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Trabajo Fin de Máster

Movies and Oppression:

An ELT Lesson Plan for Secondary School

Películas y Opresión:

Una Unidad Didáctica de Inglés como Lengua
Extranjera para Enseñanza Secundaria

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INTRODUCTION

The following essay will introduce, justify and defend a Unit Plan entitled *Movies and Storytelling, an ELT Unit Plan*. The Unit Plan has been designed around a two-week-schedule, which means an expected three lessons per week and an additional lesson for assessment. It has been designed with State-School students, belonging to the level of 1st of Bachillerato (non-compulsory Secondary Education) in mind. These students, having studied English as a Second Language in previous years (and possibly, other languages), should be presented with a series of lessons centred on cinema and storytelling. Their presumed levels of English and of maturity will allow them to engage with the variety of filmic texts being presented to them, to discuss them critically and to reinforce their linguistic capacities, in particular their ability to listen, understand and discuss. These lessons are intended to be of a moderately light nature that will allow them to engage with English through the contexts of culture, art as well as engage with language in quasi-real use. They are intended to give room for students to also think critically about films and art.

As befits a Unit Plan of this type, the use of certain electronic materials, such as DVD players, a television screen or a beamer and available clips of the films being used are required. Additionally, access to the Internet within the classroom would simplify matters for the preparation of lessons, as it could exempt the teacher from using physical copies of the film, as long as he or she has access to the film.

This essay is divided into three chapters after this introduction: a Curricular and Theoretical framework that contextualises the teaching approaches of the Unit Plan, a section of Methodology that specifies the Objectives of the Unit and a Conclusion. Additionally, Annexes 1, 2, 3 and 4 will detail the Unit Plan in its intended implementation.

CURRICULAR AND THEORETICAL FRAMEWORK

This Unit Plan was designed with the desire to engage students in an appreciation of art through cinema by way of a running theme of oppression and resistance against it. As one of the main forms of artistic expression of the 20th Century, and one of the most prominent ones of the 21st, films, television and audio-visual communication surround people in their everyday life. One of the aims of this Unit is to help students engage with cinema with a degree of critical thought, regarding the artistic, historical, intellectual and emotional merits of the different films and shorts being addressed. Being critical and aware of any form of manipulation is, after all, an important life skill, and the Seventh Art (like any form of art, for that matter) can be a remarkably powerful form of manipulation. As Thomas Caldwell (2003) argues in *The Master of Consensual Manipulation* (an article about Steven Spielberg from his blog Cinema Autopsy), “Yet isn’t all cinema manipulative?”.

One important consideration is the reason I have chosen to prepare this unit for students of non-compulsory Secondary Education (1st of Bachillerato). The answer is the desire to share something I love and find important with students. Cinema can be a very effective element of motivation, being a rewarding activity for those students who happen to like film, and generally being a change of pace with regards to the general structure of the year’s lessons. The Unit Plan is not directed to ESO students due, among other things, to age: younger students require more considerations, such as the adequacy of the films related to their age. Moreover, I did not prepare this with students of 2nd of Bachillerato in mind simply due to time constraints (as students will be almost exclusively focused on the final tests). However, if there is a chance of applying this Unit Plan in 2nd of Bachillerato, it could potentially be useful for reinforcing language and motivation.

One interesting phenomenon that has been taking place in the last decade or so is the increasing participation of the world population in cultural dialogue. The Internet holds hundreds of videologs, video reviews and comments and reviews of a variety of forms of art, including films, in webpages like Youtube and web magazines like IGN. Most importantly, many of these are not written or put together by professionals, but

rather by casual content producers. I believe this factor is very important, which is why this lesson plan will also encourage students to produce content of their own while engaging in the cultural dialogue taking place worldwide. This unit aims to enable students to have an active participation when it comes to film and other forms of expression, allowing them to sort out their own ideas and to put them into words, both orally and in written form, preparing them for content creation on the Internet.

One of the merits of using ICTs in the classroom is that the teacher is not the gatekeeper of information and data. Students already have baggage, they already know something, whether about the subject or related to it. One of the ways that this manifests is the likelihood that pupils will have seen the films selected: *Back to the Future* (1985), *Braveheart* (1995) and *Casablanca* (1942). Based on an educated guess, most will be at least passingly familiar with *Back to the Future* and *Braveheart*, whether by reputation, catchphrases or by having watched the movie itself. However, *Casablanca* is more likely to be a new experience for them, in spite of its reputation.

The motivation of students to learn is frequently divided between extrinsic and intrinsic, i.e. wanting to learn something to get something you want (good grades, a diploma, respect from peers, etc.) or to avoid an undesirable result (failure, punishment from parents, etc.) versus learning something for its own sake (because it is interesting or pleasurable, because it helps personal growth, etc.). Bruner (cited in Arnold, J. and Douglas Brown, H., 1999: 14) would argue that, ideally, pupils should be led towards the latter, appreciating the learning as a reward in and of itself, rather than as a vehicle for achieving “better” things. On a personal note, I wholeheartedly agree with this assessment but, being realistic, it is terribly difficult to transform students’ interest from purely functional and extrinsic to intrinsic, with inherent value. Even making some pupils appreciate the practical value of studying anything can be an uphill endeavour. Yet again, this is something where, I believe, the use of the seventh art as a teaching tool can prove useful. If the students happen to love or enjoy some of the films or the genres chosen, the lessons and the discussions presented should become more compelling, giving them a greater appeal than regular lessons.

Zoltan Dörnyei, in an article in *The Modern Language Journal* (1994: 273-284) sets an entire section on “How to motivate L2 learners”, giving thirty specific ways in which a teacher can help students keep engaged. All of them are, to one degree or another, both reasonable and useful. However, many are the type of advice that is not so much related to planning, but to on-the-spot performance. For example, strategy 8, “decrease student anxiety” through a safe learning environment is not the kind of thing one plans and sets off to deliberately do, but rather something that is done while in class. As such, they do not warrant much comment, and are far more dependent on individual teachers and their teaching style.

Some of the other strategies, however, are worth taking into account while organising the unit plan. For example, numbers 1 and 4 (“Include a sociocultural component in the L2 syllabus” and “Develop learners’ instrumental motivation”, respectively), have been considered as primary elements. Similarly, this unit employs three films with English as their original language, which responds to Number 12, using authentic materials to “Increase the attractiveness of the course content” (although, as will be discussed later, films are not completely “authentic language”, any more than novels or songs). Strategy 14, “Arouse and sustain curiosity and attention” thanks to variety and surprises should be one of the strongest points of the unit, which is in itself a departure from more conventional units. Finally strategy number 30 suggests to “Use cooperative learning techniques” such as group and pair work. While the motivational factor is not the only one, it is perhaps the biggest reason why the majority of activities in this unit involve pair work or group work.

Concerning the other reasons for Cooperative Learning, there is a number of benefits with the use of this pedagogical principle that cannot be overlooked. For example, Richards and Rodgers (1986: 194), in *Approaches and Methods in Language Teaching*, in their chapter on CLL, outline five premises regarding Cooperative Learning, the most relevant of which is number five: “one learns...the maxims (of cooperation in communication) in a second language through participation in cooperatively structured interactional activities”. It also helps avoid the phenomenon known as “lockstep” class, in which, as McDonough and Shaw (1993: 231) explain, all

students follow exclusively the rhythm marked by the teacher, stifling the learning process of pupils with slightly different rhythms. Additionally, Pilar Arranz Martínez (2001:143-152) mentions a few benefits to Cooperative Learning. The most immediate is the possibility of mixing students with varying levels of skill in ESL. By pairing students with a higher level with those with a lower level, there is a possibility that the “stronger” ones will support the “weaker” ones. This, paired with a sense of camaraderie that must always be considered by the teacher depending on the specific pupils of the group, could help bolster that cooperation and mutual strengthening. Likewise, any communication activity that requires students to talk to each other will become more manageable when they have to talk to people they trust and that do not make them feel self-conscious. Groups also multiply the possibilities for students to participate in speaking activities. Additionally, any activity will seem more attainable and less of a chore when done in group, which will help ensure student participation. As the saying goes, “a problem shared is a problem halved”.

Admittedly, one could level criticisms at the use of cooperative learning and pair work, as indeed McDonough and Shaw (1993: 225) point out. For the sake of honesty, some of them should be acknowledged. For one, that group activities may clash with the learning style of any given student and cannot fully attend to the needs of individual students. Secondly, it does not go well with the mechanics of every single activity. Despite all of this, I believe that the benefits of cooperative learning outweigh the problems.

In today’s world students can access all sorts of media in both its original language and their own, from watching full television series by streaming services, watching videos by internet celebrities, playing videogames with no language options, reading comic book scans or going to the movie theatre to watch films with subtitles. And, for good or ill, these forms of media and art are a part of students’ identity. English, in particular, is already very present in the lives of many pupils. As Dörnyei argues (1994: 274), ESL is not just a subject for school, but “an *integral part of the individual’s identity*” and “the most important *channel of social organisation*...of the community where it is used”. As such, ESL becomes not only a subject like others, but,

to an extent, a tool that gives them power. Some students will realise that acquiring English, although not the language they will use most of the time, will grant them a great deal of power. By connecting the acquisition of English with something very specific, like watching films in another language, students may associate studying and learning the language with desirable goals, like attaining status and respectability by opening their career paths or simply by exhibiting a skill their peers may not possess (an extrinsic form of motivation, certainly, but one that is not directly linked to getting high marks).

When learning a language (or any subject, for that matter), there are two components that have to be taken into account as intertwined: the intellectual and the affective. Learning is not exclusively a rational process of logic and memorisation, but also profoundly emotional. As such, joy, pleasure and comfort can not only make learning easier, but help the learner associate the subject with happiness. On the flipside, anger, frustration, apathy and lack of self-esteem can cause the student not only to stop thinking about the subject, but to associate it with misery. Goleman (1995: 196), for example, has intensely defended the need for emotional education, indicating that teaching children and teenagers about feelings and how to deal with them is a vital component of their learning experience.

This is where art in general, and cinema in this particular case, comes into play. Art, in any form it takes, is an expression of the human experience. One of the constants of artistic expression is how different pieces address emotions, depicting them, challenging them, exploiting them and combatting them. Not only can art present and allow the recipient to indulge in positive feelings (a joyful song, a pleasurably gentle painting, a hilarious gag), but it can also help channel and understand negative emotions (Goya's *Saturn Eats His Son*, for example, is a representation of unbridled horror and depravity). These negative emotions, such as rage, existential horror, sadness, disappointment, aimlessness, dread, loss, depression, isolation, alienation, hatred, revulsion and fear, to mention but a few, all find in art a way of not only being expressed, but being understood, dealt with and accepted as part of being human. Studying art and storytelling is a way for pupils to engage with those emotions and,

perhaps, to gain some understanding of them. “Children need tales. It is both a physiological and a psychological need”, says Pérez Cabello (2009: 31, my translation). Although her words refer to small children and tales, this can be extrapolated to a broader reality: not only infants, but also teenagers and adults need storytelling (from fairy tales to Hollywood productions and everything in between) to process and understand our world. Studying art is not only learning a new subject, but a way of associating an affective component to learning, both positive and negative emotions. Cinema, as a form of art, can help students associate their studying of English with the characters they see on screen with their emotional journeys.

It is worth mentioning that there is remarkably little material available at the University of Zaragoza regarding the use of cinema in language teaching. There is a substantial repertoire of books that deal with the use of cinema in class for the purpose of social and ethical education, but there are not many books that centre on cinema and language teaching, let alone English language teaching. Furthermore, although this is closer to a personal observation, some of the materials may strike readers as being somewhat elitist on the subject of films, the types of films being used in class and how people normally watch them. For example, Ramón Breu and Alba Ambròs (2011: 13) declare in their book, *El cine en la escuela*, that “the cinematic culture of our students...is in an appalling state. This means that many proposals...have to be very basic, much like trench work...”. However, they do point out that it is a perfectly fine idea to use cinema that is “rather commercial-but very attractive to most students-in order to progress”. They also insist that the films need to be “commercial but decent, neither toxic nor providing counter-values”, which is a somewhat traditionalist, but reasonable attitude. Using films with questionable content or moral positions is, after all, rather more complicated than using more wholesome films. If the overt moral of a film is “toxic” (like attitudes that favour discrimination, hatred or destructive behaviour), or if the film presents that a twisted sense of morality in an ambiguous way, then discussing that could be rather complicated.

The films that have been chosen for this Unit are generally considered commercial and mainstream. All of them are Hollywood productions and have

Hollywood distributors. For the purposes of this Didactic Unit, mainstream films tend to exhibit features such as linear storytelling with clear three-act structures, characters divided into clearly established good and evil types, invisible editing and extradiegetic music. The reason is two-fold. The first is my personal preference for them. The other reason, which carries greater weight, is because the students themselves, for the most part, will also be more likely to enjoy and relate with the types of films that have been chosen. Consequently, this will generate greater motivation and be more engaging than less palatable “indie” cinema. Additionally, by engaging with these films on an intellectual level, students will have the chance to discuss Hollywood blockbusters as works of art worthy of consideration. Though Brumfit and Carter (1986: 33) are actually talking about literature, the following observation is still applicable in this context: “One of the advantage of the concern with literature as an attitude to texts, rather than as a body of texts, is that it is unnecessary to become involved with a discussion of ‘highbrow’ writers versus others”. Even though all of the films selected are mainstream films, they do belong to different periods of time (from the Golden Age to the 1990s) and genres (such as comedy, romance, historical and action). This variety should allow the unit to accomplish two things: first, it will be easier for it to avoid getting stale, and students with different tastes and interests will be less likely to lose interest with films that do not attract or engage them and, second, it may help expand the range of films they watch.

Another reason for choosing these particular films has to do with avoiding hindrances regarding listening comprehension. As Kieran Donaghy (2015: 21) explains, comprehension can be made difficult by factors such as high dialogue-to-action ratios, characters speaking simultaneously, marked accents and complex storylines, whereas it can be made simpler by action supporting dialogue, conventionalisms (narrative and stylistic), clear speech, speaking in turns and written support. Thus, these films tend to feature a balance of action and movement (as seen in *Back to the Future*), characters speaking in turns (like *Casablanca*) and straightforward plots (as that of *Braveheart*). These films, however, have also been chosen because, despite their glossy Hollywood production values, they deal, openly or subtextually, with issues that are worth talking about, such as: romance, loss, revenge, etc. As Annex 2 referring to Methodology in the Aragonese Curriculum indicates (based, in turn on the Spanish LOMCE), lessons

should aim to enable, among other things, emotional intelligence (ECD/489/2016, May 26 : 1), a task for which art (in this case, cinema), is ideally suited. If, as Goleman (1995: 196) suggests, emotional education is a fundamental part of the learning experience, it stands to reason that using art in class would be a great boon.

Moreover, these films can be a companion piece and support to other subjects, promoting a more holistic form of teaching. María García Ambilburu (2009: 9) suggests that cinema can be used to facilitate the comprehension and assimilation of different subjects. History, for instance, can become easier and more palatable when viewed through the lens of *Casablanca* and *Braveheart*. At the very least, films set in other historical periods can help students envision the period in a more human and less abstract way.

The clips from the films were selected based on the quality and clarity of the dialogue and action and the importance of the scene within the greater whole of the story. From revelations to confessions to plot twists, and even iconic scenes, they range among the best these films have to offer in terms of the language they use and the interest they generate. Other scenes from the films were discarded because they did not meet these standards and requirements. Some had even better dialogue, but were less engaging, or greater action, but had excessively simple dialogue.

Considering the central theme of the unit plan, (oppression and resistance), there is one valid criticism that could be levelled: all three films selected belong to a white, male heterosexual canon, featuring protagonists of said description, being directed by white male artists and catering especially (though not exclusively) to this particular sensibility. As such, the unit admittedly does not present a wide range of identities and perspectives *per se*. However, the themes of oppression, power abuse and how to respond to them are still present in all of them, which is a relatable, understandable topic in most walks of life, although with varying degrees of intensity. Although this unit plan does not intend to discuss identity (gender, sexuality, race, etc.), elements of the issue related to, for example, race and ethnicity will appear and be dealt with

through the lens, not necessarily of specific races or ethnic groups, but of the powerful against the victims. For example, in *Braveheart* the Scots are persecuted and mistreated by the English with the argument of civilisation against savagery. Another instance of this would be the patrons of Rick's Café in *Casablanca*, who came from many different countries in Europe and Africa, belonged to different religions and socioeconomic levels and spoke different languages, but they all had in common the fact that they were stranded in the city of Casablanca because of Nazi persecution.

Antonio Guerrero Serón (1996: 103-117) explains that, nowadays, school fulfils five different social functions. The two most pertinent to mention are “a): *Cultural transmission and socialization*” and “b): *Citizenship upbringing and legitimization*”. The relationship of this unit to the first function is rather straightforward: learning about artistic manifestations and how to engage with them is a part of culture and cultural growth. However, the second function needs a little more justification. One could reasonably ask why certain films are suitable for helping students develop a sense of citizenship, considering their contents. As the most obvious example, how can a movie like *Braveheart*, which lionises acts of brutal violence against oppression in rather un-ironic and mythmaking terms be compatible with educating young people in civic behaviour and political understanding? The answer to that is that violence, despite it being an undesirable measure to take in a civil society, nonetheless exists and is a tool that many people have to use in dire circumstances. At the very least, violence as a tool needs to be addressed and assessed, which is an important aspect of civic education.

In his 2014 article *How can film help you teach or learn English?*, Kieran Donaghy provides four reasons why it is a good idea to use films in foreign language class. He explains that 1) it is motivating and enjoyable (adding that “film and TV are an integral part of students' lives, so it makes perfect sense to bring them into the classroom”), 2) it provides authentic and varied language (including interactive language, natural expressions and flow of speech), 3) it gives visual context (which gives much support to listening comprehension) and 4) it provides flexibility and variety (“helping students to develop all four communicative skills...Film can also act as springboard for follow-up tasks”).

All four arguments make rather good points. Audio-visual media, like film, television, music clips and videogames are a key component of many younger people's upbringing and cultural understanding, sometimes more so than written media. Bringing films in the class is a good way of introducing something that, in a way, will feel much more relevant to pupils than a written excerpt. The visual aid of the action accompanying the words that are spoken can not only provide far greater clarity with regards to the events taking place, but are also engaging in and of themselves (for example, even if students do not understand everything that Marty McFly tells George in *Back to the Future*, Michael J. Fox's body language, comedic timing and physical antics will certainly keep viewers engaged, and ensure at least some comprehension of the plot). Of course, it is quite true that adding variety to the class activities, at least as a part of the year's plan, can help the lessons keep fresh. Additionally, although films can be passively consumed, merely employing listening skills, active viewing of a movie can help students put other skills into practice, such as speaking and writing.

One argument against Donaghy's view above is that, quite often, the language that appears in films is not authentically "natural", since it is being delivered by actors pretending to play a role. The staging of the actions, the speech patterns and cadence, the clarity of the voice and other formal factors, in a way, stop films from being completely "authentic" when it comes to the language they expose students to. However, McDonough and Shaw (1993: 85) argue that, despite the logical preference for authenticity in teaching materials, "it is worth bearing in mind that priorities are relative, and there is no absolute notion of right and wrong". Additionally, a similar argument can be made about the clearly staged, overly well-structured language of recorded material for Listening Comprehension activities, or the overly flourished, lyrical language used in songs, or the constructed, non-naturalistic language of many forms of media.

Not everything that goes on in a lesson can (or, indeed, should) be planned to the detail. The human factor is a rather unpredictable variable. Even Yalden (1987:77) indicates how time is a constraint in class. Much of it has to do with the specific

conditions of the class, the number of students and their mood. However, one of the most important factors to keep in mind is the performance of the specific teacher, his/her particular teaching style and habits, such as the use of questions, the language employed, his/her tendency to improvise and the way he/she addresses students. Because of this, a unit plan such as this cannot be completely rigid, and needs to leave room for such variables, especially with regards to timing.

As has been indicated before, films are a vital component in people's upbringing and cultural baggage. Students will have been in contact with films and television from a very early age. By using cinema both as a main topic and as a tool, this unit aims to boost motivation and add a certain level of variety to the year's lesson plan. Some of these activities include the viewing of film excerpts, and incorporate pre-viewing, while-viewing and post-viewing tasks (as suggested by Donaghy, 2015:22) designed to practice all four skills. These activities include reading (normally excerpts of longer texts in some way related to the film, like reviews and entries in webpages specialised in philosophy and history), writing (100 to 120 word texts, generally with expressive purposes, such as reviews of their own), listening and viewing of scenes and speaking, both before and after the viewing.

Worth noting is the fact that full movies will not be watched in class, but short clips of those films instead. Viewing the whole film should be an optional activity. The reasons for this are summarised by Donaghy (2015: 24):

- 1: (...), as the clip is short, the learners can watch it several times, study it in greater depth and engage with it more meaningfully.
- 2: (...) the teacher is using the type of short visual texts the learners are engaging with outside the classroom.
- 3: (...) it allows teachers greater spontaneity, as they can find and show clips as themes come up in the class.

In her article “10 Creative Ways to Use Popular Movies in Fun ESL Lessons”, which was written for the English Teacher’s blog *FluentU*, Rachel Rock (2018) proposes a series of activities that can be used in conjunction with film viewing. Although the style and parameters of the lessons from this unit plan do not coincide with the ones she works with (for example, she opts for watching entire films in class), some of the activities she brings up are actually rather interesting and useful. Two of them are not viable in the context of this Unit Plan. “Choose a Word”, which asks students to sit up every time they hear a key word, does not seem adequate for the context of 1st of Bachillerato, whereas “Alternative ending” hinges on the possibility of viewing the entire film in class which, as has been explained before, will only be done as an extracurricular activity. There are, however, two activities that are particularly interesting and useful: first, ESL comprehension activity 1, which she titles “How observant are you?”, which asks students to not only pay attention to dialogue, but to the actions happening in a scene of the film, making them hunt for details; second, Creative activities for ESL Movie lesson activity 2, called “What happens next?”, a variation of which is employed in this lesson plan on occasion. This activity, as the title suggests, requires students to use their imagination and storytelling skills as they speculate on the final outcome of a scene.

Also, when designing the activities, the British Council (2010) article “Using film and video clips” presents some factors to take into consideration. One of them, naturally, is the length of the clip and the time that students will be involved with the activities. More substantively, though, is the need to establish a firm narrative context for the pupils when about to view the scene. Questions like “Who are these characters?”, “What do they want?” and “What is their current problem?” will cover the basics of the scene. The article suggests to “briefly outline the plot, characters and situation if necessary”. This unit plan intends to take this suggestion one step further, outlining the themes of the film and conflicts as well. The initial activities of each lesson often present written texts that present ideas referring to the time period that the film in question reflects, framing them with the theme of oppression.

Moreover, cinema should not be used just for entertaining students, as it is also a potentially excellent tool for practicing listening and using language in context. By context I mean two different things: the first is the immediate context where the language is taking place (a dialogue exchange between friends, a commercial transaction, an arrest, etc.) and cultural context (as indicated in the ESL annex of the curriculum of Order EDC 489 (26/05/2016 : 1), which insists on fostering intercultural understanding, learning to appreciate and comprehend elements of the history and culture of English-speaking countries). Films are ideally suited for making both forms of context clear. Not only will students reinforce grammar structures and previously acquired vocabulary through films, but they will also be able to learn new language. More than that, it will give them the opportunity to become exposed to language in context, which would provide slang and other idiomatic expressions and intonation patterns, including genuine input and interactive (though not really natural) language (Donaghy, 2015: 18, 19). It is important to mention that slang is an important aspect of language (particularly with regard to communication) that seldom gets discussed during lessons. Exposing students to such slang (or to variations of it) could prove invaluable when promoting the use of English in a communicative manner.

One consideration while designing this unit plan was, as Yalden (1987: 69) describes, whether to start with methodology (the process of learning) or syllabus (the objective). In this case, Methodology was prioritized, focusing efforts on the Communicative Approach and Cooperative Language Learning. Another aspect to meditate on is determining the degree to which one will favour different theoretical and teaching approaches. As tends to happen with didactic theories, it is seldom a good idea to apply them wholesale in class, but rather to understand the fundamental basis behind them and to frame circumstances, activities and events with them according to necessity.

Though the communicative approach may be lacking in some aspects (such as the dismissal of more traditional styles of learning, which are still valuable), it does paint a better picture of the ways that students can acquire any given foreign language: by using it in a meaningful way. Language is not only a collection of interlocking

systems that allows speakers to elaborate a properly structured sequence of words, but a highly versatile and powerful tool for communicating (and even creating and defining) thoughts, ideas, feelings, relations and power dynamics. As such, language cannot be studied in isolation to other aspects of life, because language is deeply, even inseparably linked to all such aspects of life. Even in a classroom, language exists in a context, both in the socio-cultural and political-historical sense and in the immediate, situational and interpersonal sense. When teaching and studying a foreign language, it is important for pupils to be able to use said language with an understanding of context. As Richards and Rodgers (1986: 161) explain, there are three principles behind Communicative learning: Communication (being able to talk, read, listen and write in the target language with a communicative purpose), Task (giving pupils something specific and tangible to do) and Meaningfulness (having the task be relevant for the learner; in other words, that the language being studied is related to the context).

As the Common European Framework of Reference for Languages, or CEFR (November 2001) more succinctly puts it (section 2.1.2, page 13), the Communicative Competence entails not only the linguistic component (i.e. grammar, vocabulary and phonetics), but a Pragmatic component (i.e. the ability to employ language to do things, not just to express them) and a Sociolinguistic component (i.e. understanding the context in which communication takes place). David Nunan (1989: 12) himself explains that “language is more than simply a system of rules...” but “a dynamic resource for the creation of meaning”. He also insists on the importance of distinguishing between “knowing various grammatical rules and being able to use the rules effectively and appropriately when communicating” (12).

This Unit plan, which is chiefly communicative in its approach, does have to focus more on some aspects of language, slightly neglecting others in the process. In this case, grammar, though not abandoned entirely, has been relegated to a secondary concern (in favour of listening, reading and speaking, mostly). Michael Swan (quoted in Richards & Renandya, 2002: 151), while arguing about reasons why and why not to teach grammar, gives an argument in its favour (“Comprehensibility”): “Knowing how to build and use certain structures makes it possible to communicate common types of

meaning successfully. Without these structures, it is difficult to make comprehensible sentences". Nunan (1989: 13) argues that "there is value in classroom tasks which require learners to focus on form". As far as this unit plan is concerned, grammar is important insofar as its correct use allows for smooth communication and its incorrect use hinders comprehension.

METHODOLOGY

In *Bachillerato* (non-compulsory secondary education), it is very important that all teaching has a communicative aspect, both as spoken and as written language. The ESL annex of the curriculum of Order EDC 489 (2016: 1), curriculum emphasizes the need for students to use language in a communicative way, using all four skills. However, this should not prevent other aspects of language, such as grammar, vocabulary and phonetics from being taken into account, although always from a communicative point of view. This is why all four skills (reading, writing, listening and speaking) have to be practised. Admittedly, the size of the class groups of *Bachillerato* very often makes it difficult to practise speaking adequately. Smaller groups would be ideal, so the possibility of splitting the class should be taken into consideration, as the benefits outweigh the inconveniences. These smaller groups would have an additional positive effect, as they would be less intimidating for students, allowing them greater freedom for oral expression. This, in turn, would allow them to observe their own progress with greater ease, which, in some cases, may help boost their motivation.

On the other hand, students need to be able to reflect on and ask questions regarding languages, including their own mother tongue, English or any other language they may know, recognizing similarities, differences and patterns across languages. This curiosity should help them to acquire new knowledge based on what they already know and to develop strategies that will capacitate them to learn new concepts and skills. Part of this learning process should be presumed from students with an acceptable degree of mental maturity and autonomy, reinforcing their sense of discipline and independence.

Finally, this Unit Plan aims to present students with the opportunity and tools to talk and give personal opinions regarding artistic expressions, sociocultural aspects and their own relationship to them. Objectives 2 and 4 of the ESL annex of the curriculum of Order EDC 489 (2016 : 3) demand a certain level of fluidity and correction while speaking and writing, respectively, regarding a variety of topics (in this case art, although no topics are explicitly mentioned in the curriculum's Objectives). They should also be able not only to understand and appreciate surface-level information of

what has been said and done in a film, but also to present and defend their own views, values and ideas as they relate to the films watched in class.

A few aspects of the Unit Plan require some form of justification. In the first place, I have used film clips, rather than whole movies, mostly because of convenience. Watching whole films considering the time constraints of a regular Bachillerato lesson is not realistic. Either they are viewed in three to four lessons, or the films are watched as an extracurricular activity. Neither option is attractive or convenient when designing a whole unit. Other reasons relate to the students themselves: watching entire movies in a language they are learning can be mentally exhausting, which can affect the way the film is perceived. Additionally, by watching fragments of films they may or may not have seen previously, there is room for speculation and imagination, and this can foster their desire to watch the film by themselves.

One of the advantages of the activities that have been designed for this Unit plan is the combination of the three main forms of learning, visual, aural and kinaesthetic (although, admittedly, that last one is considerably less present). Films themselves, being an audio-visual form of art, can transmit ideas through a combination of images, sound and the editing of both, giving greater ease for listening comprehension than merely audio segments. By being able to see what is happening on the screen, students will be able to understand better, in great part because the images (featuring action and emotional reactions) complement the dialogue and provide it with a firm context.

Also worth discussing is the selection of films and their associated clips. As has been indicated before, all of the three films on the list are fairly or extremely well-known mainstream Hollywood features. The movies vary in terms of style and genre, ranging from R-Rated 1990s epics like *Braveheart* to Golden Age romances like *Casablanca* and sci-fi comedies like *Back to the Future*. By using films from several genres, there are greater chances of engaging the students with films they may like. There is also a variety of regional accents, such as varieties of British English (including Scottish and English in *Braveheart*) and Mid-Atlantic American English (*Casablanca*).

Also, on a more personal note, these are all films that I particularly love, whether because they have some special artistic value, a great sense of humour, emotional sincerity or satirical excess, and they all feel especially relevant and interesting.

Most importantly, these films are thematically linked. All of them depict forms of oppression and abuse, and people (the heroes of the piece) rising against that and fighting back with their wits, their brawn or their moral integrity. In these, villains wield power like despots, they bully and mistreat those they perceive as beneath them, sometimes because their victims are seen as different, but most often because they are perceived as weaker. Whether a team of schoolyard bullies insulting and threatening others or powerful military empires waving their weapons against their subjects and their victims, all three films showcase obvious but effective instances of oppression, both in the personal and the political sphere. However, they also depict heroes responding to the abuse in a variety of ways, from guile to assertiveness to outright violence. The protagonists of these tales are not only inspiring, but offer an interesting canvas of possibilities when it comes to their manner of resisting and opposing oppression.

One important consideration is how vital and important it is to educate students in being critical when dealing with the art and culture they consume or otherwise have access to. There is a certain predisposition to accepting anything merely entertaining and fun as “good”, and anything written as unquestionable canon. In this uncritical mentality, if a film has been accepted as “good”, there is no point in discussing or questioning why, and the film’s themes and contents much less so. Analysing and studying films, even (or especially) mainstream films, is a worthwhile thing to teach students. Even movies that twist historical facts like *Braveheart*, *300* and many Westerns are still valuable beyond their immediate entertainment value. An important part of education is not only to teach the facts, but to teach how we, as humans, perceive the facts. Even though those cannot really teach history, they do touch, directly or indirectly, on subjects such as gender expectations, how people deal with emotions like fury, how people face their death or even simply encourage students to investigate the real events and spark discussions about how we romanticise the past to the detriment of

reality. The educational value of films (and other forms of art) lies not only in the language opportunities and the facts that they deliver, but also on the chances they give to approach topics with a critical eye.

The Key Competences are also an important consideration of the planning of any Unit. This Unit Plan does not engage with all eight of the Key Competences, but rather on five of them, namely Learning to Learn (valuing maturity and curiosity), Cultural Expression (indeed focusing on Cinema as an art form and history as something real and present), Communication in Foreign Language (for rather obvious reasons, as this Unit is about English as a Foreign Language), Digital Competence (as several lessons require the use of electronic devices to do some research) and Social and Civic Competence (due to the themes of the Unit). The rest of the Key Competences were not relevant for the Unit Plan. For further details consult Annex 13.

Other items to note are the specific Unit Objectives (see Annex 11). There are eight in total (divided between Comprehension and Production), each related to the Area Objectives of English as a Second Language as detailed by the ESL annex of the curriculum of Order EDC 489 (2016 : 3) (Annex 10). The Unit Objectives cover both written and oral communication, including the capacity to understand ideas expressed in a film and to talk about one's own ideas about that. Likewise, the Blocks of Contents (detailed in Annex 12) are rather straightforward and very much related to the above. Contents are divided between four blocks: related to the Aural (Listening, Viewing and Speaking), the Written (Writing and Reading), the Knowledge of the Language (which includes Linguistic Knowledge and Reflecting on the Learning Process) and the Socio-Cultural and Inter-Cultural awareness. The Learning Outcomes, which are directly based on the Unit Objectives, are detailed in Annex 14.

The last element that needs mentioning is the structure of the lessons. Although this is not the case with the lessons themselves, the activities surrounding the film clips do follow a repetitive pattern. As can be observed in the planning, for each film there is a reading activity related to a topic from the clip. This is meant as a warm up activity for

the film at hand. It continues with one of two speaking activities, the first one based on the reading text itself. Later, the movie clip is watched, first without subtitles, to engage students in listening and viewing comprehension, in greater detail on the second viewing. It is followed by the second, more complex speaking activity centred on the film clip itself, which deals with the themes of the movie. The last part is the writing preparation activity, which precedes the homework, and intends to develop and demonstrate their writing skills and maturity by expressing ideas and opinions.

As an example, one can have a look at lessons 1 and 2, which deal with the film *Braveheart*, by Mel Gibson (all lessons are detailed in Annex 1). Lessons 1 and 2 are essentially divided into four tasks: a reading task, two watching tasks and a speaking task. Lesson 1 starts with the Reading Task and finishes with the first of the two Watching Tasks (a viewing of a film clip without subtitles). One or two days later, Lesson 2 starts with the second Listening task (which, naturally, includes a re-cap of the previous lesson as part of the Pre-task activity) and a Speaking Task, ending with instructions and preparation for homework. The Watching Tasks will feature a clip from the film (in this case, the Speech that William Wallace utters before the Battle of Sterling), first without subtitles (intended to make students try to understand the events of the scene), and later with them (intended to make them focus on the language itself). In Lessons 1 and 2, the class starts with a Reading Task (preceded by a pre-task activity featuring a blank map of the UK, found in annex 6, in which students must put down everything they know about Britain). The Task itself focuses on a text that presents the historical context and part of the biography of William Wallace (the hero of the film). The text can be found in annex 5. It is an activity in which students have to fill in the blanks of each paragraph with several sentences that have been taken out. Regarding the general structure of the lesson plans, the purpose of this task is two-fold: first, to introduce the theme of the lessons (in this case, William Wallace and the fight of the Scottish against their English oppressors centuries ago) and to introduce students to vocabulary that will be very relevant for the following lessons, related to feudalism, armed warfare and social hierarchies. All of this leads to the Watching segment of the lesson, which focuses on the famous Battle of Stirling Speech. The first Viewing Task (lesson 1) presents a few questions regarding the events: Why are people doing or saying certain things? This relates back to the Reading Task of the lesson, where the

ideas of the text become very explicit. The second Watching Task (lesson 2) is more focused on language itself, namely identifying specific items and peculiar elements of regional speech (in this case, Scottish English). The last part, the Speaking Task, directly relates to the topic of speeches, leadership and nationalism, which are arguably the biggest, most evident elements of the scene. Finally, there is a segment for preparation for homework, which is simply a short activity or brainstorming session before ending the lesson. The homework preparation and the homework itself only takes place every two lessons.

This pattern mostly repeats itself in lessons 3 and 4 (*Back to the Future*, by Robert Zemeckis, annex 2, in which the Reading contents feature an excerpt from a New York Times review of the film, found in Annex 7), for the most part, although with one exception: These lessons present two scenes, instead of one. The first scene (the first encounter that Marty has with his future father George, the bully Biff and the mayor-to-be Goldie back in the 1950s) is dealt with in Lesson 3, and the other scene (where Biff's goons carry Marty away, while the bully attempts to take advantage of Lorraine, just in time to be rescued by George) in Lesson 4.

On the other hand, lessons 5 and 6 (Michael Curtiz's *Casablanca*, annex 3), whose Reading text explains the basics of Fascism, the epitome of power abuse (found in Annex 8) operate closer to the structure of Lessons 1 and 2, as it employs only one scene (where, after being denied the letters of transit by Rick, Victor Laszlo rouses the clients of the café to sing the French national anthem in order to drown out the singing of the Third Reich officers in the locale) across two lessons. Lesson 6 is somewhat exceptional, as it features only one Task, and the latter half of the lesson focuses on preparation for homework. An additional content of lesson 5 is a discussion on older films, in this particular case, films shot in black and white. The question would be whether a technologically less advanced film can be a problem for enjoyment. This is intended to provide a starting point for the discussion of what is important in art and cinema.

The final lesson (number 7, annex 4) also stands apart from the rest, structurally speaking, as it is rather different from the others. Unlike the other lessons, number 7 features only one task (namely, a film review), with which 40% of the final score of the Unit is obtained (as explained below).

Finally, it is imperative to explain the tools of assessment. In order to assess students, the following tools will be used:

-Speaking activities: These include pair work, group work, roleplays and debates. Fluency, accuracy and constant work will be valued and assessed positively.

-Listening and viewing comprehension: This will consist in assessing their capacity of understanding a general dialogue by means of multiple choice answer sheets and direct questions, and of detecting grammar and vocabulary items from lists.

-Writing: In this segment, accuracy and maturity will be valued, as well as having the capacity to develop and demonstrate complex ideas.

-Final assignment: Performed during Lesson 7 (see Annex 4).

40 % of the final marks belongs to the final written assignment detailed in Unit 7 (see Annex 4). That score will come from the average between the score given by the teacher and the score provided by other students (worth noting is that the final assignment, and consequently the score, belongs to groups of two or three students; in order to get the best score possible, the students will have to cooperate and work together). In this score, the teacher will provide up to 2 points to Task Adequacy, 3 to Vocabulary, 2 to Grammar and 3 to Coherence and Cohesion. The students will give up to 4 points for Clarity, 3 points for Correctness (Grammar and Vocabulary) and 3 points for Coherence.

60 % of the final mark belong to the continuous progress observed by the teacher on the individual students throughout the activities. There are six different Assessment Criteria, each of which gives up to 1 point out of 10 (thus, a score of 7 from one of the Criteria would give 0.7 points to the total score). Consult Annex 9 for details.

CONCLUSION

As has been discussed before, this unit plan is based on several ideas regarding teaching and the learning process itself. Some of the central concepts include: an emphasis on Communicative Language Teaching, in which the use of language in a context and with a communicative purpose takes priority over correction; the virtues of Cooperative Learning, which allows for more advanced students to help less advanced ones and which can help create a less threatening atmosphere for students to thrive in; and the importance of emotional education in class, and how the use of art, in any of its expressions, can be of great help for that.

The running theme of the unit plan, oppression, is explored in the three films of the unit, *Braveheart*, *Back to the Future* and *Casablanca*, depicting a variety of ways in which characters react to and resist against that abuse, presenting these methods not necessarily as actions to emulate, but to consider. After all, the use of guile, moral superiority and strength in numbers (as depicted in movies like *Casablanca* and by the music band in *Back to the Future* against the name-calling bullies) may seem like the most acceptable way to go, but employing brute force to resist is something that has been (and sadly still is) the main tool that many people use, whether by choice or necessity, which is quite clearly the solution proposed both in *Braveheart*, in which the hero mows down his foes with a claymore and, to a lesser extent, *Back to the Future*, which conflates assertiveness against bullies with punching them in the face, as eloquently performed by George McFly. This unit does not intend to provide clear-cut answers to the problems being presented, but rather to raise questions. How acceptable are these acts of resistance, and in what circumstances?

Some aspects of this unit plan do, indeed, leave something to be desired. As was said before, the film selection could stand some improvement, particularly with regards to the variety of forms of oppression and heroes that stand against it, along with the use of films from outside the mainstream Hollywood sphere, like specifically British or Australian films, or even the right kind of B-movies. In this unit's current form, the heroes of all three films are white heterosexual men which, in all honesty, does not

reflect very well the reality of power abuse. Other aspects could benefit from some additional polish, like the assessment criteria.

After all that has been expressed here, one can ask what the results of this didactic unit would be after implementing them. Considering the specific objectives of the unit plan, the results ought to include an improvement of the students' use of English related to their speaking and listening abilities, their capacity to judge and talk about art (cinema in particular) and their curiosity regarding power abuse and how to deal with it.

From serious-minded historical dramas to silly action romp, all the way through wacky comedies and period adventures, there are too many types of films and too many individual movies that could be used in class, with some imagination and thought put into the lessons. The potential for films and other forms of art for teaching languages through different subjects is tremendous. Many questions arise from this fact: What specific field of art would one use? Films, music, video-games, novels, comics, Youtube videos, poetry...All of these, used correctly, can be useful. What pieces of art are suitable for the students in terms of contents and execution? What elements will they find objectionable, acceptable or challenging? What themes can be explored? What language can be presented? In fact, future didactic endeavours could potentially welcome the use of other materials to present other subjects. Many things can be achieved with films, music and comics, to name but a few possibilities.

To conclude, cinema (including television) is a massively rich medium which is ripe for exploitation from a didactic point of view, both as a tool for language learning and as a means of expanding and improving people's understanding of the human experience.

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ANNEXES

ANNEX 1

LESSONS 1 and 2

Braveheart

Director: Mel Gibson

Year: 1995

Genre: Historical, Drama, Action

Synopsis:

A heavily fictionalised account of the historical events, it tells the story of William Wallace, a Scotsman who vows to avenge his murdered girlfriend, Murron, at the hands of English soldiers of King Edward “Longshanks”. He initiates a revolution to drive the English out of Scotland, with the grudging aid of the country’s noblemen. After a few successful battles, the noblemen betray Wallace, and he is captured and executed by “Longshanks”. However, before his dying breath, he manages to roar “Freedom!”.

Scene: Speech at the Battle of Stirling

In this scene, the English and Scottish army have gathered at Stirling to fight, but the Scots are low on morale, seeing that the English have a much better equipped army and that their noblemen will negotiate. However, William Wallace arrives with his band of revolutionaries and delivers an exalted speech that motivates the troops to fight.

LESSON 1

UNIT OBJECTIVES	1, 2, 3, 7		
PREVIOUS KNOWLEDGE	Students should know the place of several English-speaking countries. They also need to know the Future Simple tense.		
ACTIVITY	DESCRIPTION	TOOLS OF ASSESSMENT	TIME
1 Task: reading	Objective: To introduce the subject of the film (William Wallace and British history) and, tangentially, to practice reading	Class correction	30 min.

	<p>comprehension while using the Past Simple.</p> <p>Means of acquisition:</p> <p>Pre-task: Students must share their knowledge of basic facts regarding the UK, such as elementary geography and politics, in pairs, using a map found in Annex 6. Students have to write down the name of the four countries within the UK and their respective capital cities and indicate the titles and assorted information of the UK's Head of State and Leader of the Government, respectively, along with other trivia.</p> <p>Means of acquisition: By means of a map where students can write down and share all the pertinent data they can.</p> <p>Task: In pairs, pupils will have complete a jigsaw text, associating the correct line for each paragraph, all of which refer to the character of William Wallace and the historical events surrounding his life (Annex 2)</p> <p>Post-task: Each pair of students will exchange their answer sheets with another pair and correct each other.</p>		
2 Task Viewing (without subtitles)	<p>Objective: That students are able to understand the action of the scene by the context and to relay it back to their peers, learning/practicing verbs like <i>run</i>, <i>walk</i>, <i>look</i> and <i>shout</i> using the Present Simple or Continuous.</p> <p>Means of acquisition:</p> <p>Pre-Task: The teacher will ask students some vocabulary related to fighting, brainstorming vocabulary (terms like "fighting", "sword" or "killing", since they are relevant to the battle that is imminent to the scene).</p> <p>Task: Before watching the scene, the teacher will write down a series of questions in the blackboard. Students will watch the scene without subtitles. After that, they will gather in groups of three (four if necessary) and answer the questions together. At the end, the different groups will answer the questions in front of the rest of the class.</p>	<p>Answering these questions on the board:</p> <ol style="list-style-type: none"> 1) Why didn't the foot soldiers want to fight? 2) What do the noblemen want to do? 3) Why does he stress "am" in the sentence "I am William Wallace". 	20 min.

	<p>Post-task: Speaking Speculation: <i>How is this scene going to end?</i></p> <p>The purpose of this activity is not to end the lesson out cold, but to finish it with a degree of intrigue.</p>		
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LESSON 2

UNIT OBJECTIVES	1, 2, 3, 5, 7		
PREVIOUS KNOWLEDGE	Students need to know the Future Simple and the Second Conditional. They should know the nouns and/or adjectives corresponding to some feelings (e.g. angry, bored, excited, etc.).		
ACTIVITY	DESCRIPTION	TOOLS OF ASSESSMENT	TIME
1 Task Viewing (with subtitles)	<p>Objectives: That students can understand whatever they did not grasp from the previous viewing, that they can identify certain elements of slang and of dialectal Scottish and that they detect instances of Second Conditional.</p> <p>Means of Acquisition:</p> <p>Pre-task: Speaking in pairs, recap of the previous lesson.</p> <p>Task: The scene from the previous lesson will be re-watched, but with subtitles. Whenever the students detects elements belonging to slang, dialectal Scottish or Second Conditional, the need to write it down on their notebook.</p> <p>-How is the Scottish dialect different from Standard English? (Expressions like “Aye”, “Cannae”, “Doesna”, and the rolling “R”).</p> <p>-What does “outnumbered” mean?</p> <p>-Do you know other words starting with “out” (outmatch, outclass, outrun, outweigh...).</p> <p>-Locate a second conditional (If he were here, he’d consume the English with fireballs from his eyes).</p> <p>-Contrasting possibility and probability (Fight, and you may die; run, and you’ll live. They may take our lives, but they will never</p>	Class correction	25 min.

	take our freedom!). Post-task: In pairs, students must talk about different regional accents in languages they speak (presumably Spanish and English at least).		
2 Task Speaking	Objectives: That students think about and make explicit their learning and that they ask questions and share opinions regarding political manipulation, that they can articulate their ideas and express them to others. That students learn/practice expressions for providing points of view like <i>in my opinion, I think, I believe</i> and <i>the way I see it</i> . Means of acquisition: Pre-task: Students have to share in class what they feel they have learnt after this lesson. Task: In pair, students must answer the following questions and reach an agreement: Is William Wallace manipulating the Scottish army for his own purposes? Is this comparable or similar to what politicians do every day on TV? How do you know? After that, each pair will present their opinions to the rest of the class. Post-task: In groups of four, students will have to answer these questions while putting their ideas in common: Is it right to be very outwardly patriotic? In what circumstances? When is patriotism acceptable and when is it detrimental?		30 min
3 Homework	120-word writing on the Pros and Cons of patriotic attitudes. (Individual)		2 days

ANNEX 2:

LESSONS 3 and 4

Back to the Future

Director: Robert Zemeckis

Genres: Science-fiction, Comedy

Year: 1985

Synopsis:

Marty McFly, a teenager of Hill Valley in 1985, is sent 30 years into the past aboard a time-travelling DeLorean, where he will meet his spineless father, George McFly, and his bully, Biff. Using the help of his friend, the mad scientist Doc Brown (who would invent the time travelling car in 1985), he will convince his father-to-be to become braver and to date Lorraine (his future mother, who immediately falls in love with Marty, unaware of the fact that he will be her son). In the end, George confronts Biff and rescues Lorraine, and Doc sends Marty back to his own time.

Scene: Marty runs into the Past & Marty meets George and Biff.

In the first scene (DVD scene 4), Marty knows that he has travelled to the past, and wanders around Hill Valley. He enters a café where he recognizes his future father, George McFly, being bullied by Biff and his friends. After that, Goldie, the waiter (who is the town mayor in Marty's time) tells George off for allowing Biff to bully him.

In the second scene (DVD scene 9) Biff attacks Marty and Lorraine with the intention of sexually assaulting her. His minions lock Marty inside a car, but its owners (a band of musicians) scare them away. Meanwhile, George arrives and confronts Biff, finally defeating him by punching him in the face.

LESSON 3

UNIT OBJECTIVES	1, 2, 3, 4, 7		
PREVIOUS KNOWLEDGE	Students should know the First and Second Conditional and the Past Simple.		
ACTIVITY	DESCRIPTION	TOOLS OF ASSESSMENT	TIME
1 Task reading	Objectives: The aims of this activity are three-fold. First, that students understand the gist of the film review, understanding whether it gives a positive or negative view of the movie. Second,	Class presentation	30 min.

	<p>that they can get the meaning of words from the context (the words and phrases in bold from the text; note that the words themselves are less important than the ability to guess the meaning thanks to the context). Third, that students practice using expressions for wishes and hypothetical scenarios, including the Second Conditional (<i>I wish I had a Time Machine, If I had a Time Machine, I would go to...</i>).</p> <p>Means of Acquisition:</p> <p>Pre-task: In pairs, students must ask each other these questions: -If you had a Time Machine, to what place and time period would you like to go? -Why? What would you do there?</p> <p>Task: In pairs, students must read the text and answer whether the reviewer believed the film to be good or bad, selecting the words that suggest so. After that, they must try to infer the meaning of the words marked in bold thanks to the context.</p> <p>Post-task: In class, a brief brainstorm in which students ask and comment the ways that their hometown has changed in the last 30 years.</p>		
2 Task Viewing (Scene 1)	<p>Objectives: Students should be able to understand the gist of the scene, especially the power dynamics and relations between the five players (Marty, George, Biff, Goldie and the café's owner).</p> <p>Means of acquisition:</p> <p>Pre-task: Eliciting words like <i>bully</i>, <i>bullying</i> and <i>victim</i>. Teach word: witness.</p> <p>Task: While viewing the scene (without subtitles), students need to answer the questions. What does Biff want from George? Why does George let Biff treat him like that? What does Marty predict about Goldie's future? On a second viewing, with subtitles, students must answer these questions: How is Goldie going to improve? Does his boss believe in him? Why (not)?</p>		10 min.

	<p>What does Goldie recommend George to do about Biff?</p> <p>Post-task: In pairs, decide who of the three characters is the most powerful, and who is the least powerful, and why.</p>		
3 Task speaking and writing	<p>Objectives: that students can give recommendations regarding bullies.</p> <p>Means of acquisition:</p> <p>Pre-task: students should come up a piece of advice on how to deal with bullies.</p> <p>Task: After that, they will pass on that paper, which another group will add a new piece of advice to.</p> <p>Post-task: Students must vote for the best list of pieces of advice.</p>		10 min.

LESSON 4

UNIT OBJECTIVES	1, 2, 3, 5, 7		
PREVIOUS KNOWLEDGE	Students should know how to give advice (e.g. "You should go to the doctor").		
ACTIVITY	DESCRIPTION	TOOLS OF ASSESSMENT	TIME
1 Task viewing (Scene 2)	<p>Objectives: That students can understand the main events of an action-heavy scene and express the gist of what happens in it. To practice/learn verbs referring to physical action such as <i>run</i>, <i>hit</i>, <i>punch</i>, <i>open</i>, and <i>jump</i>.</p> <p>Means of acquisition:</p> <p>Pre-task: Asking students who the characters are and what they remember from the scene from the previous lesson.</p> <p>Add information about the character of Lorraine. Elicit the relation she has with Marty with any students who have seen the film.</p> <p>Task: While viewing the scene without subtitles, students have to answer the questions in pairs.</p> <p>What has happened to George? Why does he face Biff now?</p> <p>How does Marty escape from Biff's friends?</p>	Questions, class correction	30 min.

	<p>On a second viewing, with subtitles, students must answer these questions in pairs:</p> <ul style="list-style-type: none"> -Lorraine tells Biff that he's... -Biff's friends call the band member a (coon), while he and his friends call them (reefers). -What kind of words are these? (Slurs, slang and insults). -Biff tells George to "Beat it". What does it mean? <p>Post-task: Students must write down a list of verbs relating the actions they have seen (running, shouting, punching, etc.)</p>		
2 Task speaking	<p>Objectives: That students think through, express and share their opinions with regards to bullies and bullying, mistreatment, resistance and self-esteem. To practice expressions referring to providing opinions (<i>I think/believe that..., in my opinion...</i>).</p> <p>Means of acquisition:</p> <p>Pre-task: Pre-teach words: <i>Threat, Revenge</i>.</p> <p>Task: In groups of four, students must answer these questions:</p> <ul style="list-style-type: none"> -Is it okay to answer threats and violence to yourself with more threats and violence? -Is it okay to answer threats and violence to others with more threats and violence? -Does it matter "who started the fight"? -What does "an eye for an eye" mean? <p>Post-task: Brainstorming for homework. In groups of four or more, students will share ideas on how to respond to bullies and bullying.</p>	Questions	20 min
6 Homework	A 100 to 120-word-essay where the student proposes some methods for responding to bullies.		2 days

ANNEX 3:

LESSONS 5 and 6

Casablanca

Director: Michael Curtiz

Year: 1942

Genre: Romance, Drama

Plot synopsis:

During the Second World War, refugees from all over Europe go to the city of Casablanca (under the rule of Vichy, allied to the 3rd Reich), in order to depart to the United States, towards freedom and safety. However, leaving the city is difficult, requiring special passes and permits. A crook called Ugarte kills two German couriers and steals two letters of transit (which would allow two people to leave Casablanca without questions), and hides them in Rick's Café, before being arrested and executed. Rick, the owner of said café, is a bitter, self-serving man who used to be an idealist and who fought for justice and for the defenceless. He became a cynic after being abandoned by Ilsa, the love of his life, the day that Hitler's army arrived at Paris. With the letters of transit now in his possession, Rick meets Victor Laszlo, one of the leaders of the Resistance, who wishes to buy them in order to continue his work defending freedom in the U.S.A. However, Rick discovers that Laszlo's wife is, in fact, Ilsa. Overcome by bitterness, he refuses to sell the letters, and Ilsa, still partly in love with Rick, attempts to convince him to do so. Being pressured Captain Renard (a corrupt police officer from Vichy's France) and General Strassen (a Nazi officer) on one side, the possibility of recovering his happiness with Ilsa on another side, and his past as a revolutionary idealist on the other, Rick has to choose between love and duty. In the end, he gives Ilsa and Lazlo the letters, letting them go, kills Strassen and leaves with Renard in order to fight the good fight.

Scene: In this scene Victor tries to buy the passages from Rick, appealing to his decency and his past as a defender of the downtrodden. Rick refuses and, when Victor inquires why, he is cryptically answered to ask his wife. As they depart, they both see how the 3rd Reich officers are singing their national anthem, taking centre stage. Upon seeing this, Victor instructs the café's music band, with Rick's permission, to play *La Marseillaise*, whereupon every client in the place starts singing, drowning out the Nazis' voice. General Strassen, distraught, goes to Captain Renaud instructing him to close the café, buying him an opportunity to arrest Victor.

LESSON 5

UNIT OBJECTIVES	1, 2, 3, 6, 7		
PREVIOUS KNOWLEDGE	Students should have some basic knowledge of 20th Century History (including events such as the Big Crash, the Spanish Civil War and the Cold War). Students should be able to ask Wh-questions (“Who are you?” “Where are we going”, etc.). They should also be capable of using a computer to search for easily available information.		
ACTIVITY	DESCRIPTION	TOOLS OF ASSESSMENT	TIME
1 Task reading	<p>Objectives: To introduce the topic of the lesson (fascism and authoritarianism) and to tangentially practice reading comprehension, including the Present and Past Simple. That students put forth and exchange their knowledge regarding World War II and 20th Century history while formulating questions.</p> <p>Means of acquisition:</p> <p>Pre-task: A brief class brainstorm asking students who were “The greatest villains in history” and what they did, such as Adolf Hitler or Jack the Ripper.</p> <p>Task: Students must read an incomplete text, filling in the gaps with a set of selected words (use Annex 4)</p> <p>Post-task: In pairs, students must write down any three questions related to World War II. Some examples will be provided, such as “Who was the dictator of Germany?”. After that, each pair should stand up and walk around, asking their questions to other pairs out loud. Each pair earns a point for each question they answer correctly.</p>	Class correction	25 min.
4 Task viewing (without subtitles)	<p>Objectives: That students understand the general context and events of the scene and answer basic questions regarding them. For students to discuss some opinions with regards to cinema.</p> <p>Means of acquisition:</p> <p>Pre-task: Explaining to the class the plot of the film as far as the scene goes. The teacher must tell the students the basics of the story</p>	Class correction	25 min.

	<p>they need to know for the scene, including pictures of Rick Blaine and Victor Laszlo, the situation with the refugees and the transit papers.</p> <p>Task: While watching the scene (without subtitles), students have to answer these questions</p> <ul style="list-style-type: none"> -What is Victor Laszlo's profession? -What is Rick Blaine's profession? -Why do the German Officers stop singing? -Why does the Nazi officer want to close the café? <p>Post-task: In pairs, students must ask each other and answer these questions:</p> <ul style="list-style-type: none"> -Is watching a film in black and white a problem for you? -Why/Why not? -Have you ever seen other films in black and white? -Did you enjoy them? 		
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LESSON 6

UNIT OBJECTIVES	1, 2, 3, 5, 7		
PREVIOUS KNOWLEDGE	Students should know the nouns and/or adjectives corresponding to several feelings (happy, depressed, excited, etc.). They should also be capable of using a computer to search for easily available information.		
ACTIVITY	DESCRIPTION	TOOLS OF ASSESSMENT	TIME
1 Task viewing (with subtitles)	<p>Objectives: That students can understand whatever they did not grasp from the previous viewing, and add some nuance and new words and expressions to their repertoire. That students talk about emotions and feelings in the context of the scene (<i>I am happy, they are angry</i>, etc.), extrapolating them to other contexts of oppression.</p> <p>Means of Acquisition:</p> <p>Pre-task: The whole class will have to remember the participants and what happened in the scene (from the previous lesson).</p> <p>Task: The scene from the previous lesson will be re-watched, but with subtitles. Students will be given a list of words and expressions</p>	Class correction	25 min.

	<p>and have to infer their meaning through context. The items will be:</p> <p><i>Underground</i> (not as “means of transport”)</p> <p><i>Underdog</i></p> <p>“<i>This place is to be closed</i>”</p> <p>“<i>I beg your pardon?</i>”</p> <p><i>Gambling</i></p> <p><i>La Marseillaise</i></p> <p>Post-task: In pairs, students have to make a word list with all the emotional states (of the café’s patrons and the Nazi officers, respectively) and ideas that this scene generates. After that, the whole class must put the words together to generate a Word cloud.</p>		
2 Homework preparation	<p>Objectives: To guide and prepare students for research regarding history.</p> <p>Means of acquisition: In pairs, using classroom equipment, students will have to do an internet research on the topic on an individual member of the Allied Resistance, or a collaborator. Each pair will have to choose (or will be assigned) one such person in the list.</p> <p>They need to find out about the likes of:</p> <ul style="list-style-type: none"> -Sophie Scholl -Ho Chi Mihn -Claus von Stauffenberg -Jean de Selys Longchamps -Josephine Baker <p>They will have to find out biographical information including:</p> <ul style="list-style-type: none"> -Date and place of birth -Nationality -Date and circumstances of death -Profession when the War broke out -Function in the Resistance 		15 min.
3 Homework Preparation (2 nd part)	<p>Objectives: To prepare the students for the next lesson.</p> <p>Means of acquisition: In pairs, the students have to choose a film either or both of them have seen that is thematically related to oppression. They will then have to look up at home all the information referring to director, main cast, year of release and other pertinent data that may be interesting to note. That information will be used in the next lesson.</p>		5 min.

4 Homework	In pairs, students have to prepare posters with printed photos and some data regarding the information they researched in class.	Marked according to how complete the information is.	2 days
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ANNEX 4

LESSON 7

This final lesson does not require film clips. Instead, this lesson focuses on the preparation and writing of an assignment.

UNIT OBJECTIVES	4, 5, 6, 7, 8		
PREVIOUS KNOWLEDGE	Students should know about the film they are going to discuss (presumably, they will have watched it). They should also know a few expressions referring to opinions (e.g., “in my opinion”).		
ACTIVITY	DESCRIPTION	TOOLS OF ASSESSMENT	TIME
1 Writing task	<p>Objectives: That students talk about films they have partial knowledge of, and that they are able to explain why they are interested or not in them. Students will also have to prepare a written review of a film they have seen on the topic of oppression and manipulation. No new vocabulary or grammar will be introduced in this lesson. Instead, students will have to use the language items introduced and/or practiced in previous lessons. This activity intends, additionally, to give students the opportunity to assess each other’s work.</p> <p>Means of acquisition:</p> <p>Pre-task: In pairs, students must choose one of the three films that</p>	Self correction, class correction	50 min.

	<p>have been used in this unit as the most interesting one (The question being “Which one would you like to see?). They must then prepare at least three reasons why they have chosen it.</p> <p>After that, they will have to share their opinions with the rest of the class.</p> <p>Task: In pairs, the students will have chosen a film either or both of them have seen that is thematically related to oppression. With the information they will have looked up, they will be ready to commence.</p> <p>Together, they will have to write a 100 to 120 review that includes essential data (like director, main cast, year of release, etc.), a one-paragraph plot synopsis, and a final paragraph talking about the good and bad qualities of the movie. Last of all, they have to rate the film with one to five stars.</p> <p>Post-task: Each pair will pass their written review to the next group, which will have to read and assess their text. They will have to evaluate their clarity, their correctness and their coherence (assigning 4, 3 and 3 points to each factor, respectively).</p>		
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ANNEX 5:

More Myth than Man: The True Story of William Wallace

Found in <http://historycooperative.org/myth-man-story-william-wallace/>

(...)

To understand the story of William Wallace, we must take a look at the political climate of Scotland in 1286.

_____ As the King's only heir had died in 1290, there was no secure lineage* to the throne, leading many different competitors to come out boldly and claim the throne for their own. This quickly grew to a boiling point where the question of civil war began to rise up in Scotland.

(...)

Yet Edward had very little interest in allowing the Scots to live free.

_____ The response to Edward's demand* was a renouncement of paying homage to the King of England by the Scots and an attempt to secure an alliance with France to *wage war against the English.

(...)

This created tension within Scotland but with their king's leadership failing to inspire a great fight against the British and the occupation of their lands, there was not much that they could do without a leader.

This is where the story of William Wallace begins.

_____ The poet known as Blind Harry chronicled much of William Wallace's life, but Harry's descriptions were rather generous and most historians now hold that the majority of things he said about William Wallace were quite untrue or exaggerated.

A minor noble without any real background to speak of, William Wallace came on the scene in 1297, a year after Scotland had been invaded by the British.

_____ His first act was an assassination.

(...)

William Wallace's forces were *smart. They didn't attack immediately, but rather they waited until enough enemy soldiers crossed over the bridge and would attack swiftly, moving in from the high ground with *spearmen to route the cavalry.

_____ Those who could escaped did so by swimming in the river to get away.

Glossary

To demand: Exigir

Smart: Inteligente

Spearmen: Lanceros

Cut out the sentences and sort them out.

No one knows about his background, where he grew up or what the start of his life had been like.

Despite the fact that Surrey's forces were numerically superior, Wallace's strategy cut the first group off from the bridge and the English forces were promptly slaughtered.

Wallace's first actions became the spark that would go on to set off the powder keg that was the political climate of Scotland.

He levied taxes upon them, which they accepted well enough, but eventually he also demanded that the Scots provide a military service in the war effort against France.

King Alexander of Scotland had recently died due to an accident and now there was a great clamor for who would take over the Throne of Scotland.

It would seem that as long as the English stood strong, they would ultimately be subjugated by King Edward.

ANNEX 6:

Blank map of the UK, found in this address:

https://www.google.es/search?biw=1366&bih=637&tbm=isch&sa=1&ei=IMiqWsydBIq4Uez2g8AG&q=blank+map+uk&oq=blank+map+uk&gs_l=psy-ab.3..014j0i8i30k116.2614.5759.0.6379.12.11.0.1.1.0.114.982.9j2.11.0....0...1c.1.64.psy-ab..0.12.988...0i67k1.0.TEKRxpBn3wM#imgrc=YymDcfS4xKzRTM



ANNEX 7:

Found in

<http://www.nytimes.com/movie/review?res=9F04E4DD153AF930A35754C0A9639482>

(...)

Mr. Zemeckis has now gone himself one better with "Back to the Future," about a boy who **wonders** what his parents were like in their salad days and is miraculously given the **chance** to find out. What child wouldn't love the chance to tell the two lovestruck teen-agers who will someday become his mother and father: "Hey, if you guys ever have kids and one of them, when he's 8 years old, accidentally **sets fire** to the living room rug - **go easy on him**, willya?"

(...)

One of the most **appealing** things about "Back to the Future" is its way of putting nostalgia **gently** in perspective. Like Marty, Mr. Zemeckis takes a **bemused** but unsentimental view **of times gone by**. And **he seems no less fascinated** by the future, which is understandable. His own looks very bright.

ANNEX 8:

Found in https://www.philosophybasics.com/branch_fascism.html

Fascism is an _____ Nationalist political ideology that exalts nation (and often race) above the individual, and that stands for a centralized autocratic government headed by a dictatorial _____, severe economic and social regimentation, and forcible suppression of _____. It often claims to be concerned with notions of cultural decline or decadence, and seeks to achieve a national rebirth by suppressing the interests of the individual, and instead promoting cults of unity, energy and purity.

In economics, Fascism sees itself as a third _____ between laissez-faire Capitalism on the one hand and Communism or Socialism on the other. It acknowledges the roles of private property and the profit motive as legitimate incentives for productivity, but only insofar as they do not conflict with the interests of the state. Fascist governments tend to nationalize key industries, closely manage their _____ and make massive state investments. They also tend to introduce price controls, wage

controls and other types of economic planning measures (such as state-regulated allocation of resources, especially in the financial and _____ materials sectors).

The term "fascismo" was coined by the Italian Fascist dictator Benito Mussolini (1883 - 1945) and the self-described "philosopher of Fascism" Giovanni Gentile (1875 - 1944). It is derived from the Latin word "fasces", an ancient Roman symbol consisting of a bundle of rods tied around an axe, used to suggest "_____ through unity". It was originally used to refer specifically to Mussolini's political movement that ruled Italy from 1922 to 1943, but has subsequently also been used to describe other regimes.

Put these word in the corresponding gaps:

-Way

-Strength

-Currencies

-Authoritarian

-Opposition

-Leader

-Raw

ANNEX 9

ASSESSMENT CRITERIA

Assessment Criteria	1-4	5-6	7-8	9-10	Key Competences
Ass. Cr. 1: To understand	The student fails to understand	The student understands the main topic of	The student understands the main topic of the	The student understands the main topic of	CFL, LTL, SCC

the main topic in a conversation in a film, identifying the general outline of the opinions expressed.	the main topic of the conversation because he/she makes mistakes that prevent comprehension and fails to extract the main idea of a sequence.	the conversation making few mistakes that do not prevent comprehension and can extract the main idea of a sequence adequately .	conversation without making any mistakes that prevent comprehension and can extract the main idea of a sequence with precision .	the conversation with great accuracy and can extract the main idea of a sequence with great precision .	
Ass. Cr. 2: To understand the ideas expressed in a written text regarding art and ideas expressed in art.	The student fails to understand the main topic of a film review because he/she makes mistakes that prevent comprehension and fails to extract the main idea of the text.	The student understands the main topic of a film review making few mistakes that prevent comprehension and can extract the main idea of the text adequately .	The student understands the main topic a film review without making any mistakes that prevent comprehension and can extract the main idea of the text with precision .	The student understands the main topic of a film review with great accuracy and can extract the main idea of the text with great precision	CFL, SCC, CE
Ass. Cr. 3 To identify broad accents from English-speaking countries as British, U.S. American and Scottish and to understand them in	The student fails to understand the main topic a conversation with characters with different accents and cannot identify the country of origin of the speaker.	The student understands the main topic a conversation with characters with different accents with some difficulty and cannot identify the country of origin of the speaker.	The student understands the main topic a conversation with characters with different accents with accuracy and can identify the country of origin of the speaker with a certain precision .	The student understands the main topic a conversation with characters with different accents with accuracy and ease and can identify the country of origin of the speaker with precision .	CFL

spite of the differences.					
Ass. Cr. 4 To summarize the events in a scene and the plot of a film, identifying the main characters, conflicts and themes at play.	The student cannot recognize the main conflict in a scene, and is unable to identify the sequence of events in the kernel of the film.	The student is able to recognize the main conflict in a scene relative ease , and to identify the sequence of events in the kernel of the film with a few distractions .	The student is able to recognize the main conflict in a scene with precision , and to identify the sequence of events in the kernel of the film accurately .	The student is able to recognize the main conflict in a scene with great precision , and to identify the sequence of events in the kernel of the film accurately and with ease .	CFL, LTL.
Ass. Cr. 5 To express and justify orally opinions on the broad ideas and execution of films.	The student cannot express orally why he/she likes or not the scenes being discussed due to a lack of proper reasoning, maturity and coherence , and fails to identify the central topics of a scene.	The student can express orally why he/she likes or not the scenes being discussed with certain reasoning, maturity and some coherence , and can identify the central topics of a scene with difficulty .	The student can express orally why he/she likes or not the scenes being discussed with proper reasoning, maturity and adequate coherence , and can identify the central topics of a scene with quality .	The student can express orally why he/she likes or not the scenes being discussed with excellent reasoning, maturity and good coherence , and can identify the central and sub textual topics of a scene with great quality .	CFL, CE, LTL
Ass. Cr. 6 To express and justify in written form opinions on the broad ideas and	The student cannot express in written form why he/she likes or not a film being discussed due to a lack of	The student can express in written form why he/she likes or not a film being discussed with certain	The student can express in written form why he/she likes or not a film being discussed with proper reasoning,	The student can express in written form why he/she likes or not a film being discussed with excellent reasoning,	CFL, CE, DC, LTL

execution of films.	proper reasoning, maturity and coherence, and fails to identify the central topics of a film.	reasoning, maturity and some coherence, and can identify the central topics of a film with difficulty.	maturity and adequate coherence, and can identify the central topics of a film with quality.	maturity and good coherence, and can identify the central and sub textual topics of a film with great quality.	
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ANNEX 10

AREA OBJECTIVES

The following have been taken from the ESL annex of the curriculum of Order EDC 489 (2016 : 3).

1	Students should be capable of understanding oral texts, extracting information from them, including non-explicit meaning (inferring).
2	Students should be capable of expressing their ideas orally with fluency and accuracy, with autonomy and clarity, both in interaction and in monologues.
3	Students should be are capable of reading and of autonomously understanding written texts relating to different topics and genres. It is our aim to promote reading as a habit.
4	Students should be capable of producing written texts relating to different topics and genres, with accuracy, cohesion and creativity, using the appropriate style.
5	Students should be capable of using their knowledge of the language and its rules for the four skills (speaking, reading, listening and writing) and also that they can reflect on use of the language in complex communication contexts.
6	Students should be capable of consolidating strategies of autonomous and cooperative learning, such as the planning, research, selection and organization of information, the use of IT, working habits, both individually and for teamwork, peer assessment, and a sense of initiative and responsibility aiming at continuing progress in their learning and acquisition of the English language.
7	Students should be capable of getting to know the most relevant features of English-speaking communities and of developing a positive attitude towards sociocultural diversity.
8	Students should be capable of valuing the use of English as a tool for communication and as a means of access to other cultures and knowledge in a global world.

ANNEX 11

UNIT OBJECTIVES

A) Comprehension (written and oral)	
1)	That students are capable of understanding the main topic in a conversation in a film. (See Area Objectives 1 and 8)
2)	That students are capable of understanding conversations in spite of the presence of different broad regional accents and items of vocabulary used by characters in a film. (See Area Objectives 7 and 8)
3)	That students are capable of identifying the general opinions of different speakers in a conversation in a film. (See Area Objectives 1 and 8)
4)	That students are capable of understanding the general ideas expressed in a written film review. (See Area Objectives 3 and 8)
B) Production (written and oral)	
5)	That students are capable of summarizing the events of a film. (See Area Objectives 2, 4, 6 and 8)
6)	That students are capable of justifying their opinion about the quality of a film. (See Area Objectives 2, 4, 6 and 8)
7)	That students are capable of expressing their opinion about the themes and topics reflected in a film. (See Area Objectives 2, 4, 7 and 8)
8)	That students are capable of writing a brief review of a film, expressing opinions rationally and coherently and using the linguistic tools at their disposal. (See Area Objectives 4 y 5 and 8)

ANNEX 12

BLOCKS OF CONTENTS

Block of Contents 1: Listening, Viewing, Speaking and Interacting	
A) Listening, Viewing and understanding	
	The use of key scenes to facilitate the understanding of the plot and themes of a film.
	The use of the context of a scene to understand dialogue and sentences.
	The use of body language, movement, gestures and scene geography to communicate meaning.
	The alternate use and lack of use of subtitles to help understanding.
B) Speaking and interacting	
	The use of key scenes to facilitate the understanding of the plot and themes of a film.
	The use of the context of a scene to understand dialogue and sentences.
	The use of body language, movement, gestures and scene geography to communicate meaning.
	The alternate use and lack of use of subtitles to help understanding.
	Oral storytelling and plot summarising.
	Group debates on the themes and ideas expressed in films.
Block of Contents 2: Reading and Writing	
A) Understanding written texts	
	Pre-reading of reviews and articles referring to the film being discussed.
	Identification of opinions of quality and interest in reviews and articles.
B) Elaborating written texts	

	Writing a review of one of the films discussed.
Block of Contents 3: Knowledge of the Language	
A) Linguistic knowledge	
	Enhancing the vocabulary related to conversation.
	Recognising expressions and words which do not necessarily belong to standard British English.
	Guessing the meaning of new words using rules of word formation.
	Distinguishing and producing utterances with varied rhythms and intonation patterns to indicate different states of mind.
B) Reflecting on the learning process	
	The use of context to infer the meaning of words and expressions without the need to understand everything.
	The appreciation of words and expressions in a conversation context.
	Interest in expanding one's linguistic, artistic and cultural knowledge.
	Self-assessment of self-confidence and capacity for cooperation and initiative.
Block of Contents 4: Sociocultural aspects and Intercultural Awareness	
	Comparison of the differences and similarities between the student's own society and the one being portrayed in the film.
	Appreciation of English as an instrument for communication through art.
	Recognising cultural aspects of major importance.

ANNEX 13

KEY COMPETENCES

The Key Competences to be worked on in this Unit Plan are the following:

Learning to Learn (LTL)	As students of non-compulsory education, they are expected to be interested in learning for its own sake, showing in this way their level of maturity. Additionally, they are expected to be able to learn from what is said and worked on in class as well as their own personal work at home.
Cultural Expression (CE)	Students must be able to appreciate art and artistic media as elements of the expression of ideas, emotions, fantasies, values and perception of both beautiful and unpleasant elements of reality. They must also be able to express their own ideas about the art they consume.
Communication in Foreign Language (CFL)	Students will use verbal communication in English, both to understand and produce messages regarding opinions, ideas and simple facts.
Digital Competence (DC)	Students will make use of electronic media to watch the films selected and to obtain and organise the data required.
Social and Civic Competence (SCC)	Students will discuss and consider social aspects being shown in the films regarding history, behaviour, racial relationships, sexuality, traditions and ethics, among others.

ANNEX 14

LEARNING OUTCOMES

L.O. 1.1	The student demonstrates that he/she understands the general meaning of the conversation in a film, and demonstrates it by filling in short comprehension tasks.
L.O. 2.1	The student understands the opinions of the author in a film review by answering a multiple choice test.
L.O. 3.1	The student recognizes some of the main broad accents of English speaking countries (English, U.S. American and Scottish) by answering questions as part of a multiple choice test.
L.O. 3.2	The student understands speech from characters with several different broad accents (British, U.S. American and Scottish) by answering questions as part of a multiple choice test.
L.O. 4.1	The student can summarize the plot of a film he/she saw with clarity and in a concise way.
L.O. 4.2	The student can write the summary of the plot of a film he/she saw as part of a 100 word text, focusing on the main characters, conflicts and themes.
L.O. 5.1	The student can express what he/she did and/or did not like about a film with clarity by discussing it in class.
L.O. 5.2	The student can mention and identify some of the main themes in a film and express some of his/her opinions on the subject by discussing it in class.
L.O. 6.1	The student can express what he/she did and/or didn't like about a film with clarity as part of a 100 to 120 word text.
L.O. 6.2	The student can mention and identify some of the main themes in a film and some of his/her opinions as part of a 100 to 120 word text.