific social issues: crime, LGBTI+, and social classes. You can spread the information using different points of view however, you must be respectful.

Your written assignment will be the script for your oral presentation. I have attached the rubrics to the final project assessment so you will know how I am going to evaluate you.

You will have to use ICT to create your newscast there are tons of applications to do this so do not panic. This means that you will have to record yourselves but do not worry we will do it at the IT classroom.

There are other requirements that you will have to fulfill for both the written and the oral assignment. You will have to use linking words to create a fluent and coherent dialogue as well as the lexicon that we will see throughout the sessions. Moreover, as a group you will be required to use two passives, two impersonal passives, two conditionals and two sentences with reported speech. You can use them on your dialogue, or they can be part of the news banners.

Finally, the oral and written assignment represent each a 35% of the final grade. Thus, a 70% of your grades will be these two assignments. Your participation in class represents a 10% and the for and against essay will be a 20%.
Doubts, comments?

Okay, without further ado let's begin with the activities!

Table 11. Session 1 – Activity 1

Activity 2 - session number 1		
Title: Into the <i>Arcane</i>	Type: Introduction	Temporalization: 10'
Classroom management: Students will be seated individually, in their respective seats		Resources: <ul style="list-style-type: none"> - Projector - Computer - Speakers - Arcane's official trailer
Linguistic Input: I did not mention it before because I wanted to surprise you, but all the activities that we are going to work on are based on the TV series <i>Arcane</i> . Have you watched the show? Do not worry if you have not watched it we are going to take a look at the trailer. Well, after watching the trailer, what do you expect from these series? There are also tons of characters, right? Who do you think the main protagonists are and what is their relationship (are they friends, family, lovers...)? Do you want to see more of the show? Well, today is your lucky day we are going to dive into the first episode.		

Table 12. Session 1 – Activity 2

Activity 3 - session number 1

Title: <i>Welcome to the Playground</i>	Type: Introduction	Temporalization: 25'
Classroom management: Students will be seated individually, in their respective seats	Resources: <ul style="list-style-type: none"> - Projector - Computer - Speakers - <i>Arcane</i> chapter one https://www.youtube.com/watch?v=fXmAurh012s 	
Linguistic Input: So, let's take a deep dive into the first episode. It is called <i>Welcome to the Playground</i> . What do you think this title implies? What are we going to see? Okay, very interesting ideas, let's have a look. We have to stop here the chapter but tomorrow we will continue from here. Did you like the chapter? Well at least what we have seen? Great. See you tomorrow.		

Table 13. Session 1 – Activity 3

Session 2:

Session 2			
Specific Competences	Specific Assessment Criteria		
1) 2)	<p>The students will be able to:</p> <ul style="list-style-type: none"> a) Combine the correct answers to create the loop b) Interpret the main characteristics of <i>Arcane</i> and share them with the rest of the classroom c) Understand the social class differences portrayed in <i>Arcane</i>'s first episode d) Assume their autonomy as the main evaluators of the correct loop order e) Guess the suitable lexicon required in the creation of the phrases of the loop f) Explain to their peers their arguments regarding the different options they have in the loop cards 		
Basic Knowledge			
A. Communication: 1/7			
C. Interculturality: 1			
Activities	Spec. Comp	Spec. Ass. Crit	Basic Knowledge
1. <i>Welcome to the Playground II</i>	1)	b), c)	C. 1

2. Looping the Loop	1), 2)	a), d), e), f)	A. 1, 7
3. <i>Some Mysteries are Better Left Unsolved</i>	1)	b), c)	C. 1

Table 14. Session 2 General Chart

Activity plan

Activity 1 - session number 2		
Title: <i>Welcome to the Playground II</i>	Type: Introduction	Temporalization: 15'
Classroom management: Students will be seated individually, in their respective seats		Resources: <ul style="list-style-type: none"> - Projector - Computer - Speakers - <i>Arcane</i> chapter one

Table 15. Session 2 – Activity 1

Activity 2 - session number 2		
Title: Looping the Loop	Type: Development	Temporalization: 15'
Classroom management: Students will be divided into seven groups of four people		Resources: <ul style="list-style-type: none"> - Flashcards

Table 16. Session 2 – Activity 2

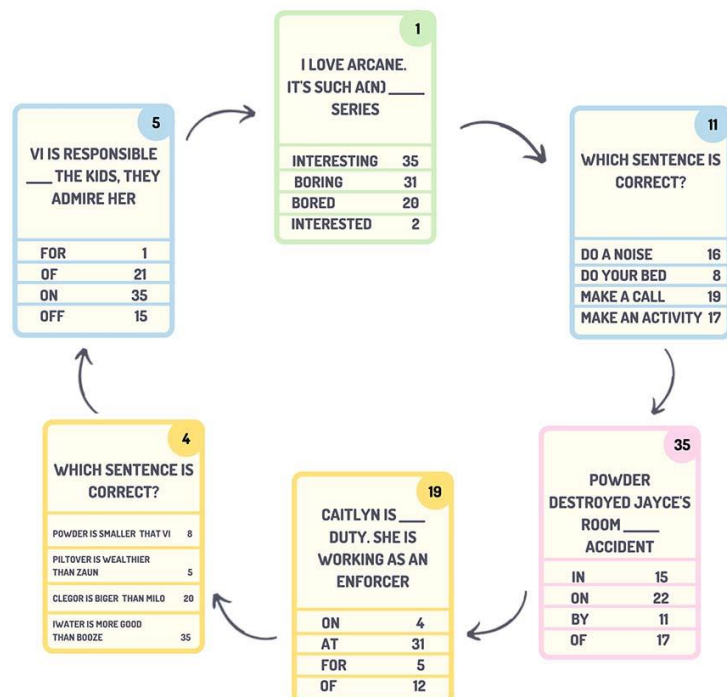


Image 2. Looping the Loop Flashcards

Activity 3 - session number 2		
Title: <i>Some Mysteries are Better Left Unsolved</i>	Type: Introduction	Temporalization: 25'
Classroom management: Students will be seated individually, in their respective seats		Resources: - Projector - Computer - Speakers - <i>Arcane</i> chapter two

Table 17. Session 2 – Activity 3

Session 3:

Session 3			
Specific Competences	Specific Assessment Criteria		
1)	The students will be able to:		
2)	a) Show a proper understanding of the TV lexicon by describing the main ideas		
	b) Combine elements following the pattern creation of prefixes		
	c) Elaborate a Wordle board		
	d) Analyze the information identifying the pattern to discover the mysterious word		
	e) Construct different lexical words demonstrating their knowledge regarding prefixes		
	f) Invent situations about <i>Arcane</i> characters using different verbal tenses		
	g) Demonstrate a clear understanding of the verbal tenses that were taught in previous years		
	h) Infer the meaning of the TV lexicon using flashcards as a visual aid		
Basic Knowledge			
A. Communication: 4, 6, 7			
Activities	Spec. Comp	Spec. Ass. Crit	Basic Knowledge
1. Turn on the Vocabulary	1), 2)	a), h)	A. 4, 7
2. Wordle	1)	c), d)	A. 7
3. Domaining Prefixes	1)	b), d), e)	A. 7
4. Major Arcana	2)	f), g)	A. 4, 6, 7

Table 18. Session 3 General Chart

Activity plan

Activity 1 - session number 3		
Title:	Type:	Temporalization:

Turn on the Vocabulary	Introduction	10'
Classroom management: Students will be seated individually, in their respective seats	Resources: - Padlet - Flashcards	

Table 19. Session 3 – Activity 1

Activity 2 - session number 3		
Title: Wordle	Type: Reinforcement	Temporalization: 15'
Classroom management: Students will be divided into pairs		Resources: - Flashcards - Markers

Table 20. Session 3 – Activity 2

Activity 3 - session number 3		
Title: Domaining Prefixes	Type: Introduction	Temporalization: 15'
Classroom management: Students will be divided into seven groups of four people		Resources: - Domino tiles

Table 21. Session 3 – Activity 3

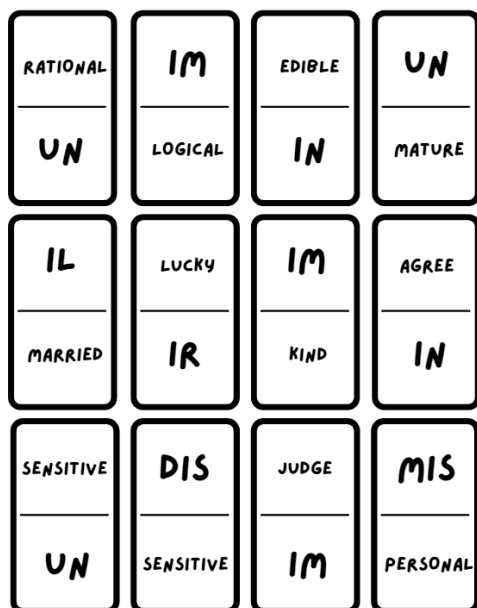


Image 3. Domino Tiles

Activity 4 - session number 3

Title: Major Arcana	Type: Introduction	Temporalization: 15'
Classroom management: Students will be divided into seven groups of four people		Resources: - Tarot board - Tarot cards - Color tense cards - Domino tiles

Table 22. Session 3 – Activity 4

Session 4:

Session 4			
Specific Competences	Specific Assessment Criteria		
2)	The students will be able to:		
4)	a) Contrast their personal experiences with those portrayed in the images		
	b) Define the feeling represented in the image		
	c) Compare the different images and reflect on Powder's emotions		
	d) Respect the opinions of their peers		
	e) Solve different problems by reflecting on their philosophical meaning		
Basic Knowledge			
A. Communication: 4, 6, 7			
C. Interculturality: 1, 3			
Activities	Spec. Comp	Spec. Ass. Crit	Basic Knowledge
1. Emphatic Emphasis	2), 4)	a), b), d)	A. 4, 7 C. 1
2. A Picture Speaks a Thousand Words	2), 4)	a), b), c), d)	A. 4, 6, 7 C. 1, 3
3. The Ship of Viktor	2), 4)	a), b), d), e)	A. 4, 7 C. 1

Table 23. Session 4 General Chart

Activity plan

Activity 1 - session number 4		
Title: Emphatic Emphasis	Type: Introduction	Temporalization: 15'
Classroom management: Students will be divided into seven groups of four people		Resources: - Drawings conveying emotions

Table 24. Session 4 – Activity 1

Activity 2 - session number 4		
Title: A Picture Speaks a Thousand Words	Type: Reinforcement	Temporalization: 20'
Classroom management: Students will be divided into seven groups of four people		Resources: - Powder picture - Lucifer picture

Table 25. Session 4 – Activity 2

Activity 3 - session number 4		
Title: The Ship of Viktor	Type: Reinforcement	Temporalization: 20'
Classroom management: Students will be divided into seven groups of four people		Resources: (none)

Table 26. Session 4 – Activity 2

Session 5:

Session 5			
Specific Competences	Specific Assessment Criteria		
2)	The students will be able to:		
4)	a) Demonstrate a critical understanding of empathy		
	b) Guess the problem assigned with the help provided by their peers		
	c) Recommend a solution for a specific problem by making judgments about the situation		
	d) Imagine that they are putting themselves in other people's shoes		
	e) Identify the discourse function of the song <i>What Could Have Been</i>		
	f) Interpret the lyrics to link them with a specific character of the show		
Basic Knowledge			
A. Communication: 3, 4, 5, 7, 9			
C. Interculturality: 1			
Activities	Spec. Comp	Spec. Ass. Crit	Basic Knowledge
1. Eyes are a Window to the Soul	2)	a), c), d)	A. 4, 7

			C. 1
2. Agony Uncle	2), 4)	a), b), c), d)	A. 3, 4, 7 C. 1
3. Choose Your Character	2), 4)	a), d), e), f)	A. 4, 7 C. 1
4. <i>What Could Have Been</i>	2)	a), e), f)	A. 4, 5, 9 C. 1

Table 27. Session 5 General Chart

Activity plan

Activity 1 - session number 5		
Title: Eyes are a Window to the Soul	Type: Reinforcement	Temporalization: 10'
Classroom management: Students will be divided into seven groups of four people		Resources: (none)

Table 28. Session 5 – Activity 1

Activity 2 - session number 5		
Title: Agony Uncle	Type: Introduction	Temporalization: 15'
Classroom management: Students will be divided into seven groups of four people		Resources: - Flashcards - Headband

Table 29. Session 5 – Activity 2

Present:

- You should/shouldn't...
- You ought to/ought not to...
- You had better/had better not...
- If I were in your shoes/position, I would...
- I'll tell you what, why don't you...?
- What you can do is...
- I suggest/recommend that you + infinitive – to
- I suggest/recommend + gerund
- Have you tried + gerund?
- It's vital that you...
- You simply have to...

Past:

- You should/shouldn't have + past participle.
- You ought (not) to have + past participle.

Image 4. Agony Uncle Flashcards

Activity 3 - session number 5		
Title: Choose Your Character	Type: Reinforcement	Temporalization: 15'
Classroom management:		Resources: - Arcane clips

Students will be divided into seven groups of four people	
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Table 30. Session 5 – Activity 3

Activity 4 - session number 5		
Title: <i>What Could Have Been</i>	Type: Reinforcement	Temporalization: 15'
Classroom management: Students will be divided into seven groups of four people		Resources: - Computer - Projector - Speaker - Song: <i>What Could Have Been</i>

Table 31. Session 5 – Activity 4

Session 6:

Session 6			
Specific Competences	Specific Assessment Criteria		
1) 2) 6)	The students will be able to: a) Select the proper lexicon according to their English level b) Demonstrate understanding of the different uses of linking words c) Illustrate the different uses of linking words using examples d) Create a for and against essay using a respectful tone e) Replace generic words with more accurate vocabulary f) Combine different linking words to express different ideas		
Basic Knowledge			
A. Communication: 4, 7, 10 B. Plurilingualism: 1			
Activities	Spec. Comp	Spec. Ass. Crit	Basic Knowledge
1. Rest in Peace	1)	a), e)	A. 7 B.1
2. Linkers Ladder	2)	b), c), f)	A. 4, 10
3. Connect Four	2)	b), c), f)	A. 4, 10
4. In Your Shoes	1), 6)	a), b), d), e), f)	A. 4, 7

Table 32. Session 6 General Chart

Activity plan

Activity 1 - session number 6		
Title: Rest in Peace	Type: Introduction	Temporalization: 5'
Classroom management: Students will be divided into seven groups of four people		Resources: - RIP flashcards

Table 33. Session 6 – Activity 1



Image 5. RIP Flashcards

Activity 2 - session number 6		
Title: Linkers Ladder	Type: Introduction	Temporalization: 15'
Classroom management: Students will be divided into seven groups of four people		Resources: - Linkers ladders flashcards

Table 34. Session 6 – Activity 2



Image 6. Linkers Ladders Flashcards

Activity 3 - session number 6		
Title: Connect Four	Type: Reinforcement	Temporalization: 5'

Classroom management: Students will be divided into seven groups of four people	Resources: - Connect four
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Table 35. Session 6 – Activity 3

Activity 4 - session number 6		
Title: In Your Shoes	Type: Reinforcement	Temporalization: 30'
Classroom management: Students will be divided into pairs		Resources: - Paper - Pen

Table 36. Session 6 – Activity 4

Session 7:

Session 7			
Specific Competences	Specific Assessment Criteria The students will be able to:		
2)	a) Compare the differences between Zaun and Piltover		
6)	b) Show respect when speaking about different cultures		
	c) Demonstrate understanding of the crime lexicon		
	d) Classify the different types of crime		
	e) Explain to their peers the crime lexicon		
	f) Discover the hidden word through the description of their peers		
Basic Knowledge			
A. Communication: 4, 7, 11			
C. Interculturality: 1			
Activities	Spec. Comp	Spec. Ass. Crit	Basic Knowledge
Differences Across Societies	2), 6)	a), b)	A. 4, 7, 11
How to Get Away with Vocabulary	2)	c), d)	A. 4, 7
Spot the Crime	2), 6)	a), b), c), d)	A. 4, 7 C. 1
Society Taboos	2)	c), d), e), f)	A. 4, 7

Table 37. Session 7 General Chart

Activity plan

Activity 1 - session number 7		
Title: Differences Across Societies	Type: Introduction	Temporalization: 15'
Classroom management: Students will be divided into seven groups of four people		Resources: - Mentimeter - Computer

Table 38. Session 7 – Activity 1

Activity 2 - session number 7		
Title: How to Get Away with Vocabulary	Type: Introduction	Temporalization: 15'
Classroom management: Students will be divided into seven groups of four people		Resources: - Envelopes - Flashcards

Table 39. Session 7 – Activity 2

Activity 3 - session number 7		
Title: Spot the Crime	Type: Reinforcement	Temporalization: 15'
Classroom management: Students will be divided into seven groups of four people		Resources: (none)

Table 40. Session 7 – Activity 3

Activity 4 - session number 7		
Title: Society Taboos	Type: Reinforcement	Temporalization: 10'
Classroom management: Students will be divided into seven groups of four people		Resources: - Taboo cards

Table 41. Session 7 – Activity 4



Image 7. Taboo Cards

Session 8:

Session 8			
Specific Competences	Specific Assessment Criteria The students will be able to: <ol style="list-style-type: none"> a) Solve problems to new situations by recalling their previous knowledge b) Discover hidden clues by collaborating with their teammates c) Demonstrate their capacity of interpreting the main ideas of a text d) Relate with the injustice suffered by the citizens of Zaun e) Defend their opinions by making judgements about the information they have f) Compile the required information 		
Basic Knowledge			
A. Communication: 4, 5, 7, 11 C. Interculturality: 1			
Activities	Spec. Comp	Spec. Ass. Crit	Basic Knowledge
Record's Archive	1), 2), 4)	a), b), c), d), e), f)	A. 4, 5, 7
Cupcakes and Beer	1), 2)	a), b), c), e), f)	A. 4, 7
Description of Malfeasance	1), 2), 4)	a), b), c), d), e), f)	A. 4, 7 C. 1
In Plain Sight	1), 2)	a), b), f)	A. 4, 7, 11
Shimmer Barrels	1), 2)	a), b), c), d), e), f)	A. 4, 7
Revelations	2)	b), d)	A. 11 C. 1

Table 42. Session 8 General Chart

Activity plan

Activity 1 - session number 8

Title: Record's Archive	Type: Reinforcement	Temporalization: 10'
Classroom management: Students will be divided into seven groups of four people		Resources: - Clue sheet - Stillwater Hold text

Table 43. Session 8 – Activity 1

Activity 2 - session number 8		
Title: Cupcakes and Beer	Type: Reinforcement	Temporalization: 10'
Classroom management: Students will be divided into seven groups of four people		Resources: - Caesar's cipher - Hidden message - Linking activity - Beers and cupcakes sheet

Table 44. Session 8 – Activity 2

Activity 3 - session number 8		
Title: Description of Malfeasance	Type: Reinforcement	Temporalization: 10'
Classroom management: Students will be divided into seven groups of four people		Resources: - Prison record

Table 45. Session 8 – Activity 3

Activity 4 - session number 8		
Title: In Plain Sight	Type: Reinforcement	Temporalization: 10'
Classroom management: Students will be divided into seven groups of four people		Resources: - Mask - Red colored paper - Mobile phone

Table 46. Session 8 – Activity 4

Activity 5 - session number 8		
Title: Shimmer Barrels	Type: Reinforcement	Temporalization: 10'
Classroom management: Students will be divided into seven groups of four people		Resources: - Shimmer barrels numbered - Crayons

Table 47. Session 8 – Activity 5

Activity 6 - session number 8		
Title: Revelations	Type: Reinforcement	Temporalization: 5'
Classroom management: Students will be divided into seven groups of four people		Resources: - Mobile phone - Key code

Table 48. Session 8 – Activity 6

Session 9:

Session 9			
Specific Competences	Specific Assessment Criteria		
1) 2) 6)	The students will be able to: a) Defend their opinions by judging stereotypes b) Construct phrases using the passive c) Illustrate the stereotypes of our society d) Compare the differences among cultures e) Recall historical events f) List the different historical events in a timeline		
Basic Knowledge			
A. Communication: 4, 7, 13 C. Interculturality: 1			
Activities	Spec. Comp	Spec. Ass. Crit	Basic Knowledge
1. Redefining Stereotypes	1), 2), 6)	a), c), d)	A. 4, 7 C. 1
2. Don't Take it Personally	2), 6)	a), b), c), d)	A. 4, 7 C. 1
3. Pride Time	2), 6)	a), b), c), d), e), f)	A. 4, 7 C. 1
4. Happy Progress Day!	1), 2)	d), e)	A. 4, 7, 13 C. 1

Table 49. Session 9 General Chart

Activity plan

Activity 1 - session number 9		
Title: Redefining Stereotypes	Type: Introduction	Temporalization: 15'

Classroom management: Students will be divided into seven groups of four people	Resources: - Blackboard
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Table 50. Session 9 – Activity 1

Activity 2 - session number 9		
Title: Don't Take it Personally	Type: Introduction	Temporalization: 15'
Classroom management: Students will be divided into seven groups of four people	Resources: - Pieces of paper - Stickers with the nationality of the student	

Table 51. Session 9 – Activity 2

Activity 3 - session number 9		
Title: Pride Time	Type: Reinforcement	Temporalization: 15'
Classroom management: Students will be divided into seven groups of four people	Resources: - Pride Time flashcards	

Table 52. Session 9 – Activity 3



Image 8. Pride Time Flashcards

Activity 4 - session number 9		
Title: Happy Progress Day!	Type: Introduction	Temporalization: 10'
Classroom management: Students will be divided into seven groups of four people	Resources: - Computer	

Table 53. Session 9 – Activity 4

Session 10:

Session 10	
Specific Competences	Specific Assessment Criteria
1) 2)	The students will be able to: a) Explain the importance of the LGBTI+ community members

6)	<p>b) Summarize the most important aspects of the LGBTI+ famous characters</p> <p>c) Defend the LGBTI+ community rights against discrimination, prejudice, and stereotypes</p> <p>d) Show respect towards the culture of the LGBTI+ community</p> <p>e) Analyze the representation of homosexuality in <i>Arcane</i> from a non-biased point of view</p> <p>f) Use the reported speech</p>		
Basic Knowledge			
A. Communication: 4, 7			
C. Interculturality: 1			
Activities	Spec. Comp	Spec. Ass. Crit	Basic Knowledge
1. VIP LGBTI+	1), 2), 6)	a), b), c), d)	A. 4, 7 C.1
2. The Gaysper Game	2), 6)	a), b), c), d)	A. 4, 7 C.1
3. Famous Homophobia	2), 6)	a), c), d), f)	A. 4, 7 C.1, 5
4. They Seem to Be “Good Friends”	2), 6)	a), c), d), f)	A. 4, 7 C.1

Table 54. Session 10 General Chart

Activity plan

Activity 1 - session number 10		
Title: VIP LGBTI+	Type: Introduction	Temporalization: 15'
Classroom management: Students will be divided into seven groups of four people		Resources: - LGBTI+ characters - Computer

Table 55. Session 9 – Activity 1

Activity 2 - session number 10		
Title: The Gaysper Game	Type: Reinforcement	Temporalization: 10'
Classroom management: Students will be divided into seven groups of four people		Resources: - Gaysper boardgame - Dice

Table 56. Session 9 – Activity 2

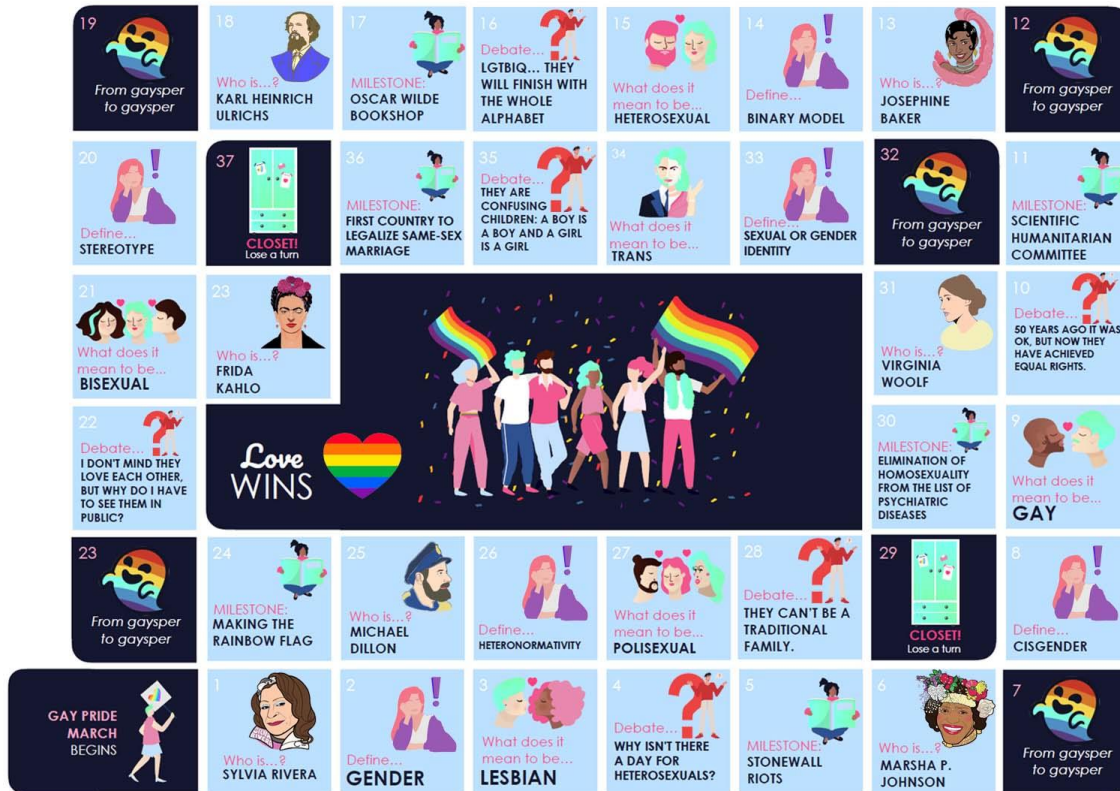


Image 9. The Gaysper Game

Activity 3 - session number 10		
Title: Famous Homophobia	Type: Reinforcement	Temporalization: 15'
Classroom management: Students will be divided into seven groups of four people		Resources: - Flashcards

Table 57. Session 9 – Activity 3

Activity 4 - session number 10		
Title: They Seem to Be “Good Friends”	Type: Reinforcement	Temporalization: 15'
Classroom management: Students will be divided into seven groups of four people		Resources: - Arcane clips

Table 58. Session 9 – Activity 4

Sessions 11, 12, and 13:

Sessions 11, 12, and 13

Specific Competences	Specific Assessment Criteria The students will be able to:		
1)	a) Create the materials for their oral presentation		
2)	b) Compile information using the ICT		
6)	c) Demonstrate understanding of the topics		
	d) Show respect towards the culture of the LGBTI+ community		
	e) Describe the main ideas of their project		
Basic Knowledge			
A. Communication: 4, 6, 7, 13 C. Interculturality: 1			
Activities	Spec. Comp	Spec. Ass. Crit	Basic Knowledge
1. Broadcasting TV News	1), 2), 6)	a), b), c), d), e)	A. 4, 6, 7, 13 C. 1

Table 59. Session 11-13 General Chart

Activity plan

<u>Activity 1</u> - session number 11,12, and 13		
Title: Broadcasting TV News	Type: Development	Temporalization: 55'
Classroom management: Students will be divided into seven groups of four people	Resources: - Computers	

Table 60. Session 11-13 – Activity 1

Session 14:

Session 14	
Specific Competences	Specific Assessment Criteria
	The students will be able to:
1)	a) Illustrate in an organized way the newscast expressing the relevance of crimes, LGBTI+, and social class topics
2)	b) Inform in a fluent and coherent way the news regarding crimes and issues connected with the LGBTI+ community and social classes
6)	c) Design a newscast using digital resources
	d) Defend their own opinions using proven information from reliable sources
	e) Reframe the stereotypes of our society expressing the emotional damage these labels cause
	f) Relate with the audience in a respectful manner when speaking of sensitive situations
Basic Knowledge	

<p>A. Communication: 4, 6, 7, 8, 10</p> <p>B. Plurilingualism: 3</p> <p>C. Interculturality: 1, 3, 4</p>			
Activities	Spec. Comp	Spec. Ass. Crit	Basic Knowledge
1. Stay Tunned	1), 2), 6)	a), b), c), d), e), f)	<p>A. 4,6,7,8,10</p> <p>B. 3</p> <p>C. 1, 3, 4</p>

Table 61. Session 14 General Chart

Activity plan

Activity 1 - session number 14		
Title: Stay Tunned	Type: Reinforcement	Temporalization: 55'
Classroom management: Students will be divided into seven groups of four people		Resources: - Computer - Projector

Table 62. Session 14 – Activity 1