

# English through literature: a syllabus proposal for adult learners

Erika Calvo Gómez

Máster en Formación de Profesorado  
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# **ENGLISH THROUGH LITERATURE: A SYLLABUS PROPOSAL FOR ADULT LEARNERS**

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Autora: Erika Calvo Gómez

Primer tutor: M<sup>a</sup> Asunción Martínez

Segundo tutor: Gustavo Sánchez

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## 1. INTRODUCTION

This proposal is for a syllabus for the level B2.2 in the Official School of Languages using a learner-centred approach alongside the integration of Literature and Task-based learning. Collaborative learning strategies are implemented in order to increase the learners' four main skills, to encourage interaction in the classroom and ensure communication is not neglected. Additionally, the integration of literature enables the teacher to further boost the development of the reading/writing competences while also maximizing the cultural and aesthetic awareness and expression skills. This syllabus meets the objectives and the competences stated in Spanish Law which calls for an action-oriented approach. Along with developing a social awareness and plurilingualism, the law specifies the importance of including the promotion of equality and tolerance to later acquire technical, humanistic, historical and aesthetic skills.

There is an emphasis on communication, as well as the habit of reading both to study and for pleasure. Notwithstanding, I have noticed during my teacher training that there is a lack of practice of writing skills and, as a consequence, reading comprehension and writing tend to be the weaker elements of exams. Hence, I will put an emphasis on those skills as well. Communication is of course essential but it is important not to neglect reading and writing since 65% of sustainable jobs today require skills in advanced writing and critical thinking (Goen, S., & Gillotte-Tropp, H, 2003: 90). Furthermore, Sandra Stotsky adds that "better writers tend to be better readers". As a consequence, "better readers tend to produce more syntactically mature writing than poorer readers". In addition, Mariolina Salvatori contends that introspective reading has a stimulative and generative effect on students' writing (Goen, S., & Gillotte-Tropp, H, 2003: 90-95).

Firstly, I will provide an overview of the Context of the School as well as a summary of the Spanish Laws that are relevant for the Official School of Languages and this level in particular. Secondly, I will adapt the Objectives and Competences to the particular needs of the group. Below this I have included a table of the Contents to be covered as listed by law. I will then explain how I intend to achieve all the aforementioned aspects by means of the Methodology I have chosen, integrating the use of Literature. Later, I will specify the assessment methods, criteria and resources along with how to tackle

motivation and differentiated learning. Finally I will include the 12 Didactic Units, one of which will be developed in the Annex including the necessary resources.

## 2. CONTEXT

### 2.1 THE SCHOOL AND ITS STUDENTS

The School I have chosen for this syllabus is the Official School of Languages in Embajadores, Madrid. The area is characterised by its multi-cultural background due to its proximity to neighbourhoods like Lavapies and Legazpi where there is a high presence of immigrant communities. The school is provided with good facilities: the classrooms are big enough for the number of students (around 18 to 25 in each class); each class has a blackboard and a digital board, as well as a library that can be used by students if they so wish. Most of the students attending the course belong to middle class families and their age varies from 16 years old to 60. They are all very motivated to learn since the reasons why they choose to attend the course vary from work needs to personal interest or passion for languages. Since all of the students are adults who attend voluntarily, we do not have to deal with the same lack of attention or behavioural problems as we may in a high school, for instance. Nevertheless, all the students will have different learning styles, strengths and weaknesses, and as such mixed ability still needs to be considered.

The level I have selected for this syllabus is B2, for which the students are expected to have passed B1 level. However, we are aware that in practice, not all of them will necessarily have the same level, thus, we need to cater for those who may still have some difficulties and those who are a bit more advanced. For the latter, we must include tasks that are sufficiently interesting and challenging for their linguistic efficiency.

During my teacher training I gave a few lessons on literature and culture in which I tried to go beyond the mere text with questions about what happened in the story and I received a positive response from the students. They proved to be enthusiastic about it and were interested in studying the target language's culture. This encouraged me to focus this syllabus around literature and culture in an attempt to go beyond traditional ways of teaching in the classroom, in order for the students to engage with the topic, the life of the author, the historical context or simply the beauty of the text itself. I would like to make a proposal in this syllabus that will allow them to become personally

involved in their learning process, to participate and engage in group work, discussions and tasks while using the texts' central themes to work on the four language skills.

Since literature is going to be used throughout this syllabus, reading and reading comprehension is going to be essential. Nevertheless, I will try to incorporate all the skills and place equal importance on all of them. I will use literature as a prompt for oral work, writing and listening to dedicate time to all the different skills. It should also be taken into account that, due to the wide range of age in an E.O.I (Official School of Languages), students' needs and their relationship with the language vary. That is to say, some of them will have to go through interviews in English, write e-mails in English, travel abroad where they will have to communicate in English etc. This in mind, all skills should be practiced to enable them to become independent users and achieve their goals when it comes to using English outside an academic context. Therefore, I consider it absolutely vital to connect the class to the outside world and promote a plurilingual and open-minded view of the world.

## 2.2 LEGAL FRAMEWORK

In order to create this syllabus successfully, several legal documents have been consulted which cover the most important elements relating to the Spanish education system. The content taught in this syllabus is that contained in the *Royal Decree 1041/17 BOE, 23<sup>rd</sup> of December* which deals specifically with the community of Madrid and establishes the official curricula<sup>1</sup>. Firstly, we are going to refer to the *Spanish Constitution, Chapter II article 27* which states that everyone has the right to education which contributes to the full development of the students' personality and respects the democratic principles of coexistence as well as basic rights and liberties.<sup>2</sup>

Secondly, *articles 1, 2 and 6 of the LODE organic act 8/1985, 3rd July*, provide further regulation of the right to education and emphasise how there must be no discrimination according to socio-economic background. Apart from contributing to the full development of students' personality, it is also essential to teach them to respect fundamental rights and freedoms. This includes the promotion of equality and tolerance, and allows them to acquire intellectual habits, work skills and scientific knowledge, as

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<sup>1</sup> <https://www.boe.es/boe/dias/2017/12/23/pdfs/BOE-A-2017-15367.pdf>

<sup>2</sup> <http://www.congreso.es/consti/constitucion/indice/titulos/articulos.jsp?ini=27&tipo=2>

well as technical, humanistic, historical and aesthetic skills. The law also compiles the students' rights and duties: students have the right to be respected in every possible way, to be protected and to receive support to cater for special needs or other requirements. They also have a duty to study and do their best in accordance with their ability, to respect others, to follow their teachers' guidance and contribute to the creation of a good learning environment.<sup>3</sup>

Furthermore, regarding *the LOE (2/2006), of May 3rd, 2006*, I will mainly focus on the language education section. Language teaching aims to enable students to use the target language outside of an educational context. The levels will be divided into three groups: elementary, intermediate and advanced. The minimum age to enrol on a language course is 16 years old at the time of commencing study. Students over the age of 14 may access language courses in a language which is not taught in compulsory secondary education. Intermediate and Advanced levels will be taught in Official Language Schools. 'Official language schools will promote in particular the official languages of the member states of the European Union, the co-official languages existing in Spain and Spanish as a foreign language. They will also provide teaching in other languages of special interest for cultural, social or economic reasons.'<sup>4</sup>

This syllabus has been designed for an upper-intermediate level (B2) and, according to the aims stated in the *Royal Decree 1041/17 BOE, 23<sup>rd</sup> of December*, by the end of the course the student will be able to live independently in those places where the target language is used. In order to do so, the student will acquire competences that enable him to use the language fluently so as to communicate without struggling both in every-day and more complex situations. The student will be able to understand and produce a variety of oral and written texts referring to abstract themes, concrete themes, general ones as well as subjects of interest or specialization in a variety of registers, styles, and standard accents. Furthermore, the student will be expected to have a lexical repertoire that includes idiomatic expressions which will allow him to distinguish finer nuances of meaning.<sup>5</sup> For more information on what it is expected from students who have already

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<sup>3</sup> <https://www.boe.es/buscar/doc.php?id=BOE-A-1985-12978>

<sup>4</sup> [http://planipolis.iiep.unesco.org/sites/planipolis/files/ressources/spain\\_loe\\_eng.pdf](http://planipolis.iiep.unesco.org/sites/planipolis/files/ressources/spain_loe_eng.pdf)

<sup>5</sup> <https://www.boe.es/boe/dias/2017/12/23/pdfs/BOE-A-2017-15367.pdf>

achieved B1 level, please consult Table 1 of Chapter 3 of the *Common European Framework of Reference*.<sup>6</sup>

The *Organic Act 8/2013 of the 9<sup>th</sup> of December, on the improvement of educational standards, Preamble XII, Article 19, section 4* emphasises the fact that speaking a second language must be a priority in education. Moreover, the European Union wants to encourage plurilingualism for the construction of a European project. Hence, oral comprehension and oral expression will be emphasized in language learning.<sup>7</sup>

Finally, it is necessary to consider the *Common European Framework of Reference for Languages* (hereafter CEFR) since this will be the main reference in the context of a Language School. This document serves as a basis for the design of foreign language syllabuses in Europe. It describes what language learners need to know in order to use language for effective communication, putting special emphasis on plurilingualism and following an action-oriented approach, given that learners are social agents that need to accomplish tasks with the language. It defines the different levels of proficiency that learners obtain, and these are divided as follows: A1 and A2 (Basic User), B1 and B2 (Independent User), C1 and C2 (Proficient User), as well as three 'plus levels', A2+, B1+ and B2+. The CEFR places real importance on communicative competence, which is divided into three components: linguistic, sociolinguistic and pragmatic.<sup>8</sup>

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<sup>6</sup> [https://www.coe.int/t/dg4/linguistic/Source/Framework\\_EN.pdf](https://www.coe.int/t/dg4/linguistic/Source/Framework_EN.pdf)

<sup>7</sup> <https://www.boe.es/boe/dias/2013/12/10/pdfs/BOE-A-2013-12886.pdf>

<sup>8</sup> [https://www.coe.int/t/dg4/linguistic/Source/Framework\\_EN.pdf](https://www.coe.int/t/dg4/linguistic/Source/Framework_EN.pdf)

### 3. KEY COMPETENCES

In Spain, *the Organic Act on Education 2/2006 (LOE)* included, for the first time, the term ‘basic competence’ in the education regulations establishing that the ‘curriculum is understood as the set of objectives, basic competences, contents, pedagogic methods and assessment criteria’<sup>9</sup>. The Key Competences for Lifelong Learning are the following:

- **Linguistic Communication**
- Mathematical, Scientific and Technical competences
- Digital competences
- Learning to Learn
- Social and Civic competences
- Entrepreneurship and Initiative
- **Cultural and Aesthetic Awareness and Expression**

All of the competences will be covered at some stage throughout the course. The original formulation of the CERF also listed several “transversal themes” expected to be applied throughout the Curriculum, such as critical thinking, creativity, initiative, problem solving, risk assessment, decision-making, and constructive management. All of them are regarded as relevant to all key competences.<sup>10</sup>

Of all of these competences, the main focus of this syllabus will look at linguistic, cultural and aesthetic awareness and expression competences, using literature as the guiding principle and incorporating task-based learning to integrate all the skills in order to present the students as ‘social agents’. As the CEFR claims, students are “social agents, i.e. members of society who have tasks (not exclusively language-related) to accomplish in a given set of circumstances, in a specific environment and within a particular field of action” (CEFR, 2003: 9).

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<sup>9</sup> [http://planipolis.iiep.unesco.org/sites/planipolis/files/ressources/spain\\_loe\\_eng.pdf](http://planipolis.iiep.unesco.org/sites/planipolis/files/ressources/spain_loe_eng.pdf)

<sup>10</sup> <https://ec.europa.eu/education/sites/education/files/swd-recommendation-key-competences-lifelong-learning.pdf>

According to LOMCE, competence in linguistic communication refers to the use of language as a tool for communication, both spoken and written, as a way of representing, interpreting and understanding reality. It is used for the construction and transmission of knowledge and organising and self-regulating thoughts, emotions and conduct. Also included in its remit is the ability to express and interpret concepts, thoughts, feelings, events and opinions, in both spoken and written fashion, as well as being able to communicate in an appropriate manner across a wide range of situations.

- The pragmatic-discursive component covers three elements: socio-linguistics; pragmatics; and discourse.
- The socio-cultural component includes two elements: that relating to knowledge of the world and an intercultural dimension.
- The strategic component allows the individual to overcome difficulties and resolve problems which arise during the communicative act.<sup>11</sup>

Competence in conscience and cultural expression (CEC) entails knowing, understanding, appreciating and assessing the different cultural and artistic manifestations in a critical fashion, with a respectful and open-minded attitude and using them as a source of enrichment and personal enjoyment, considering them as part of the worth and heritage of different peoples. This competence also includes an ability to express oneself in regard to aesthetic and creative elements in order to use them as a means of personal communication and expression. It also requires the ability to overcome stereotyped relationships, the ‘capacity to fulfil the role of cultural intermediary between one’s culture and the foreign culture and to deal effectively with intercultural misunderstanding’ (CERF, 2003: 105).

The Common European Framework of Reference should also be taken into account with respect to the different skills students must acquire to achieve B2 level. It facilitates setting objectives as well as the teachers’ assessment of the student’s proficiency. The global scale presented by the CEFR for the B2 level (CERF, 2003: 24) states what a B2 user should be able to do:

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<sup>11</sup> <https://www.mecd.gob.es/educacion/mc/lomce/el-curriculo/curriculo-primaria-eso-bachillerato/competencias-clave/liguistica.html>

- Understand the main ideas of complex texts on both concrete and abstract topics, including technical discussions in their field of specialisation.
- Interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party.
- Produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.

Since I wish to place particular importance on the development of cultural and aesthetic awareness and expression competence I want to highlight that the CEFR also lists the following aesthetic uses of language which it affirms to be “important both educationally and in their own right.” The following activities proposed by the CEFR will be exploited in this syllabus: “retelling and rewriting stories; listening, reading, writing and speaking imaginative texts including audio-visual texts, cartoons, picture stories; performing scripted or unscripted plays; the production, reception and performance of literary texts, e.g.: reading and writing texts (short stories, novels, poetry, etc.) and performing and watching/listening to recitals, drama, etc.” It adds that literary studies serve a wide range of educational purposes such as the intellectual, moral and emotional, linguistic and cultural. Hence it does not only serve aesthetic purposes (CERF, 2003: 6).

Being of the opinion myself that teachers should promote creativity, I find that literature, culture and aesthetic themes provide students with the opportunity to do just that. I will also try to connect the process of language learning with the outside world in order to help them enjoy it, find it useful and feel identified with or interested in the subjects while learning. As a result, I’ve decided to use a task-based learning approach to create a learner-centred syllabus as well as using collaborative learning to promote group work, respect for their peers and autonomy and independence in language learning. Other methodologies will also be used at times throughout the syllabus. Literature will be included in this syllabus with the intention, as Widdowson affirms, “to develop a pedagogy which will guide learners towards an independent ability to read literature for themselves”. As long as students are taught how to properly read literature, they will be able to “develop a capacity for the understanding and appreciation of literature as a mode of meaning, rather than the accumulation of information and ideas about particular literary works” (Quirk, R., Widdowson, H.G, 1985: 186). Furthermore,

Widdowson also argues that ‘literature reading provides the means for the purposeful practice of procedures of interpretation which need to be engaged for reading in general’ (Quirk, R., Widdowson, H.G, 1985: 186).

#### 4. AIMS AND OBJECTIVES

The objectives established by the law for the B2 level are presented in the ***Royal Decree 1041/17 BOE, 23<sup>rd</sup> of December***<sup>12</sup> and divided into categories depending on the type of activities that are carried out in the class such as:

- a. Comprehension of oral texts
- b. Oral production and interaction
- c. Comprehension of written texts
- d. Production of written text

In order to help the students to be more conscious of their progress, their learning process and the purpose of what we do in class, they will be given the aims and objectives when they commence the course and will be able to check them at any time as they will be hung on the wall in the classroom. By doing this, I hope it will help them to follow the course more easily and have a positive effect on their learning process.

Regarding pronunciation I am going to focus on mutual intelligibility in multi-cultural contexts rather than focusing on achieving a perfect native accent. This in mind, I will dedicate time to exposing students to different accents in order for them to be aware of the existing varieties of English, to lessen the importance of sounding like a native and to emphasise making oneself understood. In order to do this, students will not be penalised for minor errors in pronunciation as long as those do not hinder effective communication and they will be assessed positively on their ability to communicate. That is to say, the teacher will also highlight the positive aspects of the students productions, both written and orally.

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<sup>12</sup> <https://www.boe.es/boe/dias/2017/12/23/pdfs/BOE-A-2017-15367.pdf>

## 5. CONTENT

The content to be covered is established in the *Royal Decree 1041/17 BOE, 23<sup>rd</sup> of December*<sup>13</sup>. Alongside this, I have consulted the text book “*Outcomes*” from Elementary to Advanced levels, all specifically designed for the EOI to ensure all content is accurate, relevant and useful. For the B2 level I have consulted the contents of the Upper-intermediate book<sup>14</sup>. Since in the EOI B2 levels are divided into two years, we won’t cover all the contents in this year, only certain elements. In the following chart I provide a summary of the contents that will be covered throughout the year.

Skills	Strategies	Social, Linguistic and cultural aspects	Communicative Functions	Topics
<b>Listening</b>	<ul style="list-style-type: none"> <li>- Use previous knowledge about the topic</li> <li>- Recognise the type of text</li> <li>- Understanding of the main ideas, gist</li> <li>- Understanding of specific details</li> <li>- Make hypotheses about the content and context</li> <li>- Identify tone and attitude of the speaker</li> </ul>	<ul style="list-style-type: none"> <li>- Distinguish different types of registers</li> <li>- Politeness</li> <li>- Customs and traditions</li> <li>- Beliefs and attitudes</li> <li>- Stereotypes and taboos</li> <li>- History, culture and communities</li> <li>- Non-verbal language</li> </ul>	<ul style="list-style-type: none"> <li>- Talk about one’s opinions, habits and preferences</li> <li>- Disagree politely</li> <li>- Description of people, object, places</li> <li>- Give advice and express regrets</li> <li>- Discuss and comment</li> <li>- Understand idioms</li> <li>- Talk about culture shock</li> <li>- Express certainty and doubt</li> </ul>	<ul style="list-style-type: none"> <li>- Entertainment (music, cinema, books...)</li> <li>- Hobbies and interests</li> <li>- Travelling and cultures</li> <li>- Nature</li> <li>- Crime and punishment</li> <li>- Careers and studies</li> <li>- Social life</li> <li>- Health and medicine</li> <li>- Life-changing events (History and Politics)</li> <li>- Food</li> </ul>

<sup>13</sup> <https://www.boe.es/boe/dias/2017/12/23/pdfs/BOE-A-2017-15367.pdf>

<sup>14</sup> <http://www.eltoutcomes.com/about-outcomes/tables-contents>

			<ul style="list-style-type: none"> <li>- Suggestions, desires and conditions</li> <li>- Narrate and interview</li> <li>- Joke</li> <li>- Report and complain</li> <li>- Explain</li> <li>- Express will, decisions and promises</li> <li>- Apologise</li> <li>- Use descriptive literary language</li> </ul>	
<b>Speaking and Interaction</b>	<ul style="list-style-type: none"> <li>- Identify main ideas, fill the gap of information</li> <li>- Adequate the text to the listener</li> <li>- Use previous knowledge</li> <li>- Clarity and Coherence</li> <li>- Structure</li> <li>- Offer and request clarifications</li> </ul>	<b>SAME AS ABOVE</b>	<b>SAME AS ABOVE</b>	<b>SAME AS ABOVE</b>

<b>Reading</b>	<ul style="list-style-type: none"> <li>- Identify the type of text</li> <li>- Use previous knowledge</li> <li>- Understanding of main ideas and implicit information</li> <li>- Make hypotheses about content and context.</li> </ul>	<b>SAME AS ABOVE</b>	<b>SAME AS ABOVE</b>	<b>SAME AS ABOVE</b>
<b>Writing</b>	<ul style="list-style-type: none"> <li>- Use previous knowledge (to write a form, a cover letter)</li> <li>- Clarity and Cohesion</li> <li>- Adapt the text to the reader, the register, context etc.</li> <li>- Rewrite</li> <li>- Offer and request clarifications</li> </ul>	<b>SAME AS ABOVE</b>	<b>SAME AS ABOVE</b>	<b>SAME AS ABOVE</b>

## 6. METHODOLOGY

This syllabus aims to integrate literature into language learning using a task-based approach, alongside collaborative learning. Other types of methodology such as blended learning and flipped classroom will also be used occasionally.

### 6.1 Why literature should be used in the language classroom

In recent years, with increasing emphasis being placed on the communicative approach, literature has become the part of the book that teachers skip or skim over in a superficial manner. However, I believe literature should be an important part of teaching a second language due to all of the positive aspects it can offer the students, particularly promoting the habit of reading which will in turn see them acquire more vocabulary and become more precise in their use of language, an important skill they are expected to develop in a B2 level.

Literature provides an extremely varied body of written material that can be exploited in different ways and it is considered 'authentic' since the creator's purpose is not specifically teaching a language. Furthermore, it provides an insight into the target language's culture and contributes to students' enrichment through the language since reading increases the "receptive vocabulary and facilitates transfer into a more active form of knowledge" (Collie & Slater 1987:4). As part of the content of this course, students will have to use descriptive literary language and talk about culture shock, both of which can be attained by studying works of literature in the classroom. For example, the former can be attained since reading enables the students to become familiar with the features of written language as well as improve their own writing skills; the latter will be addressed by using books that talk about the subject. Moreover, speaking and interaction can also be exploited through literature since it can be used as an excellent prompt for oral work. Furthermore, literature can be used as a motivational tool in itself since it allows the students to involve themselves beyond the mechanical aspects of language and engage imaginatively with literature, which invariably deals with 'fundamental human issues' and provides 'emotional colour' (Collie & Slater 1987: 5). Moreover, it is argued by Dörnyei that we should include a sociocultural component in language curriculums along with cultural products as a motivational strategy, something that literature allows teachers to do (Dörnyei, 2001: 55).

Collie and Slater outline how literature can be used to motivate and ensure students will want to keep reading at home. In order to achieve this, the first encounter with the text should be compelling and draw the students' attention, for example, using the book's cover as a warm-up activity before starting to look at extracts. During the warm-ups the teacher should resolve and anticipate the student's lexical doubts, which should be pre-taught. The aim is to get the students involved, sharing their own experiences and thoughts in order to increase their interest and make them feel curious about the topic being worked on. This type of warm-up creates a more natural setting and links the classroom with the outside world (Collie & Slater 1987:16-17).

Lazar also argues that literature has general educational value and it is already found in many syllabuses. Alongside with being a stimulus for language acquisition it develops students' interpretative abilities which are essential to working on the development of the cultural and aesthetic expression and awareness competence. Furthermore, it expands students' language awareness and encourages them to talk about their feelings and opinions (Lazar, 1993: 14). As a result, they will be more active and involved in their learning process and, as Harmer asserts, when the students get personally involved they will attain meaningful learning (Harmer, 1983: 17). To sum up, it is suggested that there are three main reasons for using literature: linguistic, methodological, and motivational (Vural, 2013: 16). Linguistic; due to its advantages when it comes to vocabulary acquisition, reading strategies and critical thinking, that is to say, reasoning skills. Methodologically; since it inspires the students' reactions and feelings, different interpretations and understanding. Therefore, it encourages interaction (Duff & Maley, 2007; Clandfield & Foord, 2006). Finally, it is motivational because "literature involves affective, attitudinal, and experiential factors and so may motivate learners to read" (Vural, 2013: 17).

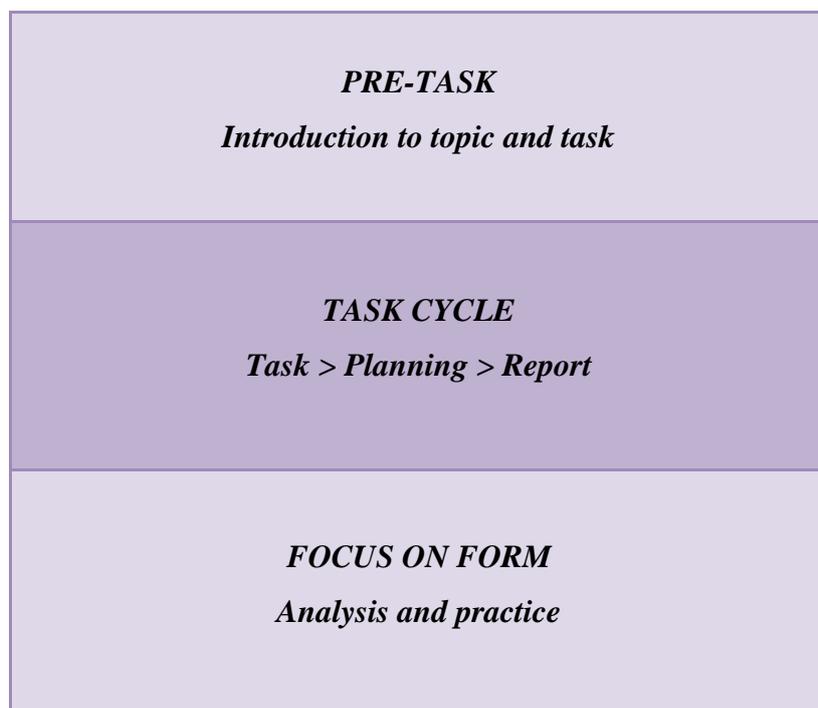
## 6.2. Task-Based Learning through the use of Literature

There is no general consensus as to what should be regarded as a 'task.' Nunan (1989) explicates that a communicative task is a piece of classroom work which involves learners in comprehending, manipulating, producing, or interacting in the target language while their attention is principally focused on meaning rather than form. The task should also have a sense of completeness, being able to stand as a communicative

act in its own right. Skehan (1996) defines task as “an activity in which meaning is primary; there is some sort of relationship to the real world; task completion has some priority; and the assessment of task performance is in terms of task outcome”. Tasks are also described by Willis as “activities where the target language is used by the learner for a communicative purpose in order to achieve an outcome” (Willis 1996: 23). It is necessary for those tasks to be motivating, engaging and challenging.

In order to integrate task-based learning and literature I am going to use two similar models, one proposed by Willis and the second one by Mohammad Khatib.

Willis affirms that all of the tasks must have an outcome since they are “goal-orientated” and the students will be assessed on that outcome. Willis also divides TBL in three phases: Firstly, **pre-task**: the topic and task are introduced to prepare for the task (vocabulary is revised, they listen to the instruction and they understand what it is expected from them). Secondly, **task-cycle** they complete a task in pairs or in groups as the teacher monitors from a distance. Students prepare their reports for the rest of the class to exchange them and compare results. Thirdly, **language focus**; more practise and analysis are done to focus on the language form that carries the meaning. By doing so, those forms are perfectly contextualised through the task itself (Willis 1996: 40).



The second model is proposed by Mohammad Khatib called "Whole Literary Engagement" (WLE); designed to have a communicative approach to teaching literature (Khatib 2011: 217)

The structure is presented as follows:

<p><b>I. Pre-task</b></p>	<p><b>1. Schema Building</b></p> <p>A. Brainstorming</p> <p>a. Contextualization of the task ( through pictures, realia, questions and answers)</p> <p>b. Illustration of the context</p> <p>c. Introduction of some of the key vocabulary items ( through matching, predicting and guessing)</p> <p>B. Group Scaffolding</p> <p>C. Performing a similar task chorally</p> <p><b>2. Authentic Listening Exposure</b></p> <p>A. Exposure to pertinent songs</p> <p>B. Listening to the relevant story</p>
<p><b>II. During-task</b></p>	<p><b>1. Task Performance</b></p> <p>A. Skimming and Scanning the text</p> <p>B. Discrimination (distinguishing between the main idea and supporting information; distinguishing between different characters' points of view)</p> <p>C. Identifying ( point of view, character, and setting)</p> <p>D. Taking notes (jotting down the significant information in a text in your own words)</p> <p>E. Predicting (predicting what may happen in the story in case of dilemmas, and suspense)</p> <p>F. Inferencing (using what you already know to understand something new better)</p> <p>G. Analysis (analysing the stories in terms of plot, conflict, style and its purpose, and theme)</p> <p>H. Action</p> <p>a. Role-playing</p> <p>b. Simulation</p>

	<ul style="list-style-type: none"> <li>c. Characterization</li> <li>d. Dramatization</li> <li>I. Summarizing (it could be done in terms of students' recapitulation of what has happened in the story)</li> <li>J. Evaluating</li> </ul>
<b>III. Post-task</b>	<ul style="list-style-type: none"> <li><b>1. Repetition of the Task</b></li> <li><b>2. Reflection on the Task Achievement</b> <ul style="list-style-type: none"> <li>A. Personalizing (relating the stories to their own personal lives)</li> <li>B. Self- evaluation of attainment</li> </ul> </li> <li><b>3. Follow-ups</b> <ul style="list-style-type: none"> <li>A. Pair and group rehearsal</li> <li>B. Accuracy-based tasks</li> <li>C. Student writing</li> </ul> </li> </ul>

These models will be enriched with the activities suggested by Collie and Slater in *Literature in the Language Classroom* and Lazar in *Literature and Language Teaching*. Both books provide a wide range of activities that integrate the four skills and that can be easily turned into tasks. In the didactic units for this syllabus I will use extracts of novels, extracts of plays and poems of varied topics to keep students' interest and to cover certain topics of the contents selected. Depending on the level of difficulty, I will use either original or adapted versions, so as to have into account the needs of all the students and their level. For example, a poem that can be used is *This is just to say* by William Carlos Williams. Students will be asked to write poems themselves in a similar style: short lines and disjointedness. As Koch points out, it is a way to show them that one can write poetry using ordinary language about ordinary things; its simplicity, as well, is extremely appealing to students and gives very good results. The technique used (one-word-at-a-time brushstroke technique) helps them to see and write about things sharply and freshly (Koch, 1990: 100-101). Another option is using *Haiku* as long as the focus when writing one is the subject matter and not the restrictive syllable count (Koch, 1990: 102).

Both aforementioned frameworks can be slightly modified and adapted depending on the students. At times, the report component may not be appropriate for less confident students, however it may work better for confident students who struggle with accuracy and reports will aid in improving this element both orally and in written form. Sometimes, the framework could be split between two lessons if the topic is complicated or the task is too long. Hence, the three phases can be altered in order to adapt to the students' differences. During the lesson, the teacher acquires the role of a "facilitator" who will give feedback to the students throughout the process when needed. Students will not be interrupted when presenting their reports to their peers since it breaks their concentration, hinders communication and might induce a fear of failure. To avoid this, positive aspects will also be highlighted when giving feedback. If the student has made a significant mistake, the teacher will write it down and inform the student of it when he finishes speaking. As Ellis asserts, a task has a clearly defined communicative outcome (Ellis, 2003: 10); which is why I have decided to include collaborative learning in this syllabus with the aid of literature resources.

### 6.3. Collaborative learning

This methodology is said to have many advantages; "peer-mediated learning is well recognised as a pedagogical practice that promotes learning, higher level thinking, and prosocial behaviour in students" (Gillies, R. M., Ashman, A. & Terwel, J, 2008: 1). It has been proved that there is a relationship between interacting within cooperating groups and higher level thinking. This concept involves going beyond "retrieval of previously-acquired knowledge to engage in thinking analytically about that knowledge, relating it to what they already know, and using that knowledge to construct new knowledge, solve new problems, and address new issues" (Gillies, R. M., Ashman, A. & Terwel, J, 2008: 4). Collaborative learning is believed to help the students to develop their civic competence since they will have to reach agreements and, in order to do so, they will have to tolerate or resolve the differences that may arise and listen to their peers. This is shift from the teacher-centred approaches and also provides the students more autonomy and independence in their learning process while improving their group work and involvement. This can be especially helpful for students who have difficulties with social skills. Furthermore, interaction is essential for them to learn how to take turns and this will be evaluated as part of the final exam, thus, it is important to practise this aspect of speaking. In addition, it is another way of motivating the students

(Dörnyei, 2001: 102). “The outcomes of successful cooperative experiences lead to higher level reasoning and problem-solving, greater effort to achieve, enhanced relationships among group members, and improved psychological health” (Gillies, R. M., Ashman, A. & Terwel, J, 2008: 3).

Collaborative learning offers a lot of possibilities when using literature in the classroom since it encourages the students to participate in debates or discussions in small groups to share their ideas and feelings and it can improve their knowledge acquisition by doing something with the language instead of having a passive attitude towards learning. If the students are shy, talking to their peers in pairs can be reassuring and will make them feel more comfortable. Every time those tasks are being carried out in the classroom students will be assigned a role in the group or pair such as mediator, spoke-person, and note-taker so the students will not get distracted and they can set a clear objective. Moreover, this methodology can also be used in relation to literature with role-plays, dramatization, re-writings of endings etc.

#### 7. Mixed ability and motivation

Even though EOI classes are composed largely of adults and motivation tends to be quite high, we have to make sure to keep it that way. Moreover, students are still different in the way they learn and we might encounter learners who have ADHD, language disorders, problems with pronunciation, lack of concentration etc. This syllabus will tackle mixed ability in three ways: through the process, the product and the learning environment (Tomlinson, 1995, 1999; Winebrenner, 1992, 1996).

<b>PROCESS</b>
1. Using tiered activities with different levels of support, complexity and challenge through varying levels of tasks.
2. Studying topics that students might propose and find interesting
3. Use manipulatives and handouts for the students who need them, providing additional material where necessary.
4. Varying the time needed for the students to complete a task to help both advanced students and weaker ones.

## **PRODUCT**

1. Giving students options as to how to express the contents required (e.g., create a pamphlet, write a letter, and create a mural, a video...).
2. Work in pairs or small groups to carry out their products and tasks.

## **LEARNING ENVIRONMENT**

1. Providing materials that reflect a variety of cultures and home settings.
2. Younger students that are more prone to distraction will be sat closer to the teacher.
3. Provide options for them to move around the class as well as having the option to work quietly.

Vygotsky (1978, 1986) proposed that an individual learns in his or her "zone of proximal development" (ZPD). This term refers to a point of required mastery where the student cannot successfully function alone, but can succeed with scaffolding or support. The teacher's job is to push the student into his or her zone of proximal development, coach for success with a task slightly more complex than the he can manage alone, and, thus, push forward the area of independence (Tomlinson, C., Brighton, C., Hertberg, H, 2003: 126). This is why the tasks proposed for the students have to be adapted for each individual due to the fact that, if the tasks are under challenging or too difficult, the student will lose interest over time. On the contrary, if the tasks have a moderate level of difficulty, the student is more likely to make an effort.

Motivation also has to be taken into account which is why I will give the students an opportunity to work on what they enjoy. According to Dörnyei, motivation can determine success or failure in any learning situation (Dörnyei, 2001: 1), as it has also been pointed out by authors such as Herbert, 1993; Renninger, 1990, 1998 and Tobias, 1994; motivation is linked to the process of learning and it has been proved to have positive effects both in the short and the long term. When students work on something they are interested in, they find it much more rewarding and it contributes to their own sense of value and self-esteem. This leads into a higher degree of student autonomy, and

a higher level of intrinsic motivation (Tomlinson, C., Brighton, C., Hertberg, H, 2003). Dörnyei agrees and suggests focussing on *the key motivational concepts*: intrinsic interests, self-confidence and students' autonomy (Dörnyei, 2001: 28).

In order to keep the motivation high I usually provide the students with several options to work on the literary texts: adapted versions, videos (movies, trailers, interviews...), timelines, pictures and handouts to expand or simplify grammar and collaborative work. By doing so, I will also provide scaffolding and guidance with visual aids which can help with comprehension and all students can benefit from it. Since they will all have a different learning style I will use different dynamics such as face-to-face, opposite teams, small groups, individual work, whole class discussions and debates etc. As Harmer claims that adult students have a whole range of life experiences to draw on and their experience allows teachers to use a wide range of activities with them and the teacher should make the most of that advantage (Harmer, 1983: 85). As mentioned previously, students will get the chance to work on topics they enjoy since the teacher will provide them with questionnaires at the beginning of the course to find out about their interests as well as their expected difficulties. As Dörnyei suggests, the purpose of the tasks will always be explained so that they will understand why it is useful so that they can relate it to their bigger personal goals as well as the aims of the course itself and/or unit. Setting their own goals will also help to maintain motivation; goals should be achievable, believable, conceivable and desirable and can be long term or short term (Dörnyei, 2001: 79-80). As a result, the teacher will be able to diminish the fear of failure and minimise the negative effects of bad learning experiences.

#### Resources:

- Needs Analysis Questionnaire

- i. Why did you decide to learn English?
- ii. What do you expect to achieve by the end of the course?
- iii. What areas are you good at? What do you find more difficult?
- iv. What would you like to cover in class?
- v. Are you familiar with Anglo-Saxon culture?
- vi. What topics are you interested in?
- vii. What books/movies would you like to see in class?

- |   |
|---|
| viii. What type of music would you like to use to learn English?<br>ix. How do you prefer to work in class? |
|---|

(Own design)

- Weekly goal-setting

1. My specific goals for this week are:

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2. The actions or steps I will take to accomplish these goals are:

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3. I will know I have accomplished my goals by:

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4. Possible difficulties that may interfere with my accomplishing these goals and how I can overcome them are:

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(Dörnyei, 2001: 85)

- Letter to express the student's aims, what he/she wants to achieve and the expectations for the course.

During this course, I hope to...
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(Own design)

## 8. Assessment and evaluation

In order to assess the students' work and knowledge, two aspects of evaluation will be taken into account:

- **Formative assessment:** This type of assessment is used to monitor the student's progression in acquiring the language by the constant gathering of information both by the teacher and the student himself in order to be aware of the student's strengths and weaknesses, to be able to reflect on them and further improve. Information will be kept in a folder with all the work done throughout the course, the teacher's feedback, as well as self-assessment and peer assessment to provide evidence of the student's performance.
- **Summative assessment:** Students will be tested and assessed to give them a final mark. That final mark will be the sum of test results (80%) along with the remaining percentage (20%) which accounts for the student's behaviour, participation in class, improvement, homework, tasks etc. The four skills account for the same percentage in the tests: 20%. The exam in February accounts for 30% of the final Mark and the May exam accounts for 70%. The students will be informed of the percentages and rubrics used for their evaluation at the beginning of the course. I am aware that not all the students will show their full potential in an exam since many factors can influence their mark. Hence, their progress will be evaluated by the fulfilment of the daily tasks and participation.

In respect to oral exams and the tasks that involve oral monologues or interactions, I have developed a rubric to assess communicative efficiency. The oral exam has two parts. First, the student will produce a monologue about a subject chosen at random (all of the subjects must have been worked on in class); second, two or three students will discuss another current-affairs issue which may not have been covered in class, since they are expected to be able to talk about unfamiliar topics as well.

		Excellent	Very good	Average	Poor
Communicative efficiency	<ul style="list-style-type: none"> <li>-The student adapts to the register and the situation</li> <li>-Discourse is perfectly comprehensible</li> <li>-Content is pertinent and relevant</li> <li>-The student meets the communicative aims with clarity</li> <li>-Offers detailed and accurate information</li> <li>-The student nuances and highlights information</li> </ul>				
Interactive and discursive capacity	<ul style="list-style-type: none"> <li>-The student cooperates with his classmates</li> <li>-Balanced turn-taking</li> <li>-The student has tools to get his classmates involved</li> <li>-Coherence and Organization</li> <li>-The information is adequate and sufficient</li> </ul>				
Use of English	<ul style="list-style-type: none"> <li>-Fluency</li> <li>-Good use of verb tenses</li> <li>-The student shows good cohesion and refers to previously mentioned information</li> <li>-Precise and varied vocabulary</li> <li>-Wide use of language resources with flexibility and use of complex syntax</li> </ul>				
Formal correction	<ul style="list-style-type: none"> <li>-Use of complex structures</li> <li>-Pronunciation and intonation are clear and adequate to the message</li> <li>-Sporadic errors do not hinder</li> </ul>				

	understanding and communication -The student is able to self-correct				
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(Own design)

Additionally, CEFR chapter 4, particularly section 4.4 on “Communicative language activities” can be consulted since it specifies what students are expected to do in the different oral productions. CEFR also includes a brief description of the overall oral production criteria applicable to all levels (CEFR 2003: 58).

OVERALL ORAL PRODUCTIONS	
B2	Can give clear, systematically developed descriptions and presentations, with appropriate highlighting of significant points, and relevant supporting detail
	Can give clear, detailed descriptions and presentations on a wide range of subjects related to his/her field of interest, expanding and supporting ideas with subsidiary points and relevant examples

Furthermore, CEFR presents rating grids for self-assessment in Chapter 3. One table focuses on the communicative activities whereas the other one focuses on generic aspects of competence apparent in any spoken performance (CEFR 2003: 26-29). Moreover, it also provides scales for overall written productions. Interestingly, it also distinguishes between different styles i.e. creative writing, reports and essays to ensure not all are assessed in the same way (CEFR 2003: 61-62).

OVERALL WRITTEN PRODUCTION	
B2	Can write clear, detailed texts on a variety of subjects related to his/her field of interest, synthesising and evaluating information and arguments from a number of sources.

Hence, not all the writings will be assessed with the same rubric. For the writing part of the exams and the tasks that involve this skill, I will use a rubric adapted to the type of text they are expected to produce (descriptions, e-mails, essay, narrative etc.). The rubrics used will be adapted from the models found in the compilation by Lis Pölzleitner who takes into account the CERF and thus distinguishes the different types of written productions.<sup>15</sup>

When it comes to listening assessment, comprehension will be assessed through the student's interaction with his peers as well as with oral texts on both familiar and unfamiliar topics as is expected at B2 level. Finally, for the assessment of reading, I will take into account different subskills as specified in *Learning Teaching* by Scrivener (2011:5):

1. Read quickly to get the gist of the passage.
2. Fast reading to locate specific information.
3. Focus on meaning to carry out a task.
4. Focus on form, vocabulary, grammar, etc.

For further reference of all criteria to take into account, see the CEFR tables and scales of assessment which include positive and negative criteria (chapter 9, Appendix A-D).

## 9. Didactic units and its distribution

I have planned my syllabus according to the following timing estimates for each unit in order to coincide nicely with the EOI Calendar for the academic year 2016-2017. The units are distributed throughout the year with a mid-term exam in February and a final exam the third week of May. Students that do not pass the exam at the first attempt (*Convocatoria ordinaria*) will be able to retake their exams (*Convocatoria Extraordinaria*) after the 8<sup>th</sup> of June. B2 level groups have 2 sessions a week of two hours in length on Mondays and Wednesdays. As a result, I have estimated a number of 12 units from October until the second week of May. Since each lesson will last 2

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<sup>15</sup> <http://www.polzleitner.com/epep/Assessment/NewAssessmentScales/all-three-files.pdf>

hours, I believe 4 to 5 days per unit will be sufficient. I have also tried to arrange the units taking into account holiday periods, so as to not break them up unnecessarily and risk the students losing track of the content.

<b>Unit 1</b>	2 <sup>nd</sup> Oct – 16 <sup>th</sup> Oct (5 sessions, 10 hours)
<b>Unit 2</b>	18 <sup>th</sup> Oct – 6 <sup>th</sup> Nov (5 sessions, 10 hours)
<b>Unit 3</b>	8 <sup>th</sup> Nov – 20 <sup>th</sup> Nov (4 sessions, 8 hours)
<b>Unit 4</b>	22 <sup>nd</sup> Nov – 4 <sup>th</sup> Dec (4 sessions, 8 hours)
<b>Bank holiday</b>	6 <sup>th</sup> Dec – 10 <sup>th</sup> Dec
<b>Unit 5</b>	11 <sup>th</sup> Dec – 20 <sup>th</sup> Dec (4 sessions, 8 hours)
<b>Winter Break</b>	23 <sup>rd</sup> Dec – 7 <sup>th</sup> Jan
<b>Unit 6</b>	8 <sup>th</sup> Jan – 17 <sup>th</sup> Jan (4 sessions, 8 hours)
<b>Unit 7</b>	22 <sup>th</sup> Jan – 31 <sup>st</sup> Jan (4 sessions, 8 hours)
<b>Mid-term exam</b>	5 <sup>th</sup> of February
<b>Unit 8</b>	7 <sup>th</sup> Feb – 19 <sup>th</sup> Feb (4 sessions, 8 hours)
<b>Unit 9</b>	21 <sup>st</sup> Feb – 5 <sup>th</sup> Mar (4 sessions, 8 hours)
<b>Unit 10</b>	7 <sup>th</sup> Mar – 21 <sup>st</sup> Mar (5 sessions, 10 hours)
<b>Bank Holiday</b>	23 <sup>rd</sup> Mar – 31 <sup>st</sup> March
<b>Unit 11</b>	4 <sup>th</sup> Apr – 18 <sup>th</sup> Apr (4 sessions, 8 hours)
<b>Unit 12</b>	23 <sup>rd</sup> Apr – 9 <sup>th</sup> May (4 sessions, 8 hours)
<b>Final exams</b>	14 <sup>th</sup> May – 16 <sup>th</sup> May

Unit 1: To each his own	Number of sessions : 5	Topic: Entertainment	Time: 10 hours in total	
Communicative Aim:	Talk about habits; describe music, films, books, pictures and art; politely disagree with others' opinions.  Discuss stories and plots			
Key Competences	Linguistic competence, social and civic competence and cultural and aesthetic awareness and expression competence			
Literary Text used	Walt Whitman Poem Song of Myself (music and voiceover by Nightwish) <a href="https://soundcloud.com/isamo9/untitled-05062016-1533">https://soundcloud.com/isamo9/untitled-05062016-1533</a>			
Task	Prepare a review of any art form of your choice, it can be written or recorded to create a video review			
Content	Language Functions	Functions	Discuss and review; disagree politely  Talk about one's interests and habits; express one's opinion	
		Grammar	Adjectives and Adverbs; review of the present simple to talk about habits  <i>I agree, I disagree; I believe, I think, as far as I am concerned, it appears to be, it seems to me...</i>  Comparatives and superlatives	
		Vocabulary	Music, films, books, art	
	Language Input	Speaking	Role play dialogue recreating an interaction between friends after: (disagree politely, give argument to convince your friend of your point of view)	
		Writing	Write a review of an artistic product using the adequate structure	
		Listening	Real radio interview about Ed Sheeran record-breaking new album	
		Reading	Skimming and scanning a magazine article about art	
	Assessment criteria	Ability to review and describe an artistic product and give whose opinion using the appropriate vocabulary and structures  Development of an appreciation for cultural, artistic and aesthetic products		

Unit 2: Don't miss any sights!	Number of sessions : 5	Topic: Sightseeing	Time: 10 hours in total
Communicative Aim:	Describe characteristics of buildings and areas in detail Talk about future events like carnivals or festivals		
Key Competences	Linguistic competence, social and civic competence and cultural and aesthetic awareness and expression competence		
Literary Text used	<i>The Sun Also Rises</i> by Ernest Hemingway		
Task	Compare two different carnivals/festival of different countries		
Content	Language Functions	Functions	Describe places and events, talk about the future, agreeing using synonyms  Express will, decisions and promises
		Grammar	Relative Clauses  <i>Will, going to, present continuous</i>  Connectors: <i>moreover, therefore, not only... but also, however...</i>
		Vocabulary	Building and areas  Festivals and Carnivals
	Language Input	Speaking	Plan a trip in pairs
		Writing	Organization and structure of the text. Write about a festival/concert/cultural event they have been to
		Listening	Recording of tourists' opinions about Carnivals all around the world
		Reading	Article about Notting Hill's Carnival
	Assessment criteria	Precise use of adjectives to describe areas and buildings and effective use of relative clauses to avoid repetition; adequate use of the future tenses.	

Unit 3: Nature does not hurry	Number of sessions : 4	Topic: Nature and environment	Time: 8 hours in total
Communicative Aim	Talk about environmental issues, the weather and natural disasters		
Key Competences	Linguistic competence; mathematical, scientific and technical competence, cultural and aesthetic awareness and expression competence		
Literary Text used	Extract of <i>Childe Harold's Pilgrimage (There is a pleasure in the pathless woods)</i> by Lord Byron and excerpts from <i>Walden</i> by Henry Thoreau		
Task	In groups, prepare an 'Action Plan' to solve an environmental problem and present it to the rest of the class		
Content	Language Functions	Functions	Show dramatism and argue; narrate  Talk about the environment, past and current nature related issues
		Grammar	Narrative tenses  Participle clauses
		Vocabulary	Environment, weather, plants and animals
	Language Input	Speaking	Argue and narrate; students react to parts of the documentary <i>Planet Earth</i>
		Writing	Narrate, summarize
		Listening	A podcast; understand words by the context
		Reading	Identify the type of text; scientific report
	Assessment criteria	Narrate with the appropriate time tenses using a varied syntactic structure (participle clauses, complex grammar etc).Wide range of vocabulary to refer to different types of meteorological phenomenon, ability to understand words by context and read basic charts and graphs.	

Unit 4: Apples and pears	Number of sessions : 4	Topic: English Globalization and language loss	Time: 8 Hours in total
Communicative Aim:	Explaining purpose; give advice and express regrets		
Key Competences	Linguistic competence, learning to learn (Flipped classroom), cultural and aesthetic awareness and expression competence		
Literary Text used	Excerpts of <i>The Woman Warrior</i> by Maxine Hong Kingston and <i>The Catcher in the Rye</i> by J.D. Salinger		
Task	In groups, students create a banner with the characteristics of one English variety of their choice. This should include people that speak it, phonetic features etc.		
Content	Language Functions	Functions	Showing understanding and explaining purpose, advice Ask for clarifications
		Grammar	Purpose with <i>if, to</i> and <i>so</i> <i>Should(n't)</i> and <i>Should(n't) have</i>
		Vocabulary	Language, globalization, communication, slang (i.e cockney slang) and idioms
	Language Input	Speaking	Debate about discrimination at work due to accents (advice, how to tackle it). Use previous knowledge.
		Writing	Opinion essay after watching Patricia Ryan talk in TEDTALKS; which deals with neo-colonialism through language
		Listening	Video recording of different accents of English ( listen for phonological features).
		Reading	Compare and contrasts different varieties Read about language loss
Assessment criteria	Identify correctly different varieties and accents along with some basic phonological features; develop a critical thought about English teaching as a business and the effects of its globalization. Recognises speech acts and deals with misunderstandings.  Express purpose, advice and regrets with no apparent difficulty		

Unit 5: Move your body!	Number of sessions : 4	Topic: Sports	Time: 8 hours in total
Communicative Aim:	Talk about past events Talk about sports, injuries and fitness		
Key Competences	Linguistic competence, social and civic competence		
Literary Text used	Excerpts of <i>The name of the wind</i> by Patrick Rothfuss		
Task	Presentation in pairs about unusual sports and people that play them		
Content	Language Functions	Functions	Check comprehension, describe and comment
		Grammar	<i>Should(n't) have, could(n't) have, would(n't) have</i> The present perfect continuous and simple
		Vocabulary	Sports, fitness, injuries and accidents
	Language Input	Speaking	Commenting on pictures as prompts
		Writing	Dictation using vocabulary from the unit
		Listening	Listen for gist in a story about a handicapped sportswoman
		Reading	History of the Olympic games and curiosities Understand main ideas and implicit information
	Assessment criteria	Use of modal verbs to talk about past events Correct use of verb tenses to describe pictures and commenting on them	

Unit 6: Taste of the world	Number of sessions : 4	Topic: Food	Time: 8 hours in total
Communicative Aim:	Give instructions; talk about food Link previous knowledge and ideas		
Key Competences	Linguistic competence, learning to learn, digital competences (Blended learning)		
Literary Text used	<i>Charlie and the Chocolate Factory</i> and <i>George's Marvellous Medicine</i> by Roald Dahl		
Task	Plan a menu for overseas guests with a given budget; decision-taking task		
Content	Language Functions	Functions	Explain instructions, give approximate meanings, sequencing Report and complain
		Grammar	Linking words; countable /uncountable/compound nouns Patters of reporting verbs.
		Vocabulary	Food, restaurants and cooking Prefixes
	Language Input	Speaking	Discussion about food-related news Share with the group a recipe and explain how to achieve it
		Writing	Opinion essay about the topics seen on the documentary Convert certain sentences of the documentary to reported speech
		Listening	<i>Cowspiracy</i> documentary ( extracts of the documentary are watched at home)
		Reading	Research about different diets on the internet; pool ideas together in class (blended learning)
Assessment criteria	Show clear outcome of critical thinking; ability to link new information to previous ones. Independence to find new information and on the internet, distinguish the reliability of sources to select and summarize the information		

Unit 7: Does history repeat itself?	Number of sessions : 4	Topic: Life-changing events	Time: 8 hours in total
Communicative Aim:	Talk about major life events in more detail Talk about values and abstract concepts		
Key Competences	Linguistic competence, mathematical, scientific and technical competence, social and civic competence, cultural and aesthetic awareness and expression competence		
Literary Text used	<i>For whom the bell tolls</i> by Ernest Hemingway and <i>Wide Sargasso Sea</i> by Jean Rhys		
Task	Compare a report of the same event from different newspapers		
Content	Language Functions	Functions	Describe, detail, sequencing, compare and contrast
		Grammar	Past perfect simple and past perfect continuous (revision of other past tenses)  Present simple passive and past simple passive
		Vocabulary	History, morals, values, abstract concepts
	Language Input	Speaking	Role play: radio interview
		Writing	Write about an important historical event you have lived that has had an effect on you or that you consider important
		Listening	Scenes from the movie <i>Fury</i> . Understand the main ideas, gist
		Reading	Read for details and vocabulary
	Assessment criteria	Shows ability to manage conflict and solve problems  Effective use of past tenses so as to retell stories of other people and important life-changing events	

Unit 8: The Wolf of Wall Street	Number of sessions : 4	Topic: Success, money and work	Time: 8 hours in total
Communicative Aim:	Talk about feelings and hypothetical situations		
Key Competences	Linguistic competence, learning to learn, mathematical, scientific and technical competence (blended learning)		
Literary Text used	<i>Death of a Salesman</i> by Arthur Miller and Emily Dickinson's poem 260 ( <i>I'm nobody! who are you?</i> )		
Task	Stage a roleplay of a job interview for different kinds of jobs  Create a poem using Emily Dickinson's style (disjointedness, short sentences...)		
Content	Language Functions	Functions	Suggest, express desires and conditions
		Grammar	Conditionals with present tenses, conditional with past tenses, mixed conditionals;  <i>unless, if, provided, as long as</i>
		Vocabulary	Jobs, careers, money, success
	Language Input	Speaking	Raising and falling intonation; conversation in pairs about how to solve work-related problems
		Writing	Formal e-mail requesting information to an institution  Adequate the text to the reader, the register, context etc.
		Listening	Scene of the movie <i>The Wolf of Wall Street</i> ; understanding of specific details
		Reading	Find the grammar in the texts, answer questions about specific information in them
	Assessment criteria	Correct use of conditionals so as to make hypothesis about unreal scenarios regarding their career; body language in professional fields; develop critical thinking about the effects of capitalism and the importance of money; read basic charts and graphics	

Unit 9: Travelling widens the mind	Number of sessions : 4	Topic: Travelling and cultures	Time: 8 hours in total
Communicative Aim:	Emphasise how you feel, talk about travel experiences and cultures		
Key Competences	Linguistic competence, Mathematical, Mathematical, Scientific and Technical competences, Social and Civic competence, Cultural and aesthetic awareness and expression competence		
Literary Text used	Excerpts of <i>Dreaming in Cuban</i> by Cristina García and <i>Americanah</i> by Chimamanda Ngozi Adichie		
Task	In groups, create a banner to fight against stereotypes of any culture/country/community of your choice		
Content	Language Functions	Functions	Emphasise, suggest, express shock and surprise, talk about the future
		Grammar	The future perfect Emphatic structures
		Vocabulary	Stereotypes, culture shock, travelling problems
	Language Input	Speaking	Debate about the impact of stereotypes after watching the video of the listening part, talk about how to solve cultural misunderstandings
		Writing	Write a story about someone you know that has lived abroad; the experiences and struggles
		Listening	<a href="https://www.youtube.com/watch?v=XUO59Emi3e">https://www.youtube.com/watch?v=XUO59Emi3e</a> <a href="#">o</a> Get the gist to later do a debate about the video
		Reading	Identify the tone and attitude of the speaker
Assessment criteria	Show an understanding of the importance of cultural diversity and how stereotypes can produce intolerance		

Unit 10: The future awaits	Number of sessions : 5	Topic: The future	Time: 10 hours in total
Communicative Aim:	Express necessity and ability Talk about the future and the advancements of science and new technologies		
Key Competences	Linguistic Communication, Mathematical, Scientific and Technical competences, Digital competences, Entrepreneurship and Initiative, Cultural and Aesthetic Awareness and Expression		
Literary Text used	Excerpts of <i>Fahrenheit 451</i> by Ray Bradbury		
Task	Create a short story describing a utopian or dystopian world; upload it to Padlet		
Content	Language Functions	Functions	Express necessity and ability Talk about the future; predict
		Grammar	Future continuous and revision of other future tenses: <i>will, be going to, present simple and continuous</i> <i>Be able to, be in need of</i>
		Vocabulary	New technologies, science, research, the media Collocations
	Language Input	Speaking	Debate after watching <i>Interstellar</i> 's scenes. Identify main ideas, fill the gap of information
		Writing	In groups, create a new invention taking into account present needs of society
		Listening	Authentic material, scenes from the movie <i>Interstellar</i> ; answer questions of comprehension Beatles' song <i>When I'm 64</i> to work on collocations
		Reading	Read for pleasure
	Assessment criteria	Shows critical thinking regarding the effects of new technologies and the influence of the media Ability to use future tenses effectively and talk about possible future scenarios	

Unit 11: Elementary, my dear Watson	Number of sessions : 4	Topic: Crime and punishment	Time: 8 hours in total
Communicative Aim:	Talk about punishment, crimes and what they involve Express varying degrees of certainty		
Key Competences	Linguistic Communication, Social and Civic competences, Cultural and Aesthetic Awareness and Expression		
Literary Text used	Excerpts of <i>Tell-tale heart</i> by Edgar Allan Poe		
Task	Make a proposal of a possible play production and decide on the best action to take to stop young offenders from reoffending		
Content	Language Functions	Functions	Show degrees of certainty and doubt, deduce, talk about hypothesis, make comments
		Grammar	Verbs of deduction ( <i>could, might, must...</i> ) and degrees of certainty adverbs ( <i>definitely, maybe...</i> )
		Vocabulary	Crime and punishment, horror, suspense and mystery
	Language Input	Speaking	Game Alibi (offer and request clarification); Jigsaw <i>Point of order</i>
		Writing	Creative writing
		Listening	<i>Trifles</i> audio-book, <i>There's no place like London</i> from the musical <i>Sweeney Todd</i> (listen for details)
		Reading	Look for information
Assessment criteria	Show critical thinking and become aware of the consequences of crime  Correct use of the modals of deduction to show different degrees of certainty  Show creative thinking through the development of the tasks		

Unit 12: Looking foward	Number of sessions : 4	Topic: Media and human rights	Time: 8 hours in total
Communicative Aim:	Talk about unreal present situations and unreal past situations		
Key Competences	Linguistic Communication, Social and Civic competence, Cultural and Aesthetic Awareness and Expression		
Literary Text used	Extracts of <i>Boyhood</i> by J. M. Coetzee		
Task	Write a speech about something that upsets you following the style of <i>I have a dream</i> speech by Marthin Luther King		
Content	Language Functions	Functions	Retell, rewrite, express desire, regrets and apologise
		Grammar	<i>I wish/ If only + past simple/past perfect simple</i>  Nominalization
		Vocabulary	Duties, rights, human rights, wishes
	Language Input	Speaking	In pairs, describe what the main character from the video wishes had happened
		Writing	Write an newspaper article using the passive voice about the latest news regarding human rights  Write a story that has to do with human rights
		Listening	<i>Wishlist</i> by Pearl Jam to introduce the grammar  Youtube video (500 days of summer) <a href="https://www.youtube.com/watch?v=yj_48w1pfIk">https://www.youtube.com/watch?v=yj_48w1pfIk</a>
		Reading	<i>I have a dream</i> speech, understanding of main ideas and implicit information

Assessment criteria	Effective use of <i>I wish/If only</i> structures to express desire and regrets  Use of descriptive literary language
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## ANNEX

### DEVELOPED UNIT 11: “ELEMENTARY, MY DEAR WATSON”

**T:** teacher; **C:** class, **SSS:** Students working on their own, **S-S:** students working in pairs, **SS-SS:** pairs of students discussing; **GG:** students working in groups.

<b>SESSION 1</b>	Objective: By the end of the class, once the vocabulary and grammar has been introduced, they use modals of deduction to talk about the topic in groups			
<b>Aim</b>	<b>Skills and type of task</b>	<b>Interaction</b>	<b>Procedure</b>	<b>Time</b>
Introduce the topic of the lesson	Pre-task: Speaking	T-C	-Deduce Edgar Allan Poe’s personality and biography? Prompt: Edgar Allan Poe Pictorial Biography  -Discuss: think/pair/share (see number 1. in Resources)	15’
Listening to extract main ideas and practise speaking	Pre-task: Listening/Speaking	T-C	Watch Edgar’s mini biography and answer the questions  (see number 2. in Resources)  -Compare it with other writers you know	15’
Elicit students’ responses  Help the students recall useful words and phrases in regard to verbs of deduction	Pre-task: Speaking	S-S/T-C	Check if your deductions were true after watching the video  Elicit grammar formation from the students; explanation of the grammar if needed	20’

			Controlled grammar practice to repeat the language studied  (Keep the explanation written on the board)	
Pre-teach vocabulary needed to read the following extract  Sensitise the students to the way the author presents a theme etc.	Pre-task: Speaking	T-C	Make a star diagram with the unknown words from the text (classify moods into <i>movement, feelings, etc.</i> )  (see number 3. in Resources)	10'
Familiarize the students with horror literature  Skimming and scanning the text	Pre-task: Reading/Writing	SSS/S-S	Read the extract from <i>The Tell-Tale Heart</i> and answer the questions 2 to 5  (see number 4. in Resources)	20'
Use modals verbs of deductions to make hypothesis about the main character	Pre-task: Speaking	T-C/GG	Debate using modal verbs of deduction  -What could happen to the man before to have made that decision? (Childhood trauma, mental illness, etc.)	15'
Develop students' creativity	TASK: Creative writing	SSS	Predict how the story could continue (They continue the task at home)  Teacher acts as a facilitator and a monitor	15'

<b>SESSION 2</b>	Objective: After the grammar and vocabulary have been introduced, students will use degrees of certainty adverbs in groups to carry out a task having to do with theatre plays productions			
<b>Aim</b>	<b>Skills and type of task</b>	<b>Interaction</b>	<b>Procedure</b>	<b>Time</b>
Summarize and select information to retell it to the class  Introduce the topic	Reading	G-G	In groups, students look up for characteristics of Tragedy plays on the internet. They share it with the group	15'
Introduction of new vocabulary needed for the lesson  Elicit students' responses	Speaking	T-C	Explanation and description of the setting of <i>Macbeth's</i> adaptation of Shakespeare's tragedy using pictures as prompts (costumes, era, landscapes...)  Talk about what the tragedy could be about  (See number .4 in Resources)	15'
Revise the grammar from the previous class, focus on form.  Practise listening comprehension	Re-cap from previous class: Speaking/Listening/Writing	G-G/SSS	Watch the opening scene of the movie <i>Macbeth</i> (2015)  For the first time they watch, they try to guess who the people in the video are in the play. The group with the closest answer wins.  The second time, they fill in the gaps from the sheet (See number .5 in Resources)	20'

Sequence events, reorder ideas and reach an agreement with your peers	Speaking	SS-SS	Reordering of the plot of <i>Macbeth</i>  (See number .6 in Resources)	15'
Introduce new grammar formation related to verbs of deduction.  Elicit responses from the students and put it into practice  Note down useful words and phases	Pre-task: Writing	S-S/T-C	Students order the degrees of certainty adverbs from the most to the least certain (Focus on meaning)  Grammar explanation and examples elicited from the students  Structures such as: <i>I'm not sure whether, I am convinced that...</i> are introduced for the following activity	20'
More in depth practice of the degrees of certainty verbs, grammar and useful phrases	TASK: Writing/Speaking	G-G	In groups, they choose a movie about a tragedy and they make a proposal of a possible play production using adverbs of certainty ( <i>Maybe, the play could be staged in... the main actor should definitely be...</i> )  Teacher acts as a language adviser and a monitor. They upload it to Padlet and their peers provide feedback	20'
Bring useful words, phrases and patters to students' attention  Revise and	Post-task: Listening/Speaking	T-C	Teacher-led class feedback. Focus on content and form, the teacher links the contributions and sums up	15'

practise				
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<b>SESSION 3</b>		Objective: to prepare an alibi and questions, in pairs and in groups in order to stage a trial to revise the past tenses and use relevant vocabulary of the unit. Vocabulary will be introduced in advance.		
<b>Aim</b>	<b>Skills and type of task</b>	<b>Interaction</b>	<b>Procedure</b>	<b>Time</b>
Introduce new crime-related vocabulary	Warm up: Speaking	S-S	Match words to pictures of crime vocabulary such as <i>burglar, hold-up, arrest, pick-pocket, mugging, assault, con, heist, raid...</i> ) to prepare for the next reading	10'
Work on the new vocabulary, practise reading comprehension	Pre-task: reading	SSS	Students read the article <i>Hatton Garden heist: Police arrest three pensioners and six others following raids</i> and fill the gaps with the words given  (See number 7 in resources)	25'
Recall/teach new vocabulary such as <i>alibi, clue, witness</i> etc.	Pre-task: speaking	T-C/GG	Brainstorming: why do you think London has a high crime rate? What do you have to take into account to be a good detective?	10'
Practise listening comprehension, work on possible new vocabulary	Pre-task: listening	SSS	Listen to the first part of the song <i>There's no place like London</i> from the musical <i>Sweeney Todd</i> and fill in the gaps  (See number 8 in resources)	15'

Practise the new vocabulary previously seen in the lesson and revise past simple and past continuous from other units	TASK: Speaking	S-S/GG	<p>Game <i>Alibi</i></p> <p>Teacher explains the game 10'</p> <p>A pairs of students prepare the alibi (the stronger ones) and the rest of the class prepare the trial 10'</p> <p>Students play the game 20'</p> <p>Teacher records the students voice</p> <p>(For further explanation of the game, see number 9 in resources)</p>	40'
Raise the consciousness of the students regarding form	Post-task: Listening/Speaking	T-C	<p>Focus on form: Analysis and practice of features in the recordings of the game.</p> <p>Teacher reviews the analysis with the class</p>	20'

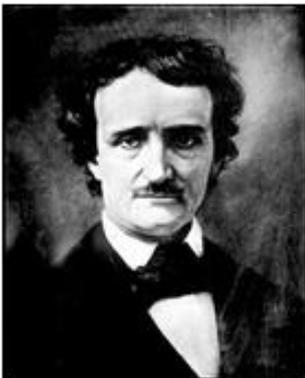
<b>SESSION 4</b>	Objective: Put into practice all the vocabulary and grammar studied throughout the unit to carry out a problem-solving/decision-taking task in groups at the end of the class.			
<b>Aim</b>	<b>Skills and type of task</b>	<b>Interaction</b>	<b>Procedure</b>	<b>Time</b>
Set the scene and the students' curiosity	Pre-task; warm up: speaking	T-C	<p>Teacher shows the students a picture of a scene from an adaptation of <i>Trifles</i> by Susan Glaspell (See number .10 in resources)</p> <p>Brainstorming: what kind of people do they seem to be? Rich or poor? Working class? When is this set? Time and country?</p>	10'

<p>Elicit answer from the students, practice the grammar and vocabulary seen throughout the unit</p>	<p>Pre-task: Writing</p>	<p>SSS</p>	<p>The teacher introduces the play <i>Trifles</i> and explains there has been a murder</p> <p>Discuss: <i>why do you think the man was killed? Jealousy? Because he committed a crime? In order to commit a robbery? Who may have done it? Which was the murder weapon?</i></p>	<p>15'</p>
<p>Practise listening comprehension and develop the students' creativity</p>	<p>Pre-task: listening comprehension exercise</p>	<p>S-S</p>	<p>Students listen to the audio-book of <i>Trifles</i> about the description of the scene. The audio will be played twice (See number .11 in resources). Students draw a picture of it based on what they understand. Check with your partner if your drawings look similar</p> <p>Discuss the feelings that the setting gives you with your partner</p>	<p>20'</p>
<p>Re-organize the extract to show reading comprehension. Deduce the context and situation of the extract in the play</p>	<p>Pre-task: Speaking</p> <p>Jigsaw <i>Point of order</i></p>	<p>SS-SS/ Whole class</p>	<p>The teacher places 6 chairs in the front of the class, six volunteers sit on them. Each one is given a card with an exchange from the climax of the play, not in order. They take turns to read the extracts.</p> <p>The class must place the 6 readers in the right order. (See number .12 in resources)</p> <p>The teacher asks the class to situate what might be happening</p>	<p>20'</p>

Practise reading comprehension and prepare for the task	Pre-task: Reading	SSS	<p>Students read a contextualization of <i>Trifles</i> and the case it is based on. Teacher introduces any new vocabulary at the beginning before reading the text and highlights useful words and phrases for the next task (see number .13 in resources)</p> <p>Students answer the questions</p>	20'
Show critical thinking skills, form and argument and reach an agreement	Decision-taking Task: writing/speaking	G-G	<p>Students are given a piece of paper with the background data of a young offender i.e. the family background, what he did etc.</p> <p>In groups, they have to decide on the best action to take to stop them reoffending</p>	15'
Improve the students' fluency when speaking	Task: speaking	G-G	Some groups present their ideas to the class and compare	10'
Correct and improve grammar constructions and vocabulary. Focus on form	Post-task: Writing/speaking	SS-SS	Students examine and discuss specific features of the text. Teacher helps them to improve it	10'

## RESOURCES

### 1. Edgar Allan Poe's pictorial biography (Own elaboration)



2. Questions about Edgar Allan Poe's mini biography and vocabulary aid to be handed in before watching the video (Own elaboration)

Pass Away: to die

Foster Child: temporary adoption

Withdraw: leave

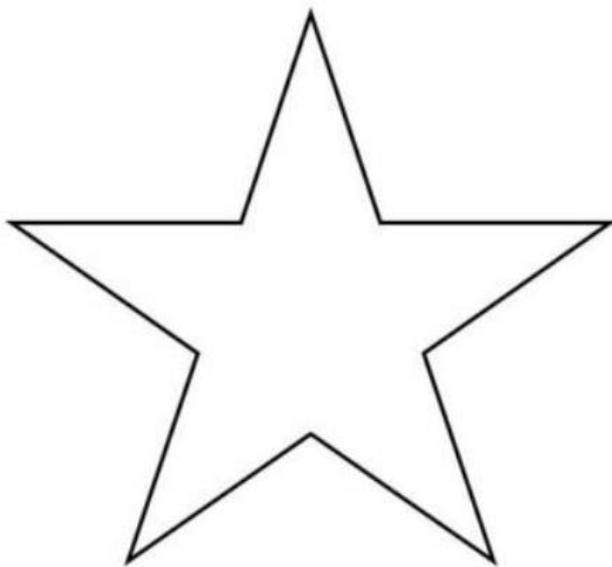
Dabble into: take part in an activity

Make a living: earn enough money to live

Breakthrough: an instance of achieving success

1. Did he have an easy upbringing?
2. When did he start writing?
3. Why did he have to leave University?
4. How many times did he get married? To whom?
5. Which literary genre did he start?
6. Which poem was his masterpiece?
7. How did he die? Explain.

3. Figure 3. Star Diagram (Collie & Slater, 1987)



(Collie & Slater, 1987)

#### 4. *The Tell-Tale Heart* extract and questions

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! Yes, it was this! He had the eye of a vulture – a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees – very gradually – I made up my mind to take the life of the old man, and thus destroy the eye forever.



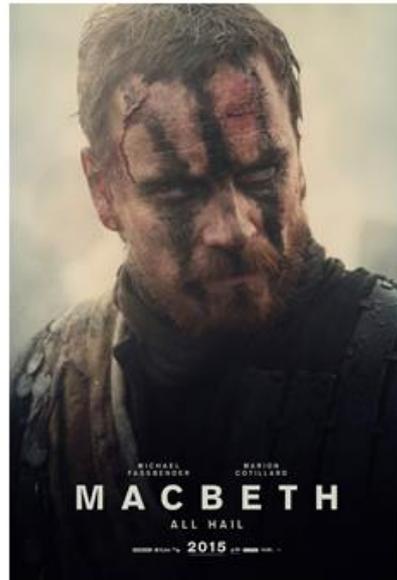
Now this is the point. You think me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded – with what caution – I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it – oh so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out ... It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! – would a madman have been as wise as this? And then, when my head was well in the room, I undid the lantern cautiously – oh, so cautiously – cautiously (for the door creaked) – I undid it just so much that a single thin ray of light fell upon the vulture eye.

#### GLOSSARY

**desire** – to want something very much  
**vulture** – large bird that eats dead animals  
**undo** – disconnect  
**creak** – the noise a wooden door makes when opened or closed

- 2 What does the expression 'a vulture's eye' tell us about how the narrator feels when the old man looks at him?
- 3 Can you find examples of words or phrases in the text that are repeated? What effect does this have?
- 4 What do you think the narrator wants to do by shining the light on the old man's eye?
- 5 The narrator believes that because he planned everything very carefully he is not mad. Is he right? Are there any details that make you think the narrator might be a madman?
- 6  Who do you find most interesting in a crime story or film – the criminal or the detective?

5. Prompts for *Macbeth* 2015



6. Listening Comprehension Sheet

When shall we three \_\_\_\_\_  
In thunder, lightning, or in \_\_\_\_\_?  
When the hurlyburly's done,  
When the \_\_\_\_\_ lost and won.  
That will be ere the set of \_\_\_\_\_.

Where the place?  
Upon the heath.  
There to meet with \_\_\_\_\_.

## 7. Cards to reorder Macbeth's plot (British council)

[https://www.teachingenglish.org.uk/sites/teacheng/files/Macbeth\\_plot\\_summary\\_cards\\_for\\_warmer\\_and\\_role\\_cards\\_for\\_task\\_5.pdf](https://www.teachingenglish.org.uk/sites/teacheng/files/Macbeth_plot_summary_cards_for_warmer_and_role_cards_for_task_5.pdf)

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**d** On the way home from battle a soldier called Macbeth and his friend, Banquo, meet three witches.

---

**i** The witches tell Macbeth that one day he will be King of Scotland and that Banquo's children will one day also be kings.

---

**e** Macbeth is shaken after the meeting with the witches. The King of Scotland, Duncan, congratulates Macbeth on his bravery and asks if he can come to stay the night at Macbeth's castle.

---

**a** Macbeth writes to his wife to tell her that the King will be visiting them that evening. He also tells her of the witches he has met and what they have told him.

---

**h** When Macbeth gets home, his wife, Lady Macbeth, is very excited. She really wants Macbeth to become king. She persuades her husband to kill King Duncan when he comes to stay at their castle.

---

**b** Macbeth and Lady Macbeth murder King Duncan and make it look as if the King was killed by his two servants. Macbeth kills the servants and becomes king.

---

**g** Becoming king does not make Macbeth feel secure. He remembers the witches' prophecy and starts worrying that Banquo's children will become king and knock him off the throne. He hires an assassin to kill his friend Banquo.

---

**f** Macbeth kills more and more people to make sure that he stays king. He also starts to see things which aren't there, for example the ghost of his friend Banquo. Meanwhile, Lady Macbeth can't stop thinking about the terrible murder and her part in it.

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**c** Finally, Lady Macbeth kills herself and Macbeth is killed in battle. The new King of Scotland, Malcolm, promises that he will rule Scotland kindly and well.

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8. Article *Hatton Garden heist: Police arrest three pensioners and six others following raids* by the Independent UK

**Hatton Garden heist: Police arrest three pensioners and six others following raids**

Men aged from 43 to 76 held on suspicion of conspiracy to burgle relating to \_\_\_\_\_ over the Easter Bank Holiday weekend

Three pensioners, including a 76-year-old second-hand car dealer and his 50-year-old son, are among a group of nine British men who have been \_\_\_\_\_ by Flying Squad detectives hunting the gang responsible for the daring Hatton Garden jewel heist.

It is believed that Brian Reader and his son, known as Paul but also called Brian, were arrested in a raid on their home in Dartford, Kent.

Detectives from the Flying Squad \_\_\_\_\_ the nine men for conspiracy to \_\_\_\_\_ after a series of raids, Scotland Yard said, with more than 200 officers involved across 12 addresses in London and Kent. Three of the men are aged 67, 74 and 76, two are aged 58, and the rest 43, 48, 59 and 50. Four of the \_\_\_\_\_ were arrested in Enfield, two in Dartford and one in east London.

Officers recovered a "significant amount of high-value property" which they believe was \_\_\_\_\_ during the raid on the safe deposit company over the Easter bank holiday.

Commander Peter Spindler, head of serious and \_\_\_\_\_ at the Metropolitan Police, said the arrests came as part of a "highly complex" police operation in the weeks since the robbery in early April.

The Met has faced criticism over the raid, particularly after it emerged that police did not respond to a burglar alarm at the scene.

In a \_\_\_\_\_, Commander Spindler said: "The Metropolitan Police takes these types of crimes very seriously.

"At times we've been portrayed as if we have acted like Keystone Cops but I want to reassure you that in the finest traditions of Scotland Yard, these detectives have done their utmost to bring justice to the \_\_\_\_\_ of this callous crime.

They've worked tirelessly and relentlessly, they've put their lives on hold over the last six or seven weeks to make sure that justice is served. They've exemplified the finest attributes of Scotland Yard \_\_\_\_\_."

Mr Strong, Mr Ginger and The Gent were among the colourful nicknames given to the thieves, similar to the characters in Quentin Tarantino's heist film *Reservoir Dogs*, after police released images of the men caught on CCTV during the raid. \_\_\_\_\_ initially suggested an Eastern European \_\_\_\_\_ were the prime suspects and that the stolen jewels and other luxury items would have been quickly melted or \_\_\_\_\_ and sent abroad.

Robbery   Arrested   Burgle   Suspects   Organized crime   Stolen   Detectives  
Victims   Statement   Reports   Gang   Broken down

9. Sweeney Todd *There's no place like London* lyrics

[Anthony]

I have \_\_\_\_\_ the world,

Beheld its wonders

From the Dardanelles,

To the \_\_\_\_\_,

But there's no place like \_\_\_\_\_!

[Sweeney Todd]

No, there's no place like \_\_\_\_\_...

[Anthony]

(Spoken)

Mr. Todd?

[Sweeney Todd]

(Sung)

You are young...

Life has been kind to you...

\_\_\_\_\_.

There's a hole in the world like a great black pit

And the vermin of the world \_\_\_\_\_ it

And its morals aren't worth what a pig would \_\_\_\_\_

And it goes by the name of \_\_\_\_\_...

At the top of the hole sit a privileged few

Making mock of the vermin in the lower zoo

Turning beauty to filth and \_\_\_\_\_...

I too have \_\_\_\_\_ the world and seen its wonders,

For the \_\_\_\_\_ of men is as wondrous as Peru

But there's no place like London!

[Anthony]

(Spoken)

Is everything alright Mr. Todd?

[Sweeney Todd]

(Spoken)

I beg your indulgence, Anthony,

But my \_\_\_\_\_ is far from easy.

And these once familiar streets

\_\_\_\_\_...

Everywhere.

## 10. Explanation of the Alibi game

### **Alibi** ([www.eslsite.com](http://www.eslsite.com))

*Activity type:* A role play based on a very old idea in which students have to act as criminals and police people.  
*Level:* Pre-intermediate and above

*Teacher's notes:*

Tell the whole group about a crime which has recently been committed, for example:

*Last night between 6pm and 9pm a diamond was stolen from a store on the main street of our town. The diamond was priceless. Nobody knows exactly when the diamond was stolen but it was certainly taken between 6pm and 9pm. Two people were seen outside the shop last night and have been taken in for questioning by the police. At present, they are the prime suspects and unfortunately they are in this very room!*

1. Point out two 'suspects' in the group. Choose the most confident students who do not mind being suspected of a crime. Make sure that they feel suitably surprised! Ask the students what needs to happen now i.e. that they need to be interrogated and that they need to have a strong alibi. Actually they have to think of one story i.e. that they were together and they need to think, in detail, what they did between 6pm and 9pm.
2. They might say, for example, that they went to a restaurant, they ate fish, they shared the bill and that they went home on the bus. The stories **MUST** be identical. If the stories are not the same, they are 'GUILTY'
3. Tell the two students to leave the room and to think of an alibi; it must be watertight.
4. Tell the remaining students that they are police people and what they are going to do is to interrogate the suspects. Arrange the classroom so that you have two equal groups and put one group on one side of the room and the other group on the other side of the room. Ask them to think of questions that they would like to ask the suspects. Tell them that they need to find differences between the two suspects' stories.
5. After a few minutes preparation, allow the two suspects back into class. Seat one suspect in front of one police station and the other in front of the other police station. Tell each group to interrogate the suspect with their prepared questions. After 10-15 minutes (this will depend on the group), swap the suspects over i.e. move one suspect to the other police station and move the other suspect to the other.
6. Allow time for the new interrogations.
7. After both police stations have spoken to both suspects, ask the stations to confer as to whether they think the suspects are guilty or not i.e. were there any differences in their stories.
8. As a follow-up, you can do error correction, ask the students to write up a report of what happened and also decide on an appropriate punishment!

*Note:* You can have more than two suspects e.g. three suspects and three police stations or four and four police stations. The amount will depend on your class size. Always make sure that you have the same number of stations as suspects because they all need to speak to each suspect.

*This is a very good review of the past simple and past continuous.*

## 11. Trifles' image



12. *Trifles* by Susan Glaspell [Full Audiobook]

<https://www.youtube.com/watch?v=oXkut3u95zk>

13. Climax of the play

“There's something wrapped up in this piece of silk,” faltered Mrs. Hale.  
“This isn't her scissors,” said Mrs. Peters, in a shrinking voice.  
Her hand not steady, Mrs. Hale raised the piece of silk. “Oh, Mrs. Peters!” she cried.  
“It's—“  
“It's the bird,” she whispered.  
“But, Mrs. Peters!” cried Mrs. Hale. “*Look* at it! Its *neck*--look at its neck! It's all--other side *to*.”  
“Somebody wrung its neck,” said she, in a voice that was slow and deep.

14. Context of *Trifles* (I've included foot-notes with the vocabulary that might be unknown for the students)

Complete article:

[https://www.americanbar.org/content/dam/aba/images/public\\_education/lesson\\_plans/High%20School/LawandLitJuryofHerPeers.pdf](https://www.americanbar.org/content/dam/aba/images/public_education/lesson_plans/High%20School/LawandLitJuryofHerPeers.pdf)

Context: “A Jury of Her Peers” by Susan Keating Glaspell (1876–1948)

The short story “A Jury of Her Peers” was based on an actual murder case covered by Pulitzerprize winner Susan Glaspell when she worked as a reporter for the Des Moines Daily News after graduating from Drake University. The trial was attended by hundreds of spectators. Glaspell first wrote a play, *Trifles*, based on the case, in 1916, and the play was performed by the Provincetown Players that same year; however, the play was not published until three years after the short story “A Jury of Her Peers” was first published in the March 5, 1917, edition of *Every week* magazine. At the time the story was published, women could not vote under the federal Constitution. They could

not be legislators<sup>17</sup>. And, they could not serve<sup>18</sup> on juries. In fact, women could not serve on juries in most states until the 1940s, although they received the right to vote in 1920 when the 19th Amendment to the U.S. Constitution was ratified<sup>19</sup>.

About the Hossack murder:

- John Hossack was a successful farmer in Warren County, Iowa.

- He and his wife Margaret had nine children.

- John Hossack was murdered with an axe while he slept.

- His wife maintained<sup>20</sup> that she slept through the murder.

According to law professor Patricia Bryan, during the inquest<sup>21</sup>, neighbours specifically testified that John Hossack was a violent and abusive man, who had “frequently threatened<sup>22</sup> his entire family and who had made his wife and children fear for their lives on numerous occasions.” Neighbours had apparently often intervened<sup>23</sup> to “quiet” him. Despite their testimony, these same neighbours made it clear that they thought the family should have kept its troubles to itself. [...] Jury selection took “longer than usual,” according to Bryan, because “many potential jurors were excused<sup>24</sup>” because they thought Margaret Hossack was guilty. Bryan contends<sup>25</sup> that many of the neighbours presented testimony damaging<sup>26</sup> to Margaret Hossack’s defense. [...] The sheriff’s wife was “one of the few women who seemed to show public sympathy and support for Margaret Hossack.”

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<sup>17</sup> A person who makes laws; a member of a legislative body.

<sup>18</sup> Perform duties or services for (another person or an organization)

<sup>19</sup> sign or give formal consent to (a treaty, contract, or agreement), making it officially valid.

<sup>20</sup> Affirm

<sup>21</sup> A judicial inquiry to ascertain the facts relating to an incident.

<sup>22</sup> State one's intention to take hostile action against (someone) in retribution for something done or not done.

<sup>23</sup> Take part in something so as to prevent or alter a result or course of events.

<sup>24</sup> Seek to lessen the blame attaching to (a fault or offence); try to justify.

<sup>25</sup> Assert something as a position in an argument.

<sup>26</sup> Detrimental effects.

QUESTIONS:

- Did many people go to see the trial? Why do you think that's the case?
- What was the situation for women at the time?
- Did the neighbours know about the personality of John?
- Where the testimonies of the neighbours helpful for Margaret?