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INTRODUCING LITERATURE AND VALUES IN THE EFL
SECONDARY EDUCATION CLASSROOM: A LITERARY
PROJECT ON GENDER VIOLENCE

Literatura y valores en Inglés Segunda Lengua en el aula de Educación
Secundaria: Un proyecto literario sobre la violencia de género

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ABSTRACT

This dissertation seeks to demonstrate that the introduction of a literary project focused on the short story genre written by women writers which have as central theme the problem of gender violence can help students in the Bachillerato stage to develop their key competences as well as their communicative competences, as they work on curricular themes and values such as gender violence and equality. I also intend to prove that a project as the one hereby proposed can increase students's interest in literature and develop their skills for collaborative work. This study has been theoretically based on Second Language Acquisition (SLA) Communicative Language Teaching (CLLT), Project-Based Language Learning (PBL), and more specifically, on the use of Literature in the EFL classroom and Feminist Pedagogy with a focus on Secondary Education. This theoretical basis, as well as the curricula Spanish framework is at the core of a project designed to be implemented with Bachillerato students with the objective of using literature as a vehicle to educate against gender violence. This dissertation demonstrates that the EFL classroom is an adequate scenario for this aim because the communicative nature of the subject allows for development both of students communicative competence and critical thinking and values. The results obtained from the partial implementation of this project with real students reveals that the project proposed could be successfully implemented within the actual curriculum.

Keywords: PBL, literature, gender violence, Feminist Pedagogy

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1. Introduction

Nowadays, the most widely accepted EFL approach, the Communicative approach, aims at the development of the learner's communicative competence through the achievement of a fluent language use in different situations, contexts and purposes with meaningful exchanges of information as a central goal. The teaching of English as a Foreign Language in secondary education is also determined by this approach. Therefore, the students' achievement of a higher degree of communicative competence is paramount both in the obligatory (ESO) and the non-obligatory stages (Bachillerato).

The Communicative approach entails a series of tools, procedures and techniques that have tended to leave out literature in favour of more, at least apparently, dynamic and attractive materials. Whereas literature was at the basis of the Grammar Translation Method, nowadays it seems to have acquired marginal place in EFL syllabi; and when it appears, it does in graded formats or as adapted fragments in textbooks. The main aim of this dissertation is thus to propose an alternative use of literature in the EFL Secondary Education classroom, which follows the guidelines of the Communicative approach and offers students the countless advantages of including literature in our EFL lessons.

In particular, in this dissertation, I propose a learning project for the non-obligatory stage of Secondary Education (Bachillerato), which complies and benefits from the principles of the communicative approach in order to introduce literature in the EFL classroom in an attractive way. Although it is true that perhaps the use of literature, at first glance, does not provide the context for authentic real-world activities, my main objective is to demonstrate that literature can be successfully introduced in the EFL Secondary classroom by associating it to a topic which is significant to students. In fact, relating literature to any of the cross-curricular topics present in the Aragonese curriculum or to social problems which affect teenagers can be the way of catching students' attention.

In the last decades, education in egalitarian values and programmes to prevent gender violence have spread out in a society which has noticed that education is at the basis of the solution and eventual eradication of this scourge, which increasingly affects teenagers and young adults. The belief that education is a powerful force for transformation of society is now a reality. In Aragón, the ORDEN 1003 of 7th June,

2018 determined the enforceability for all the Secondary schools of our region to have an Equality Plan within the period of three years. This is to exemplify the level of importance that the question of gender and equality, in which gender violence is included, have acquired in the past years. Thus, in this dissertation I propose a project aimed at exploring the short story genre with the topic of gender violence in the background. My objective is to contribute to the prevention of gender violence by transferring this topic to the EFL classroom. The use of non-graded authentic literary texts will offer an unbeatable framework for a project which means to work in two directions. It intends to educate students in gender-violence awareness as they develop their linguistic abilities, while it aims at creating certain adhesion to reading literature in English. I would like to demonstrate that the discovery of texts which are attractive, significant and challenging, and the connection of English literature and L2 learning with a topic which is meaningful for them, can foster the students' communicative competence.

The first section of this dissertation corresponds to the theoretical framework that lies behind my proposal. It comments on present trends in English Language Teaching methodologies (EFL), with special focus on Communicative Language Teaching (CTL), Project-Based Language Learning (PBL) and cooperative methodologies in secondary education. Afterwards, I review the use of literature in the EFL classroom and focus on the choice of the short story genre. At this point, I account for my argument that linking literature to the topic of gender violence is advantageous by paying attention to feminist pedagogy, with a focus on the topic of gender violence in secondary education. The third section contains a review of the curricular background which justifies my project. In the fourth section, I describe the methodology applied for the creation of my proposal. The fifth part contains a justification and contextualisation of the project and an outline of the outcomes. This section also contains a description of the project and an account of the final implementation, followed by the results based on observation and the students' work during the four sessions of the implementation in 1st Bachillerato in IES Pedro de Luna during *Practicum II*. After a reflection on possible improvements and the results of my implementation, I will determine whether the introduction of literature based on such a meaningful topic as gender violence in the EFL classroom triggers students' communicative competence and gender violence awareness.

2. Theoretical Framework

2.1. Teaching EFL: A focus on CLT and PBL in Secondary Education.

Since the 1980s, Communicative Language Teaching has been recognised as the predominant approach in EFL teaching. It was at that time that scholars and practitioners realized that no method was the milestone of language teaching which former prescriptive methods -such as the Grammar Translation method, the Audiolingual method, The Silent Way or the Total Physical Response - had claimed to be during the previous decades. As David Nunan claimed “there never was and probably never will be a method for all” (Nunan, 1991, in Brown 2007, p. 41). Consequently, first theorists and later practitioners began to define an approach to foreign language learning that was based on an eclectic combination of research findings in second language acquisition (SLA) together with cognitive and educational psychology, classroom procedures and methodologies borrowed from previous methods (Brandl, 2007).

Savignon defines then CLT as a “derive from a multidisciplinary perspective that includes, at least, linguistics, psychology, philosophy, sociology and educational research”. It is probably due to this heterogeneous background that scholars have been in constant debate about practice and theory of second language teaching for years (Brown, 2007, pp. 207-208). Moreover, Brown defines CLT as “a unified, but broadly based, theoretically well informed set of tenets about the nature of language learning and teaching” (2007, p.46). These two different definitions indicate that CLT is a broad approach that has been interpreted differently by diverse theorists throughout the years.

Besides, CLT has evolved and diversified into several branches such as Task-Based Language Teaching or Project-Based Language Learning. Despite the divergences among communicative interpretations, they all have as their main objective the development of the communicative competence, which can be defined as the ability of classroom language learners to make meaning and interact with other speakers (Savignon, 2007). Brandl synthesizes it as the ability to interpret and interact appropriate social behaviours, and it requires the active involvement of the learner in the production of the target language (Canale and Swain, 1980, Celce-Murcia, 1995 and Hymes, 1972, in Brandl, 2008). As can be inferred from these definitions, all CLT variants share the same principles: the communication principle, the task principle and the meaningfulness principle (Richards and Rodgers, 2001; Hedge, 2000; Richards,

2006). Therefore, CTL activities involve real communication in which language is used for carrying out meaningful tasks which promote meaningful learning (Richards and Rodgers, 2001).

After several decades of CLT practice, Brown (2007) and Dörnyei (2009) revised this approach and coincided in defining it as ‘a principled approach’. In CTL classes learning by doing is promoted because learners need to actively produce language in order to process and acquire it (Swain, 1985; Brandl, 2007). Besides, input needs to be rich and materials need to be as authentic as possible and tasks reflect real-life situations and demands (Brandl, 2007). In the communicative classroom, individuals learn to maintain communication despite error, they interact, take risks to communicate and collaborate to create meaning while the teacher is a guide, a monitor for the learning process (Richards, 2006).

One of the principles that is common to all CLT methodologies is the use of tasks as an organizational principle. Task-Based Language Teaching tries to design a plan for learner activity focused on meaning which has a “communicative outcome” and engages learners in “real world processes of language” and cognitive processes while they use their language skills (Ellis, 2003, p. 9-10). In these tasks, meaning is primary (Skehan, 1998), they resemble real world activities and both implicit and explicit learning takes place, depending on the amount of focus on form which is promoted throughout the process (Dörnyei, 2009). By engaging learners in significant communication, they are supplied with both comprehensible input (Krashen, 1985) and opportunities to produce comprehensible output (Swain, 1985), which promotes and enhances language acquisition (Richards & Rodgers, 2001).

Moreover, this perspective of considering tasks as real-world “rehearsals” is directly linked to the methodology of Problem-Based Learning (PBL), which has information gap activities at the basis of its rationale (Richards, 2006). PBL is defined as a type of learner-centered process that happens in small groups with the teacher as a guide and which is organised around a series of problematic situations (Martín Murga, 2018, *my translation*). Bender specifies that we should promote real world projects which are based on motivating and engaging questions, tasks or problems that bring about cooperative work as students learn academic content. This methodology is considered to attain active students’ engagement. The fact that learners are able to choose the topic or take decisions in the learning process makes them face the challenge of creating a final product for an authentic reason, which reverts into real motivation

(Bender, 2012; Martín Murga, 2018). In this sense, PBL fulfils some of the aspects of motivation defined by Dörnyei for group dynamics, such as goal-orientedness, group cohesion and classroom goal structures (1994). PBL also permits teachers to attend to different needs and aptitudes, in line with Gardner's multiple intelligences (2005), because tasks and responsibilities are divided within groups so that every student can develop their potential capacities (Bender, 2012).

PBL has proved to give good results when applied to EFL because the communicative procedures can be applied to real-world problem solving tasks. The coherence between PBL and CLT principles brought about the emergence of Project-Based Language Learning (PBLL), in which students' language acquisition and communicative development benefits from the need to produce comprehensible input to carry out the tasks within the project (Krashen, 1985) and from the fact that they are expected to be responsible for their own learning and eventually reflect on both process and product while being able to focus on language and receive direct teaching if needed (Stoller, 2006). Thus, in PBLL learners are engaged in information-gap activities, opinion activities and reasoning activities in order to reach the final goal through cooperative techniques (Prabhu, 1987 in Hedge, 2000; Dörnyei, 1994).

2.2. Literature in the EFL Classroom

2.2.1. Evolution of the Use of Literature in the EFL Classroom.

During the last century, the use of literature as a source for teaching materials and activities in EFL has evolved as regards its adequacy, utility and effectiveness, depending on the predominant teaching method.

The Grammar-Translation Method, which was predominant from the 18th to the first half of the 20th century, used literature as the basic raw material to translate sentences, even whole texts, from the mother tongue into English and vice versa. (Chalikendi, 2015). In line with its drive for accuracy, the Grammar Translation Method used literature because literary works were considered to be grammatically correct and accurate (Padurean, 2015).

Eventually, the GTM was replaced by the Structuralist approach and by its subsequent methods, Direct Method, Community Language Learning Total Physical Response and Audiolingualism. For three decades, between the 1950s and the 1970s, English language teaching encouraged discourses centred on the pragmatic purposes of

language. Thus, specific practical and functional purposes were paramount. It is the moment when functional/notional syllabuses mushroomed and therefore, there was little or no space for literature in the EFL classrooms. Learning English in those decades had only practical purposes and designers and practitioners believed that “the study of literature will contribute nothing to helping our students meet their academic and/or occupational goals” (McKay in Brumfit & Carter, 1986, p.191).

The emergence of CTL in the 70s and the 80s put the use of literature on hold some years longer. At this first stage of CLT, the pursuit for a natural form of communication, using language for practical functions and fostering authenticity, carried on despising literature as a useful teaching material (Pardede, 2015). It could be argued that the SLA theories on which early CLT methodologies relied were not at first in line with accepting literature as a suitable material to be included in the curriculum. Early CLT practitioners and theorists thought so because literature was believed to lack practical purposes. It was seen as a potentially disturbing element in the “well ordered world of language courses” (Widdowson, 1984:161). Due to globalization, language courses needed to attend the needs of students in mass production scales. Thus, “literature came to be regarded as irrelevant and, at worst, positively harmful” (Maley, 2001, p. 180).

Despite the marginal situation of literature in EFL courses, in the 1980s the situation started to change (Shazu, 2014), and the profession experienced a new attempt to bring it back as a source of authentic material for learning and teaching the English language (Chalikendi, 2015). Even if CLT practitioners still preferred to avoid the use of literature, throughout the 80s and the early 90s, several theorists realised that the educational and communicative potential of literature even within the CLT context was unlimited. Experts such as Brumfit and Carter (1986), Collie and Slater (1987), or Gillian Lazar (1993) paved the way towards academic debate about the introduction of literature in the ESL classroom, which eventually had as a result the recognition that “literature could be used as a stimulus for discussion and genuine communication [...] using literature could also be considered to be a means of internalising specific grammatical constructions and reinforcing points previously learned” (Elliott, 1991, p. 65). Then, literature revealed as a perfect point of departure for all kind of communicative tasks involved in CTL. If improving communicative competence was the main objective of CTL, literature was adequate because it provided “a springboard

for the development of the critical thinking and aesthetic appreciation” as it contributed to students’ cultural awareness (Bretz cited in Pardede, 2011, p. 15).

However, literature was not so warmly welcomed by everyone in the CLT profession. Questions such as the linguistic difficulty or an alleged need for extensive background knowledge about both the target language and culture were some of the arguments of its detractors (Sullivan, 1991 in Tasneen, 2012). Debora Floris claims that one of the most common complaints among teachers and curriculum supervisors is that they “see literature as a hindrance because literary language is viewed as incomprehensible” (2004, p.4). Besides, they consider vocabulary and grammatical structures too complicated. In this respect, Reyes Torres makes a critical remark when he argues that literature is not popular among certain teachers due to “the fact that including literature in the English lessons only increases the teacher’s load of work and makes evident their lack of material and expertise” (Reyes, 2012. p.10). The length of literary works or the difficulties “for an outsider to share fully the range of references (in cultural terms)” are also considered obstacles (Floris, 2004, p. 4). Sandra McKay examines the arguments against the use of literature in the EFL classroom and explains that literature may not be useful to teach grammar “due to its structural complexity and its unique use of language”. Furthermore, McKay acknowledges that literature does not meet students’ academic or occupational needs and it often reflects a certain cultural and biased perspective (Brumfit and Carter 1986, p. 191).

2.2.2. Using literature in the EFL classroom in the Post-Method Era

As has been explained in the previous section, literature has finally found a place within the communicative approach, even more so in this ‘post-method’ era in which we are immersed (Kumaravadivelu, 2006). In fact, experts such as Roland Carter claim that learning a second language should include, at a certain stage, learning language and literature in an integrated manner (in Brumfit and Carter, 1986, p.110). Whereas literature might have had a difficult fit into the first years of a communicative classroom, the infinite possibilities literature has to offer as a resource for communicative tasks makes of it an invaluable element in the post method era. Nowadays, authors like Kumaravadivelu think that the students’ needs, the socio-political context, the purpose and features of the specific teaching-learning process are to be met and procedures and materials must be adapted to that context

(Kumaravadivelu, 2006). Therefore, literature can be seen as a teaching resource from a post-method approach because through the choice of plots and themes, different needs and realities can be catered.

Literature is valuable authentic material because it has not been created to teach a language, nor “with the foreign learner in mind” (Elliott, 1991, p. 66). Post-method notions advocate for authentic material, *realia*, and thus materials are sometimes created in a way that they resemble authentic materials. Literature offers teachers the opportunity to confer authenticity to their classes because it “can act as a beneficial complement to such materials, particularly when the first ‘survival’ level has been passed” (Hismanoglu, 2005 p. 54). For Brumfit and Carter, literature exposes students to unexpected themes and language “to which we can respond directly” (1986, p. 15).

Furthermore, literature fosters students’ improvement of communicative competence as they are exposed to rich and varied language input in many levels of difficulty. For Lazar, by asking students to explore literary language that is new to them and think about norms of language use, students are developing their linguistic competence (1993). Through literature students learn about syntax and discourse functions of sentences, as well as the different ways of connecting ideas. Eventually, according to Hismanoglu, students become more productive and predisposed to take risks, which is another of the peculiarities of CLT, when they perceive the richness of the language they are being introduced, thus, “they improve their communicative and cultural competence in the authentic richness, naturalness of the authentic texts” (Hismanoglu, 2005, p. 55).

Despite all the difficulties literature poses in the EFL classroom, in this dissertation I have wanted to advocate for the possible benefits its introduction may provide to the individual learner and to the group. The opportunity to work with authentic material, the language and cultural enrichment and the personal involvement with the text, which may evolve into a more integral education of the individual as a whole, are valuable assets that justify the introduction of literature in our EFL classrooms.

2.2.3. Choosing genres

Choosing a genre around which to organise a whole didactic unit entails some serious questions. On the one hand, students’ linguistic level, age and attitude towards literature must be taken in account while, on the other hand, teachers must be able to consider the

genre, topic, length and style in order to find texts which are both attractive to students and present a handy format to work in 50- minute sessions. Hereafter, I will attempt to argue why the short story genre is suitable to work with in the secondary classroom.

It could be argued that short stories are the most suitable genre to work in class for a practical question of length. Floris considers that “teachers need to consider whether texts can be integrated in the amount time class time available” (2004, p. 5). Lazar recommends choosing texts which may allow for a balance between home reading and classwork (1993). In this sense, the length of a short story seems the most suitable because it can be assigned to be read as homework but it can also be read aloud in the classroom. Moreover, for Pardede, the figurative language of poetry takes a long time and effort to grasp while reading a novel in target language may involve too much time for students (2001, p. 17). On the contrary, allowing students to approach an authentic literary work which can be read, even if not thoroughly understood, in a short period of time, with relative effort, may provide students a sense of accomplishment, thus, enhancing their motivation and positive attitude towards future tasks revolving around the text.

In addition to this, for Hismanoglu “short fiction is a supreme resource for observing not only language, but life itself. In short fiction characters act out all the real and symbolic acts people carry out in their daily lives and do so in a variety of registers and tones” (2005, p.61). Short stories aim at giving a single effect, there is usually one plot which starts ‘in media res’, a few characters and no detailed description of the setting, which mostly need to be inferred from subtle details and hints. Apparently, it seems an easy piece of literature but the obstacle is usually language in itself. Reading and trying to decrypt a short story means giving students authentic challenging texts. These texts require readers’ knowledge to go beyond the surface and make use of their linguistic strategies in order to interpret a type of text which tends to deal with the universals of literature as they develop their critical thinking skills.

The interest in short stories also lays in the fact that they constitute manageable, handy, didactic resources, which nevertheless entail a linguistic challenge, in order to acquire and improve students’ communicative competence. The linguistic micro-system that each short story creates constitutes an invaluable source of new input for the development of students’ linguistic system (Coyle, 133). Following Krashen’s input theory (1982), even though readers are presented with a text slightly over their linguistic competence, learners are able to understand that input while they are immerse in

communicative tasks. In order to understand a short story, considering the plot, characterization, focalisation, and peculiar ending, learners must make an effort to grasp the global meaning, to predict and infer, and to recognise discursive patterns (Coyle, 134). Through cooperative interaction with fellow students in discussion, debate and fulfilling of tasks revolving around short stories, which is essential for development of communicative competence (Vygotsky, 1987), learners may eventually be prepared to produce linguistic output and, in time, produce their own short stories.

Moreover, it needs to be mentioned that the formal aspects and expressive potentialities of this genre happen to be most suitable to address my subsequent point of interest in this research: the question of gender violence. Nevertheless, Lazar (1993) warns about the main difficulties students may find when dealing with short fictions. EFL readers may encounter difficulties when “understanding the plot; understanding the language in which the story is written; understanding how the type of narrator who tells the story can shape or influence the way the story is told”, in other words, the typical playful focalisation in short stories (Lazar, 1993, p. 75). Anticipating these problems and making the right choice for students, not only as regards the story but also as regards the communicative tasks to be done, depends, once again, on the teacher’s intuition and expertise.

2.3. Feminist Pedagogy and EFL

In *The Second Sex* (1952), Simone De Beauvoir asserted that gender was not a biological factor like sex but a social product, and that, rather than being born men or women, we learn and act according to the behaviours and beliefs that are assigned to our sex.

Since 1953, feminism has gone through different pathways and it is difficult to give a single definition. Currently we are immersed in what has been called a Fourth Wave of Feminism which locates within what is known as Transnational feminism. Women are still fighting for gaining full gender equality in all layers of society; this fight claims to be intersectional, transnational and multidisciplinary but inclusive to all women all over the world (Pellicer and Abad, 2018). As it could not be otherwise, education has also been targeted by feminist theorists for its potential as a tool for social transformation.

In order to create a new paradigm to educate future citizens in equality, Feminist Pedagogy has emerged and this is the approach that will be followed in the project

proposed in this dissertation. Actually, Feminist Pedagogy appeared due to the convergence of critical feminism and pedagogy. The former criticises the characteristics of patriarchal society, explicit oppression of men over women, and the internalisation of domination, which Pierre Bourdieu defined as symbolic violence (2012). On the other hand, such critical pedagogy as the one articulated by Freire asserts a commitment to social justice issues. Freire used topics such as a gender inequality and violence as points of departure to develop a critical educational paradigm. By examining individual and collective forms of oppression, pedagogues can set starting points from which we can move forwards to combat and free ourselves from oppression (1973). The EFL classroom can be a perfect scenario for education in equality and a critical review of patriarchal society as well as a basis to fight against inequality, which is at the roots of gender violence.

Despite the fact that there are critical voices against the inclusion of feminist approaches in the classroom because it involves politicization, it is evident that gender violence must be tackled at school through the development of competences and cross-curricular values. Globally, one in three women will experience gender violence that is produced by, among other factors, differences in the socially constructed gender violence and cultural values which accept male violence as the norm. Such norms are then perpetuated by societal structures, including education (Pillay, 2015). That is why, no matter how political it is, Feminist Pedagogy is necessary to revert inequality in our society.

From these two lines of thought -critical feminist and critical pedagogy-, Feminist Pedagogy emerged defined by Stephanie Vandrick back in 1994 as an “emerging field which addressed gender as a critical factor in the learning environment” (p. 69). Applied to EFL, feminist pedagogy focuses on certain areas where male domination are still most outstanding, such as gender stereotypes in coursebooks, sexism in EFL materials, distribution of talk in coursebooks by gender, the selection of literary texts or classroom dynamics which favour male and female students, to name a few. In *Feminist Pedagogy and ESL*, Vandrick refers to the “six strands”, which are influenced by feminist pedagogy: psychological research, educational research based on classroom observation, linguistic research, composition research, literary feminist thought and critical pedagogy. The latter two factors are basic to the project hereby proposed because they bring together social critique and the acknowledgement that women should have a place in the literary canon. Thus, feminist pedagogy “works to

correct academy's traditional myopia by applying feminist principles to the classroom situation. Such application, far from reductive or doctrinaire, contains potential for reconstructing and revitalizing ways in which knowledge is acquired"(Culley and Portugues, 1985 cited in Vandrick 1994, p. 76).

The EFL subject allows teachers to transmit values and culture alongside language as they are all intertwined. For Stephanie Vandrick, "us who teach EFL have at least as much of an obligation as those in any other field to consider the issues raised by feminist pedagogues, researches and writers" (1994, p. 85). However, theorists propose investing on future teacher education in feminist pedagogy as a previous step to teaching students in the classroom. It is teachers first who must be self-reflective and critical, who must recognize their own positioning in order to challenge the dominant paradigms of traditional educational practices, as well as the hegemonic understandings of oppression and resistance (De Saxe, 2014). In this sense, Pellicer and Abad consider that the teacher can provide additional messages regarding sex role development through the provision of activities, modelling and subtler forms of gender-biased communication and that it is essential that teachers are aware in order to change it (2018). For feminist educators, feminism is a primary lens through which the world is interpreted and acted upon (Kenway and Modrea, 1992 in de Saxe 2014). This way, teachers are well placed to serve as advocates for gender equality and activists against gender violence in their schools (Pillay 2015)

In addition to this, the introduction of a feminist focus on the EFL classroom is in line with what Kumaravadivelu advocated for: the pedagogy of particularity, which meant adapting classroom procedures and materials to the need of the learning context. Society and educational agents have noticed that paying attention to gender and gender violence awareness is essential and, in this sense, adapting the EFL class to meet these needs results more than convenient (Kumaravadivelu, 2006). Besides, the nature critical spirit of feminist pedagogy fits with several of the principles of Communicative Language Teaching. CLT is essentially concerned with the concepts of negotiation, interpretation and expression (Kumaravadivelu, 2006) and in order to debate, communicate, exchange ideas about the complex topic they are dealing with, in the case of gender violence, learners inevitably need to develop their communicative competence in a climate of participation and interaction as they perform the basic functions of language in order to express personal feeling and emotions, interact, debate, moderate, report, inform while learning to learn (Hallyday, 1973). Therefore,

Feminist pedagogy applied to the EFL classroom, making the most of the real communicative opportunities of the CLT approach, helps the teacher teach learners to develop their critical skills as far as “recognition without confrontation would result in an acceptance and perpetuation of the status quo” (Pillay, p.1, 2005).

2.4. The topic of gender violence in the EFL classroom with a focus on Secondary Education.

Nowadays, there is a firm conviction among public opinion, institutions and social agents that the role of the school is essential to deal with this problem of gender violence and in the last decades state policies have tried to act accordingly. This interest in tackling the scourge of violence based on gender has transferred to the educative curricula of the Secondary education Stage el (Sanz et.al., 2005). Even if, as Pellicer and Abad note, gender equality is a recognised Human Right in the Universal Declaration of Human Rights of 2016 and it should be indisputably respected (2018), the painful truth is that only in our country, more than 1036 women have been murdered in our country since 2003¹. The Spanish Constitution reflects in Article 15, the right to life, and physical and moral integrity (Sanz, et al., 2005), which is once and again violated when gender, sexual and domestic violence is exerted.

Accordingly, it should be remembered that secondary school is the place for socialization and socialization is, partly, the process of learning reproduction of models. Unwanted models of gender relationships, which may eventually evolve into gender violence, may therefore be counteracted at secondary school. Unlike it has been often believed, gender violence is a transversal problem which affects women from all socio-cultural backgrounds and ages. Early prevention and awareness is therefore essential because this problem also affects young women. In fact, proportionally, more young women are victims of gender violence and have restriction orders from their abusers than adult women (Elboj y Ruiz in Canet, 2015). That is why the educative community has a crucial role in early detection and prevention of gender violence due to the direct contact with students (Canet Benavent, 2015). Educational centres are the ideal setting for the education of upright individuals and for the growth of young adults who base their relationships in respect, comprehension and the rejection of any kind of violence (Sanz, et al. 2005).

¹<http://www.violenciagenero.igualdad.mpr.gob.es/violenciaEnCifras/victimiasMortales/fichaMujeres/home.htm> (last updated, 20th January 2020)

As has been said, the secondary school is a privileged place to start this change of mentality because it is where most teenagers begin their affective and sexual lives. Some of the main issues to be tackled are the attraction processes in which affective-sexual relationships are based: process of attraction and process of election of partner. The family, the friends and the media are especially relevant when it comes to constructing models of attraction in the adolescent population (Elboj et al., 2009). Secondary school is thus one of the key places to counteract the perpetuation process of patriarchal stereotypes and heteronormativity.

A communicative reflection about such a serious and sensitive topic is appropriate to EFL class precisely due to its communicative nature. As it is put forward in this dissertation, many activities related to the topic can be developed as part of the EFL curriculum or together with other actions and cross-curricular topics in the school. The issue of gender violence can be suitably introduced in the communicative EFL secondary education classroom as long as it is a topic which demands interaction, debate and reflection. Students may improve their communicative competence as they develop their linguistic, digital, social and scientific competences, learning to learn and cultural expressions competence through participative methodologies which foster meaningful learning. Furthermore, the closeness of the topic to their own everyday lives may activate students' affective filter (Krashen, 1985) and thus improve students' adherence to tasks.

In keeping with this, the interdependent relation between language teaching and culture makes it possible the approach of gender violence through the choice of literature as a main source. As Pillay argues, "literature can be a tool to cultivate an awareness of and sensitivity of social justices, including those of gender" (2015, p.3). Thus reading literature in a foreign language becomes a site for reconsidering long held views about gender issues. As Takolander asserts, "the study of literary texts thus provides opportunities for individual and social learning, reflection, problem solving, empowerment and social responsibility" (Takolander, 2009 in Pillay, 2015, p.3). Through problem solving activities used to examine student' awareness, wrong representations of power relations between women and men may be challenged through interaction and negotiation of meaning. The treatment of such a sensitive issue as gender violence in the EFL classroom therefore harmonizes with and even benefits from the nature of the communicative approach because it requires students to be reflective and active subjects in the learning process.

3. Curricular Framework

The project proposed in this dissertation complies, in terms of the topics, contents and methodological guidelines for EFL teaching, with the Royal Decree 1105/2014 from December 26th, 2014, which establishes the basic curriculum for Secondary Education and Bachillerato, the latter being the stage hereby addressed. However, the National Curriculum is concretised by the Order ECD/2016 from May 26th, which defines the Aragonese Curriculum and provides us with more detailed directives with reference to curricular organization, methodological principles and evaluation for Bachillerato in the Autonomous Community of Aragón.

3.1. National Curriculum

Social alarm about gender violence has led different public institutions to take a series of actions in order to raise awareness over this question (Sanz et al. 2005) and this urgency has permeated the legislative level. As an example, Royal Decree 126/2014 of Primary education, Article 10.3 provides for the development of values inherent to the principle of equality. Besides, the LOE Ley Orgánica 8/2013, 9th December includes in its provisions the requirement expressed in Ley Orgánica 1/2004, de 28th December, Integral Protection Action Plan Against Gender Violence, which should be applied to all educational stages and schools promoting an education in egalitarian values, gender violence awareness and a critical view of patriarchal roles. Besides this, in the LOE-LOMCE counteracting patriarchal values through education is one of the main cross-curricular topics.

Moreover, the Article 2.2 of the National curriculum lists the seven key competences which, aligned with the European Recommendation 2006/962/EC, students must develop throughout both the obligatory and the non-obligatory Secondary Education stages. According to the National Curriculum, competence-based learning should foster motivation and deep learning processes due to the interrelation of its components and the fact that concepts are learnt just as the procedural learning takes place (Royal Decree 1105/2014, December 26th). In this sense, the literary project proposed here contributes to the integrated acquisition of five out of the seven key competences: linguistic communication in the mother tongue and a foreign language, sense of initiative and entrepreneurship, cultural awareness, learning to learn and social and civic competence. Additionally, students could develop their digital competence

throughout those tasks that involve the use of ICT's. Thus, tasks and activities are designed so as to combine and integrate the acquisition of more than one competence at a time.

As regards the cross-curricular topics specified in Article 6, a project focused on gender issues goes in line with Article.6.2 as it specifies the need to promote the equal development of men and women, and it fosters the prevention of gender violence and promotion of values inherent to equal treatment and non-discrimination on the basis of any condition or personal or social circumstance (Royal Decree 1105/2014 from December 26th, my translation).

In addition to this, Chapter III, focused on Bachillerato, of the National Curriculum specifies in Article 24 that the main purpose of this educative stage, apart from qualifying students for higher education, is to help them develop their intellectual and human maturity as well as to supply them with skills to actively and responsibly become members of society. Sections a), b) and c) of *Article 25. Objectives* proceed along the same line as they describe democratic citizenship, personal and social maturity consolidation, development of critical thinking awareness of equal rights and opportunities as objectives to be attained during the Bachillerato period. All these objectives are addressed by the choice of the central topic proposed here explored in diverse ways through the different tasks designed. Sections d) and l) of *Article 24* mention the development of reading habits and artistic and literary sensitivity respectively, aspects which a literary project based on the discovery of the value of the short story as a literary genre itself, undoubtedly contributes to.

Finally, although the National Curriculum makes no specific reference to PBL or the communicative approach, Article 29. *Learning Process* accommodates certain directions which could fit into the framework of an active pedagogy, meaningful learning and participative and meaningful class work -aspects which characterise CLT and PBL. In fact, the curriculum claims that activities will favour students' ability to work by themselves and in teams, apply adequate research methods and will encourage interest and learning habits and the ability to correctly express themselves in public (Royal Decree 1105/2014 from December 26th, my translation).

3.2. Regional Curriculum

Considering the social context, tackling the topic of gender violence appears to be not only unfortunately necessary due to our social atmosphere but also suitable and

consistent with the idea of exploiting students' developmental phase. Students may develop democratic values and an autonomous and critical spirit, mainly by dealing with cross-curricular topics, which are specified in Article 16 of the order.

The specific provision of the Aragonese Curriculum Order ECD/489/2016 for EFL in Bachillerato follows the guidelines of the national legislation as regards integrated competence based-learning and the main objectives for the stage, prevailing the development of communicative competence. In this case, the Aragonese educative legislation specifically acknowledges the Communicative Approach as the methodological framework according to which classroom tasks and activities must be designed, developed and evaluated. Also, this legislation states that the Contents are divided in four blocks, comprehension and production of oral and written texts, which, broadly speaking, could coincide with the four major language skills *Listening, Speaking, Reading and Writing* which CLT is aimed at integrating in the EFL classroom. Moreover, the *Methodological Orientations* section puts emphasis on context. Not only is there the need to make an analysis of students' needs and plan activities so as to make students be actively engaged, but also lexis and grammar knowledge is expected to be acquired within a meaningful context. In this sense, the proposal of a literary project accommodates these orientations because it allows students to deal with new vocabulary and syntactic structures in a relevant way.

In essence, the Methodological Orientations for ESL Bachillerato are aligned with those defined for the compulsory stage: meaningful learning, competence-based learning, autonomous and cooperative learning, learning through multiple intelligences and the development of motivation and creativity, all of which are involved in the project proposed in my dissertation. In fact, the section Methodological Principles of the provision for ESL in the Order/ 2016 of 26 of May, the Aragonese Curriculum for ESO, in subsection *b) Learning through key competences*, Project-Based learning is recommended and considered relevant for an integrated acquisition of the key competences because it enables students to establish an action learning plan to solve a particular problem. They can acquire and develop critical skills and apply different abilities in interdisciplinary projects while they attain a practical result.

In conclusion, this project proposal is supported by both the national and the regional curricula for Bachillerato. This proposal is aimed at fostering the love for literature among the young population through the development of key competences

and cross-curricular values in an integrated manner and developing students' communicative competence by means of the implementation of a PBL project.

4. Methodology

First of all, in order to build a firm theoretical background, I initiated an extensive review of the academic literature related to my object of study, beginning from the broadest framework, which is CLT, and then investigating on TBLT, PBL, PBLL and cooperative work. Another important aspect was the review of the state of the art as regards academic literature related to Feminist Pedagogy and data about Spanish teenagers' attitudes and beliefs towards the use of literature and the introduction of sensitive topics in the classroom.

As soon as I decided my proposal would be articulated following PBL, I relied on Martín's approach (2018), especially on her emphasis on authenticity, applied learning and cooperative work. However, as regards the stages in the development of projects - and taking into account that mine would consist of three mini-projects-, I finally followed Vicky Gil's (2019) sequencing (activation, discovery, deepening, planning, creation, publishing, assessment and reflection) for two main reasons: on the one hand, this is the terminology I have been familiar with in the Master's degree and, on the other hand, it applies specifically to PBL.

As I intended to design a project which could fit into a Bachillerato syllabus, implying a break from the rest of the course, I prioritized cooperative work, the practice of the four skills in every session, and the use of critical thinking. I aimed at putting the seed of interest towards social issues in the English classroom as a source of debate and as a means to develop students' communicative competence and, as another main objective, to create in students some interest in authentic literature, specifically short stories written by female writers.

In this project there were several factors which needed to be met: the students' level of proficiency, the fact that the topic and its treatment was appropriate for their age, and that the story motivated them, among others. Therefore, choosing the three short stories which the whole project would be based on was a key stage. In order to select the texts among a large amount of possibilities, I created a checklist of criteria (see **figure 1; appendices 1 to 8**) to choose the most suitable short stories. These criteria are the result of considering other authors' sets of criteria. I relied on Lazar's criteria (1993:56), Elliott de Riverol's ideas (1991:66) and Hill's criteria (1994:15). In brief, these criteria revolve around the needs and abilities of students, the linguistic and stylistic level of the text and the appropriateness of the topic which rule the whole

project. After considering eight different short stories (see **appendices 1 to 8**), only three proved to be suitable for this project (see **appendices 1, 6 and 8**). These charts helped me decide which texts would be most suitable: “The Geranium, “The Yellow Wallpaper” and “Created He them”.

TITLE: “Created he them” AUTHOR: Alice Eleanor Jones		
I. Linguistic suitability	YES	NO
Is the language adequate for the students’ level?	X	
Does it contain grammatical structures students are not familiar with?		X
Does it contain grammar points that need to be reviewed for the final product?	X	
Does the text contain new linguistic structures (idioms, phrasal verbs, etc.) ?	X	
II. Stylistic suitability		
Is the language too archaic?		X
Does the text contain slang or localisms, which hinder comprehension?		X
Is the language functional and recognisable?	X	
Can the style be easily reproduced by students for final writing?	X	
III. Students’ background and cultural implications		
Is the setting recognizable and relatable for students?	X	
Is cross-reference easy to make in terms of history, religion or culture?	X	
Are characters and situation recognizable for students?	X	
Do students have enough cultural background to understand the text?	X	
IV. Topic		
Is the plot exposed in a clear way to the reader?	X	
Does the text contribute to SS gender violence awareness?	X	
Is the main problem relatable to the question of gender violence?	X	

As has been previously explained, during my Practicum period I had the opportunity to implement five sessions of this project. I decided to implement a shortened version based on one of the three stories chosen for the entire project. In spite of the fact that, due to time limitations, it was not possible to implement the project as a whole, I was interested in observing several aspects such as the students' reaction to literature and collaborative work within a communicative framework. Therefore, I conducted an observation throughout the implemented sessions to record students' performance (**see appendix 9**). Besides, I created a simple qualitative observation data sheet in order to obtain reliable information to be used for further reflection about the project and for myself for future improvement as a teacher (**see appendix 10**). For the creation of this observation tool, I relied on observation tasks undertaken during *Practicum III*.

As a means of establishing a first contact with students, I created a questionnaire on Google forms (**see appendix 11**) for all the students to fill in after the first introductory session. It was created following the guidelines provided by Neumann (2019) during the Master's course to develop a scientific study. Thus, it consisted of 23 questions (yes/no, ranking, likert scale, etc) related to the use of literature in the English subject. Also, through these questions, I wanted to know what they had read before and what they knew about female literature and their opinion about certain social topics and gender violence in particular. Being aware of the fact that such a long questionnaire might be discouraging for students and likely to obtain an unsatisfactory response rate, I was positively surprised by the high response rate. 18 out of 20 students answered within the first few days. In this questionnaire I left some questions for them to answer openly. This gave me the most precious information, not to modify the contents of the sessions, but to deal with students in the classroom and adapt certain practices so that they could change some attitudes and feel motivated and participative.

By means of a final Google form questionnaire (**see appendix 12**) which students answered right after the implementation, I was able to collect information so as to know whether students' attitudes, beliefs and opinions had changed and how, as for the use of literature in the English classroom, certain misconceptions or stereotypes regarding gender violence. In addition, this is also useful to evaluate my performance. This final questionnaire was answered by the 20 participants in class, which I consider a success. Thus, it proved to be a useful tool to verify whether the objectives had been

attained and the proposals were ratified, and if a project such as the one hereby proposed would contribute to an improvement of students' communicative competence and gender and equality awareness in Bachillerato.

Finally, these results were examined and critically analysed so as to verify whether the objectives of the project proposed in this dissertation had been attained during the implementation in a real educative context.

5. Results and Discussion

5.1. Context, Needs Analysis and Justification

IES Pedro de Luna, in Zaragoza, where part of the project was implemented, was one of the pioneering secondary schools to be included in the bilingual project in 2004. Back then, IES Pedro de Luna already adopted the MEC-British Council model, which is characterised by the CLIL methodology since the curriculum of AELEX subjects (curricular subjects taught in foreign language) consists of a hybrid version of the Aragonese and the British curricula.

It is necessary to emphasize that, even though pedagogical methodologies implemented in IES Pedro de Luna mainly follow traditional teaching methods, the teaching staff, and especially those from the English department and AELEX subjects, are constantly learning about active methodologies. Therefore, they are experimenting with PBL methodology and implementing projects. Students are accustomed to being involved in tasks which implied active methodologies and which entailed active participation, negotiation of meaning, previous knowledge activation, the use of critical thinking techniques, or tasks close to flipped-classroom. Another factor which contributed to the success of the implementation was the fact that students were used to ICT's in the classroom. Also, the classroom was equipped with a digital board, computer, quality loudspeakers and projector, which facilitated the implementation of the project.

The reasons for choosing Bachillerato as my target of study were diverse. On the one hand, Secondary schools tend to have reading programs in L1 and L2 as part of their Proyecto Educativo de Centro. However, these programmes reach the fourth year of ESO and cease in Bachillerato, a formative stage which is key for teenagers' development of critical and linguistic abilities. Bachillerato years supply students with the skills and cohesive educative background which they will need to confront their future academic life. It is precisely in this critical period when teenagers need meaningful materials which motivate and help them expand their communicative and literary skills. On the other hand, for evolutive reasons, late adolescents have the sufficient level of critical capacity, maturity and ability to question reality, which allows

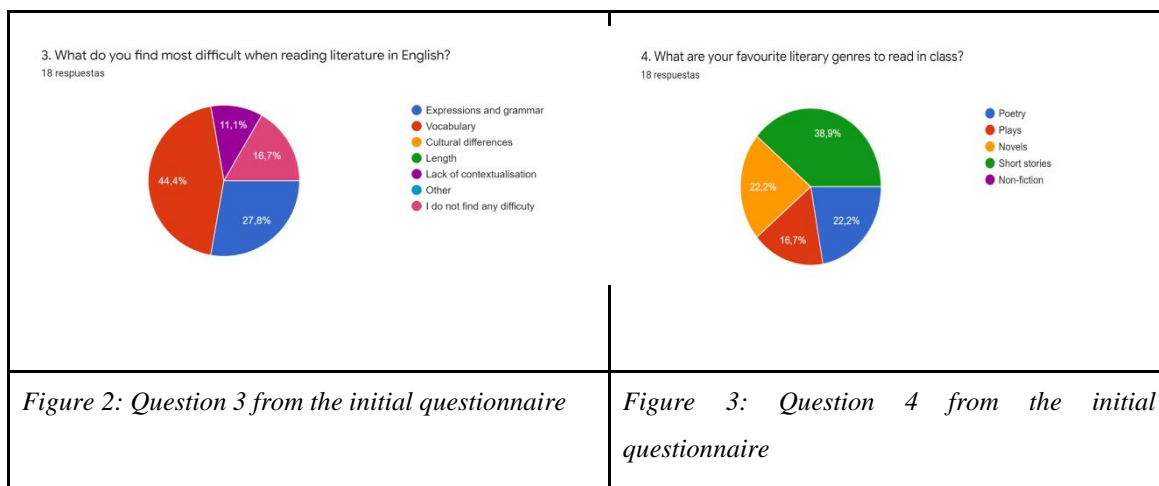
teachers to bring to the classroom complex and challenging topics which can result in authentic source of motivation and engagement for students.

The choice of this group in particular was taken following my Practicum mentor's advice who, once acquainted with the content of the project, considered that this group was the most suitable considering the students' level of English and maturity. Now, I can say he was completely right since, as regards the classroom context of my implementation, had the members of the class been different this project could not have been developed in the same way. In fact, the target group for implementation is, realistically, a highly gifted group of students: an advanced group composed at the most part of students who had been in the bilingual programme in this centre during the ESO stage.

As has been mentioned, in order to get to know the students and meet their needs during my implementation, they were asked to fill in an initial questionnaire (see **appendix 11**) which was answered by 18 students, 5 male and 13 female students, and was aimed at collecting information about three main aspects: the use of literature in the EFL class and their attitude towards it, the skills they considered they practised when using literature in class and, finally, their attitude towards the introduction of social issues such as gender violence.

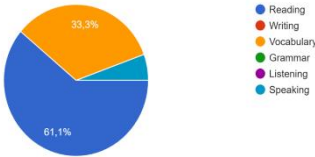
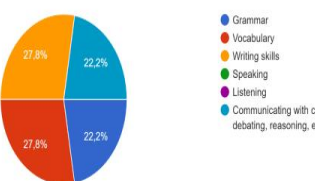
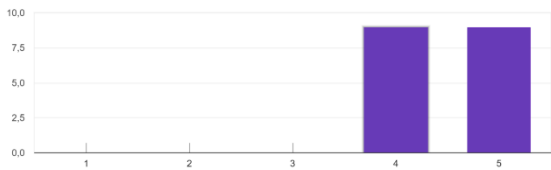
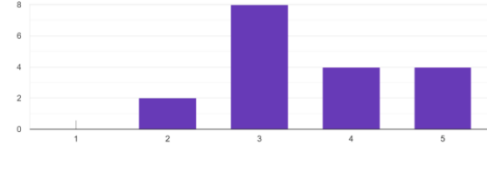
As regards the use of literature, seven students answered they had read extracts from novels and short stories. Seven students answered they did not read enough and two of them considered that they used to devote more time to reading in previous years. In fact, IES Pedro de Luna has a reading program which is implemented in ESO and consists on spending one session per week reading aloud and developing literacy activities.

When questioned about the difficulties of the use of literature in the English classroom, most of them attributed difficulty to lexis and grammar. Students also answered that the genre they preferred was short stories. However, when asked in class students said they had never considered short stories as a literary genre and they knew very little or nothing about its particularities.



When asked whether they would like to read more literature in the English class and why (question 5), only ten out of 18 students answered positively. One student answered “No, I think we read enough and there are better ways to entertain the students,” while another said ”Not really because we already do and if we had more text to read it would become really tiring”. Therefore, almost half of the group was potentially open to improve their attitude towards literature.

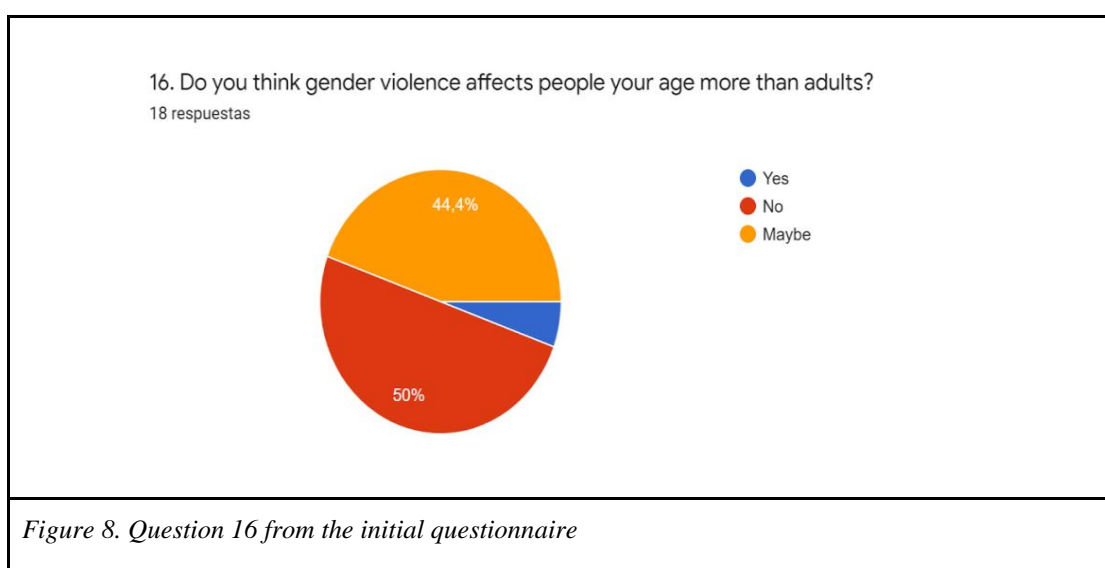
Another block of questions revolved around students experience and perception of the components of language used when literature was introduced in class and the skills they believed they had developed on those occasions. As can be seen in *Figure 4*, a great majority of the students considered that the language components put into practice when reading were precisely reading and vocabulary, while only 5.6% of students considered that speaking could also be practised in these classes. When asked what skills they could improve by focusing on literature, none of them answered that speaking or listening. *This means that students attribute to literature the possibility of being related to activities which leave aside productive skills, which is evidently a very traditional view.* The answers to question 9 and 10 went in the same direction: students agreed that they could improve their communicative skills in written English while they appeared more reluctant to agree to the idea that speaking skills could be improved as well by means of introducing literature in their classes. Their answers are reflected below:

<p>2. What skills or language components do you often practice when dealing with literature in class? 18 respuestas</p>  <p>● Reading ● Writing ● Vocabulary ● Grammar ● Listening ● Speaking</p>	<p>7. What skills do you think you can improve by focusing on literature? 18 respuestas</p>  <p>● Grammar ● Vocabulary ● Writing skills ● Speaking ● Listening ● Communicating with classmates, debating, reasoning, explaining, etc</p>
<p><i>Figure 4. Question 2 from the initial questionnaire</i></p>	<p><i>Figure 5. Question 7 from the initial questionnaire</i></p>
<p>9. Literature can improve my communicative skills in written English 18 respuestas</p> 	<p>10. Literature can improve my communicative skills in spoken English 18 respuestas</p> 
<p><i>Figure 6. Question 9 from the initial questionnaire</i></p>	<p><i>Figure 7. Question 10 from the initial questionnaire</i></p>

When requested to name women writers they had read at school they answered a wide variety of women writers from different nationalities, which means that the teaching staff is aware of the need to give visibility to women writers as it is one of the principles of feminist pedagogy (Vandrick, 1994). When asked why they thought there were more male than female writers as examples of canonical literature, students' answers were overwhelmingly clear. Both male and female students answered, for example, that this was “because women are not given the same opportunities than men”, or “because women have been underrated” (see **appendix 53**). These statements made clear from the beginning that we were dealing with a group of teenagers who were actually aware of the importance of bringing to their class female writers and a conflict rooted in inequality.

Although the topic of this project, literature and gender violence, may seem complex for teenagers, students in the IES Pedro de Luna had previous knowledge about it in part due to campaigns, posters, projects in other subjects promoted from the Orientation Department, which has equality and gender violence awareness as one of the important points in its curriculum. However, a gap was detected by the initial

questionnaire. Students were questioned about their perception of gender violence as a problem that affected people like them. Surprisingly, at the beginning of the implementation, 50% students answered that gender violence affected only adults (see *Figure 8*). They placed themselves far from the central question of the project. Therefore, a specific motivational component was to make students feel related to the topic. Besides, although 83% of students considered that dealing the problem of gender violence at school was necessary (question 15) and 61% strongly disagreed to the statement “Gender violence is a private matter”, still two of them agreed that it was a private matter, which is dangerous to believe (question 20).



As has been described in section four, the texts were chosen according to a series of criteria (see **appendices 1 to 8**). After being proposed with ‘The Yellow Wallpaper’, ‘The Geranium’ and ‘Created he them’, my mentor considered that Patricia Grace’s ‘The Geranium would be the most adequate for his students.

5.2. Project Design

As has been explained, the project hereby proposed is structured following the guidelines of Project Based Language Learning. The final outcome which vertebrates the project is writing a short story in order to participate in a European literary contest aimed at raising awareness and preventing violence among Secondary school students on the occasion of the Day against gender violence, the 25th November. The project is designed either to be included in a PBL syllabus or to be implemented within a standard syllabus.

The project is articulated in 12 lessons, which include three mini-units, each of them dedicated to the study of one story written by a women writer which has the problem of gender violence as its central conflict. In each min-unit, learners learn about a specific feature of the short story genre. Both at the end of each mini-unit and by the end of the project, students must work cooperatively to produce a piece of writing, which will require from them active participation, engagement and interaction, and autonomous work, following the rationale of communicative teaching (Richards, 2006).

The general learning outcomes of this project are for students to be able to i) to demonstrate understanding of the basic features of the short story, ii) to use their background communicative abilities to give opinions, to make inferences, hypothesize, report information and relate events in different contexts, iii) to critically analyse a short story and recognise its particular features, iv) to use language creatively to write a short story collaboratively, v) to work cooperatively following a series of guidelines to create their own literary product, vi) to negotiate meaning to clarify concepts about short stories or examples of gender violence, vii) to analyse others' work and express a critical and constructive judgement using language to evaluate, give opinion and express their views

Following PBLL sequencing, the project consists of seven stages that have been fitted in the twelve 50-minute long sessions after which students are supposed to achieve the outcomes mentioned above. Designed to be implemented as part of a bilingual program, this project provides material for almost one month of classes. Being the main topic cross-curricular allows for work with other subjects in an integrated way.

One of the main objectives when designing this project was that students had a numerous set of sources and examples of literature written by female writers in order to counteract the traditional dominion of literary works written by men that usually occupy the curriculum. Another key point was that students had enough opportunities to work collaboratively so that group dynamics could be consolidated. Finally, it was indispensable that students were given the opportunity to explore different aspects of the short story genre so that they could approach literature in the English class from a thorough perspective that awakened students' interest in literature.

For these reasons, and with the stages of PBLL in mind, the most extensive stage of PBLL, the deepening phase, was divided into three mini-units, each of which in turn are designed as projects in themselves which offered the opportunities for students not only to deepen in the characteristics of short stories and be exposed to a number of

texts, but also to practise collaborative writing preparing them for the final writing task of the whole projects. The lessons and this structure are thus summarised in the chart below.

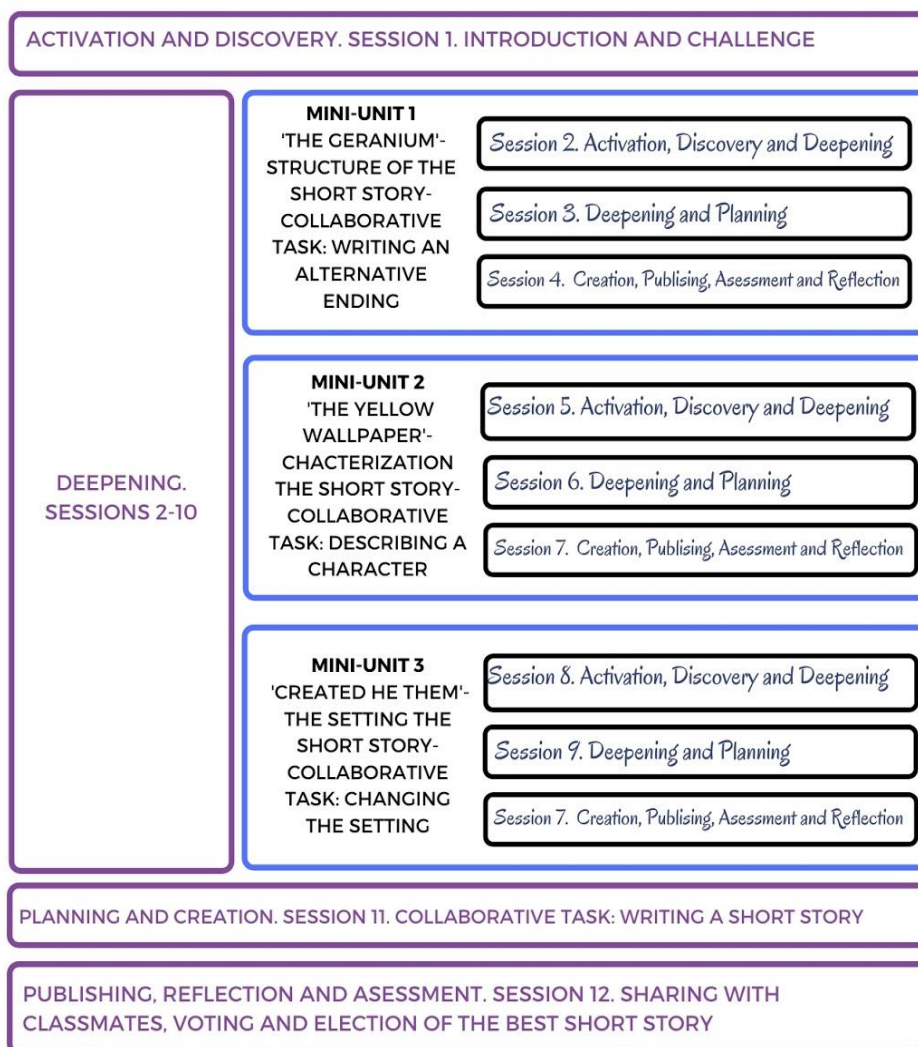


Figure 9. Project plan summary with correspondence of project stages, lessons and mini-units.

All the sessions have been designed to be followed by students with a PPT presentation. Besides, several worksheets, cheat sheets and charts have been created as complementary material either to be done in class or to be used as homework (see **appendices from 13 to 51**). The use of ICT's, tablets, laptops and, especially, students' mobile phones is necessary in class not only for submitting the collaborative writing tasks, but also for the development of some activities. Although the rule in most schools is not allowing students to use their mobile phones in class, this project is designed so

that students may use them at certain points. In any case, the teacher would ideally ask students to bring their mobile phones and control its use only for the performance of the task in question.

The activation and discovery stages correspond to session 1 of the project (see **appendix 13**). In this session (see **appendix 14**) students are introduced to the key points of the project, simple rules of class management and the assessment criteria for the unit. By means of a poster and a VOKI , students become acquainted with the challenge: participating in a literary contest organised by the Education, Youth, Culture and Sports Council of the European Union.

The rest of the session corresponds to the activation stage with a Mentimeter activity aimed at activating students previous knowledge about gender violence and short stories. Subsequently, a compass point thinking routine (see **appendix 15**) is proposed so that they start working together and anticipate difficulties they may encounter. Finally, students are introduced to the first of the three short stories they will be reading during the project. A reading organiser (see **appendix 16**) is given to them so that it can serve as a bait to the following sessions.²

Sessions 2, 3 and 4 correspond to the mini-unit designed around Patricia Grace's 'The Geranium' (see **PPT on appendix 17**). Session 2 (see **appendix 18**) starts with an ice-breaker activity in which students are presented with statements about violence related to their age group. Then, they identify the characteristic structure of short stories in 'The Geranium' and share. Session 3 (see **appendix 19**) are invited to identify gender violence situations in 'The Geranium'. Then, students carry out a listening activity from a short film that tells a story which is very similar to 'The Geranium' (see **appendix 20**). Then, the concept of ending and its particularities in short stories are introduced exemplified through other short story endings (see **appendix 21**).

Session 4 is devoted to the cooperative task of writing an alternative ending to 'The Geranium', to the sharing of those endings and voting of the best one (see

² Actually, this first story, 'The Geranium', is the only one students are asked to read at home previously to work in class. Giving them an additional task to do is aimed at encouraging students to actually read it before the class so that they can work actively from the beginning. Nevertheless, and considering students are usually overloaded with work from other subjects and to make sure everyone follows the pace the first reading of the other two stories has been designed in a way so as to make sure students read them in class, even though they are required to read it again in order to fulfil certain subsequent tasks.

appendix 22). Students are asked to evaluate other teams' work by means of a rubric (see appendix 23).

Sessions 5, 6 and 7 revolve around 'the Yellow Wallpaper' and characterization in short stories. The first activity scheduled for session 5 is a collaborative reading (see **appendices 24 and 25**). Students must negotiate meaning and organise events in order to have a picture of the story as a whole, thus engaging students in simultaneous cognitive processes (Ellis, 2003). Then, the most typical characterization techniques in short stories are introduced. Session 6 (see **appendix 26**) consists of a task in which learners must identify different characterization techniques used in 'The Yellow Wallpaper' and a listening activity about the *boiling frog syndrome* (see **appendix 27**), which apparently is not relatable to the topic of gender violence, but contributes to deepening the idea of symbolism in short stories.

Session 7 (see **appendix 28**) reflects session 4: students join their groups for a collaborative writing task. In this case, several choices are given to students, which aligns with the CLT criteria of giving learners opportunities for making choices, taking risks and learning autonomously (Richards, 2006; Brown, 2002). Peer evaluation is key in this session; each group must evaluate other groups' characterization writing means using a rubric (see appendix 29). For the complete PPT presentation of sessions 5, 6 and 7 see **appendix 30**.

Lessons 8, 9 and 10 deal with Alice Eleanor Jones' 'Created he them' and explore the setting in short stories (see **appendix 31**). In session 8 (see **appendix 32**), students work about the author and the importance of the setting in short stories. The first half of the story is listened in a podcast and then students fill in charts about the setting (see **appendix 33**), compare their answers to create a faithful idea of the context.

Lessons 9 and 10 include several assessable tasks according to the criteria which will be detailed later in this section. Session 9 begins with the reading and listening of the second half of 'Created he Them', followed by a debate about the importance of the setting and the discovery of the concept of *dystopia* (see **appendix 34**). This concept links to the viewing of a youtube video of 'the Handmaid's Tale' which is accompanied by a series of group listening and speaking activities (see **appendix 35**). Afterwards, following the topic of 'The Handmaid's Tale', students take an individual assessable listening task (see **appendix 36**) in which they are conducted to use reported speech and relatives, so that accuracy and grammar is also assessed. Session 9 ends with the assignment of an individual assessable writing task which will be done at home.

Session 10 (see **appendix 37**) consists on an assessable speaking task done in groups but evaluated individually. After an ‘experts group’ activity about concepts related to gender violence, students record the moment when they report the members of their group about what they have learnt in their experts group. This recording is to be sent to the teacher for evaluation.

Sessions 11 and 12 correspond to the creation, publication, assessment and reflection phases (see **appendix 38**). Session 11 is left to students to write their final collaborative project (see **appendix 39**).

At this point students must put in practice all the stylistic knowledge they have acquired throughout previous sessions. This is an excuse to review important grammar points which have not been explicitly attended before in favour of content and meaning. Even though CLT recommends a balance between fluency over accuracy, accuracy activities are recommended to support fluency activities (Richards, 2006). A more language-centred task has been designed bearing this idea in mind and with the intention that learners review the grammatical structures they are about to need to write their stories. CLT allows teachers to decide when focus on form and for communicative reasons, this aspect has been put off until this point. Kumaravadivelu distinguishes between structure and communicative oriented tasks (2006) and this is the moment for a structure oriented task.

At the beginning of session 12 (see **appendix 40**), the teacher projects on the board the stories sent by the students and follow the reading with a paper copy. Each team evaluate the other teams’ work by means of a checklist and fill in their own group report. Each spokesperson must be ready to answer each other’s questions in order to explain, clarify and justify their short story. Students vote for the best and so a representative is chosen. Finally, students are asked to fill in a final questionnaire (see **appendix 12**).

As regards assessment, it is formative, continuous and integrative although it is certain that the most assessable tasks have been left for the last sessions, in order to give students the opportunity to assimilate contents and get used to the dynamics of the project. Assessment criteria have been designed so as to evaluate all skills both in collaborative and individual work and is distributed as follows: 10% for the group listening task ‘The Boiling frog syndrome’ (see **appendix 27**), 15% individual listening task ‘On the set of ‘The Handmaid’s Tale’ (see **appendix 36**), 15% for the individual writing task about ‘Created he them’, 20% recorded speaking task, 30% for the group

final writing task, 5% for a series of tasks and group and peer assessment 5% for student's attitude. The individual writing task, the recorded individual speaking task and the final writing group task are assessed by means of different rubrics designed for this end (see appendices 41, 42 and 43).

KC	Evaluation criteria	Assessment activities and tools	Marking criteria
CCL-CMTC-CSC-CIEE CCEC	Crit.IN.1.1. Crit.IN.1.2.	Listening Boiling frog syndrome Tool: worksheet (max. 20p)	10% (group mark)
CCL-CSC-CCEC	Crit.IN.1.1. Crit.IN.4.1.	Individual listening task 'The Handmaid's Tale' Tool: worksheet (max. 10p)	15% (individual mark)
CCL-CD-CSC-CCEC	Crit.IN.4.1.	Individual writing task Tool: rubric	15% (individual mark)
CCL-CD-CAA-CSC	Crit.IN.2.1. Crit.IN.2.1. Crit.IN.3.1.	Speaking task Tool: rubric	20% (individual mark)
CCL-CD-CAA-CIEE-CSC-CCEC	Crit.IN.2.2. Crit.IN.4.1.	Cooperative final writing task Tool: rubric	30% (group mark)
CLL-CAA-CSC-CCEC-CIEE	Crit.IN.1.1. <hr/> Crit.IN.3.1. <hr/> Crit.IN.2.2. <hr/> Crit.IN.1.1. Crit.IN.2.2. <hr/> Crit.IN.4.1. Crit.IN.2.2.	Other activities: - 'What I see chart' <hr/> -Reading organiser for 'The Geranium' <hr/> -Collaborative reading of 'The Yellow Wallpaper chart' <hr/> - The Handmaid's tale groupal listening' <hr/> - Group report	5% (1% for each task done, individual or group mark, depending on the task)
CAA-CIEE-CSC		Student's attitude and participation	5% (individual mark)

Figure 10. Assessment chart

In this project the organization and succession of tasks has been designed to provide students with a progressive development of communicative skills and to prepare them to meet the needs of the challenge. The tasks are arranged so as to give the learners a sense of direction, make them notice that every task is scheduled for a reason and that the final objective is that they are able to face the final writing task. While, in the first sessions, students are required to activate their previous knowledge, within the following sessions new concepts and more challenging tasks are included. In any case, learners are encouraged to review previous concepts. At the same time, an effort has been made to schedule the most difficult reading within class time, so that students with more difficulties can benefit from teacher's monitoring, and future difficult tasks were conveniently advanced. Throughout the project, scaffolding has been given by means of charts, examples, and clues for task so that students could process input which eventually transformed into language intake and acquisition (Vygotsky, 1978). Homework has been only used for preparation for following sessions and a means to meet the demands of fast finishers or curious students who wanted to start working on the final product of the PBL on their own.

5.3. Implementation: Pilot Project

5.3.1. Description of Implementation

Even though the original project had been designed to be developed in 12 sessions, the time limitations of the number of sessions generously offered to me by my mentor during *Practicum II*, Josechu Zarranz, forced me to reformulate and comprise the project in 4 sessions. However, in order to be able to put into practice the principles of communicative language teaching learnt during the Master's course I considered I had to design four sessions with activities which resembled as much as possible the original project, which were organised around PBL and maintained the criteria of collaborative work, autonomous work and meaningful learning.

I decided to propose a shortened version of the project taking 'The Geranium' and the topic of the ending in short stories as the argument and, consequently, the collaborative writing of an alternative ending to the story as the final product. Although for time restrictions, it needed to be a brief version of a complete project, it was essential that all the stages of a project were present in the implementation. Even though it may be an oversimplification, sessions 1, 2, 3, 4, 11 and 12 of the original project needed to be comprised in 4 sessions (see appendix 44).

Session 1 took place before Easter break and was devoted to activation and discovery (see **appendix 45**). Students were asked to start filling in a KWL chart (see **appendix 46**), to start answering the initial questionnaire (see **appendix 11**) and they were given a reading organiser to help them with the reading during the holidays (see **appendix 47**).

Session 2 (see **appendix 48**) began with a pyramid activity to refresh students' memories about the story after such a long break (see **appendix 49**). This session corresponded to the deepening stage and revolved around the structure and style of short stories as a genre. Session 3 necessarily needed to comprise planning, creation and publishing stages of PBL (see **appendix 50**). Not being familiar either with the rationale of collaborative work or with the stages of the writing process, which I considered a key element of my project, part of this session was devoted to approaching students to these concepts. Session 4 was devoted to publishing, assessment and reflection (see **appendix 51**). The endings written by different groups were projected, read by the other teams, evaluated by means of a rubric and, finally, voted (see **appendix 44**).

5.3.2. Observation during Implementation.

The main data collected during the implementation of the abridged version of the original project described in previous sections corresponds to the alternative endings they produced as final product. They are the proof that students developed their communicative competence –due to the high level of linguistic proficiency most of them show-, acquired new knowledge as regards short stories and strengthened their gender and cultural awareness, which was already widely developed in most of them before my implementation. The four endings they produced are a sign of a deep understanding of the characteristics of the short story genre and the dynamics of gender violence (see **appendix 44**).

However, rather than focusing on the product, the most revealing and substantial data corresponds to the information collected during the teaching process. During the sessions, I registered information in observation charts designed with this objective in mind (see **appendices 9 and 10**) in order to have record of the students' and my own performance. Due to the difficulty of recording information in detail and taking into account the qualitative rather than quantitative nature of my study, I used these basic charts as a tool of gathering information which enabled me to remember, analyse and

describe several aspects in the most significant communicative tasks of each session. Data was collected by this means during the brief debate following the reading the first lines of 'The Geranium' in *session 1*, during the True or False ice-breaker and the debate about the ending of the short story in *session 2*, during the cooperative writing process of the alternative ending of *session 3* and, finally, during the sharing and final voting of the best ending in *session 4*.

The data collected during the observation revealed that SS were more actively engaged when the activity implied pairwork or whole class debate. However, when it came to groups of four SS, often one or two monopolised the activity. Likewise, in the whole class debate, there were two or three students who clearly stood out over the rest. In all the cases the students who felt more secure to speak out had a good level of English. On the contrary, several students did not participate actively in whole class activities even though they participated actively in small groups. These students had to be encouraged to speak and answers elicited from them in order to make a balanced distribution or participation. In this respect, it must be said that while monitoring group work during the final writing process in session 3, I was positively surprised to notice that out of the four groups used target language throughout the writing. Apart from the fact that students' level of English allowed them to limit themselves to L2, I consider that this naturally happened because they felt motivated and interested by the task. However, during the assessment of other groups' endings with the rubric, few students could help using Spanish to give their opinion to their fellow students when debating in small perhaps because giving opinions and getting more excited about their reasons made them leave the L2 to express better with their mother tongue.

Being presented with tasks which actually differed from what they were accustomed to in an English class, instructions and explanations about procedures needed to be clarified several times, as it was the case with the writing of collaborative process or the voting. In this sense, the fact that there was an excess of activities did not help because in order to go through all, there was little time for explanation of procedures. This aspect is clearly in need of improvement, as it will be developed in the following section.

Even though most of the students came to the second session having read 'The Geranium' and worked on the reading organiser and the KWL chart, there were two students who had not; the same two students who did not answer the initial questionnaire. For this reason, no homework was given for the rest of the sessions,

except the final writing of the alternative ending. The four groups finished their work at home, which clearly occasioned that some students, usually the one in charge of the final typing, did most of the work.

In general, it must be said that students were not used to working collaboratively using roles. From what could be observed, students did not manage to follow the roles they had acquired at the beginning of the task. Although it diverges from the basis of the communicative approach, for practical reasons, a few parts of the tasks were teacher-centred. When this was the case, students followed the class correctly because it is precisely the teaching pattern they are most used to in other subjects.

Most students appeared willing, interested and attentive throughout the sessions, especially during those which entailed reflection, opinion and debate about the topic of gender violence. In this respect, it must be said that registering demonstration of learning and increase in awareness of the importance and dangerousness of gender violence is complicated because, as it has been said, the point of departure was absolutely positive, that is, students were already aware of the importance of the topic which sustained the project which is a hopeful fact towards future generations.

As regards cooperative work, it must be considered that although students were almost novel in the practice of these learning procedures and even seemed skeptic at the beginning, they started cooperative writing task with disparate attitudes, but soon enough started to feel more participative and comfortable with the task even if, as it has been noted before, not all groups followed their roles for cooperative learning as expected.

In any case, the final endings, the final products the target group produced, shared and assessed, are a proof of the clear success of the project. The originality, sharpness, intelligence and unexpected high level of their writings are valuable demonstration of learning and development of their communicative competence. The quality of the writing at all levels and, more importantly, the understanding and performance they show of one of the most distinguishing features of the short story as it is the ending, are a proof that students enjoyed and benefited from the introduction of literature in the English classroom from a different perspective.

5.3.3. Changes based on implementation.

Reflection on the data related to the implementation both as a product and as a process shows that the project could be improved in different aspects.

First of all, the main flaw of the implementation was time limitation. In order to go through all the tasks designed properly, at least two more lessons would have been needed. Moreover, even though one of the main objectives was to promote an integrated development of all skills, the inclusion of a listening activity in session 2 resulted in a failure because it took too much time and for that reason the rest of tasks resulted incomplete. Perhaps a more suitable adequacy of activities to the amount of time disposed would have resulted in a better understanding and advantage of activities.

As mentioned in previous sections, a few students had not read the text before class and others did not use the reading organiser as advised, so here my plan failed. In this sense, I consider that making an activity from reading the text in class - as I designed for mini units 2 and 3- is a practical suitable idea. That way, the teacher makes sure that all students can follow the class because the texts are read in class, instead leaving them for students to read.

As regards groupings for collaborative work, I consider that development of students' communicative competence could have been benefited from a conscious distribution of cooperative roles and a more careful distribution of students in groups according to abilities and skills rather than by affinity and students' preference. In this sense, I adapted to the situation but I believe less advanced and most timid learners would have benefitted from groupings in which they were given an important role.

Apart from the deficiencies and drawbacks commented on, it can be maintained that the implementation was successful and productive both for students and for the sake of this study. Students from the target group completed the final task and succeeded in creating powerful, expressive and unexpected endings for 'The Geranium', having assimilated the learning about gender violence and the particularities of the short story and showing it in their writings which show a brilliant level of English proficiency, maturity and intelligence (see **last slides of appendix 44**). The sessions implemented contributed to developing their key and communicative competencies while developing one of the cross-curricular topics.

Considering the implementation as a small scale reflection of the whole project, it could be said that the whole project could be successful. Nevertheless, was the project to be fully implemented in a real context in the future, a thorough revision of time

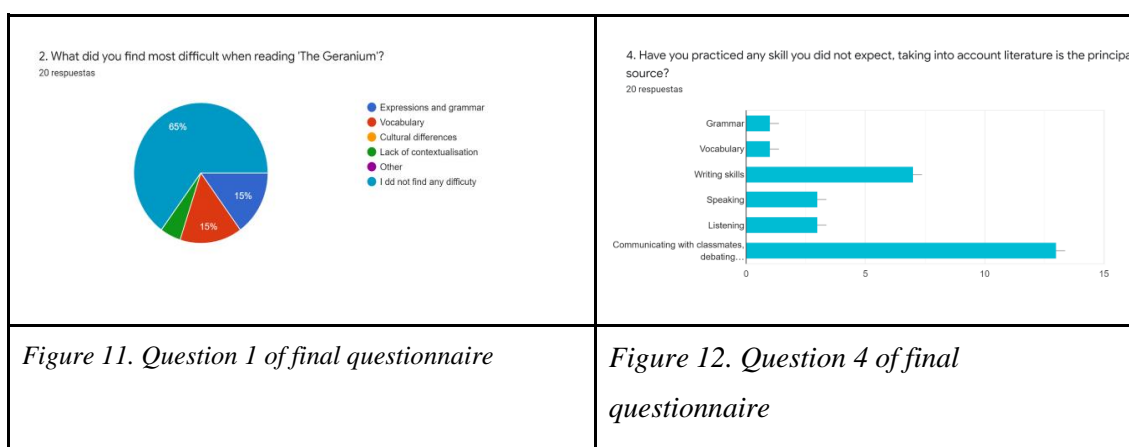
schedule would be necessary, activities should be adapted to diverse contexts and further revision done to meet the needs of differentiation.

5.4. Final questionnaire

Apart from the final endings produced by students, some invaluable feedback was obtained by means of the final questionnaire completed by the students the days after the end of implementation (see **appendix 54**). Actually, the results of this questionnaire were taken into consideration when reviewing the project. Putting part of the project into practice in this specific context was essential for qualifying the lessons and materials designed. The final questionnaire did not only function as a source of information as regards the successfulness of the project as a whole, but it also provided information so as to know which activities and procedures had been preferred by students.

To begin with, it is necessary to emphasize that 100% of students answered this questionnaire, even if it was not compulsory for them and considering that the implementation has already finished when this was proposed to them, which reveals an increase in the students' interest in such projects. It reveals certain commitment with the project and interest in giving feedback about a project which was meaningful for them.

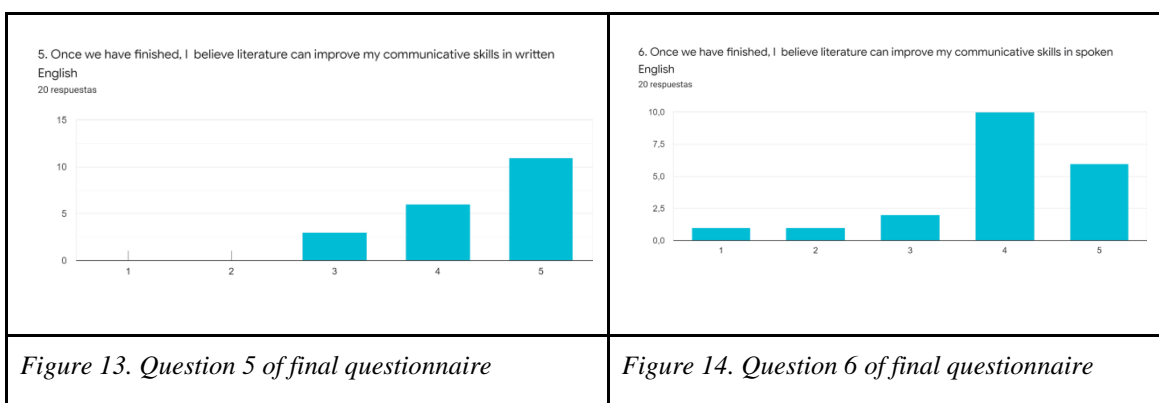
As regards students' perception of the communicative possibilities of the inclusion of literature in the EFL class, a change was noticed in comparison to the initial questionnaire.



As the graphics reveal, students' perceptions changed in favour of a more communicative perspective, which included all the skills and left aside students' initial concern about the difficulties of literature which were mainly grammar and vocabulary. As a matter of fact, *Figure 12* clarifies this idea: 13 out of 20 students were surprised

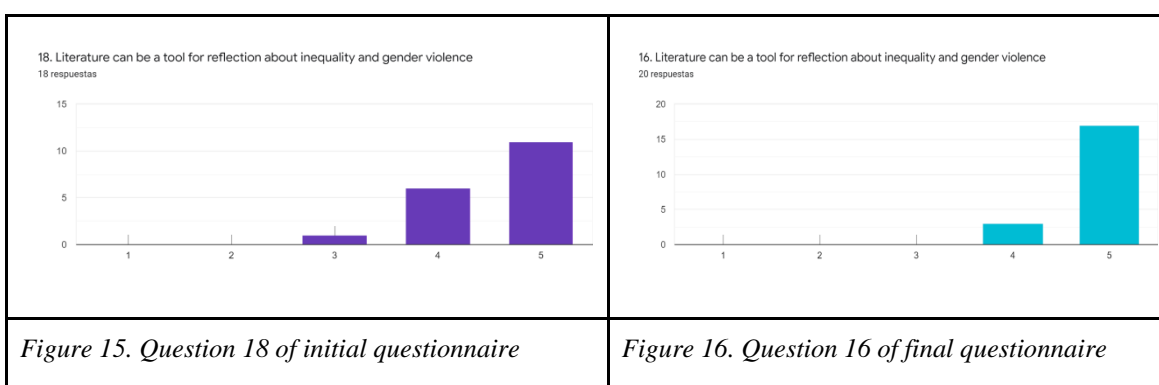
that literature had been the point of departure of activities which implied active engagement in communication with equals. Making the most of reading materials and turning them into an opportunity to engage students into active tasks, that is, using their knowledge to write their own short stories was also appreciated by students who might have been more used to being passive readers rather than writers.

In this line, answers to students' perception of the skills that they had improved during the implementations are significant enough, compared to those from *figures 5 and 6*.

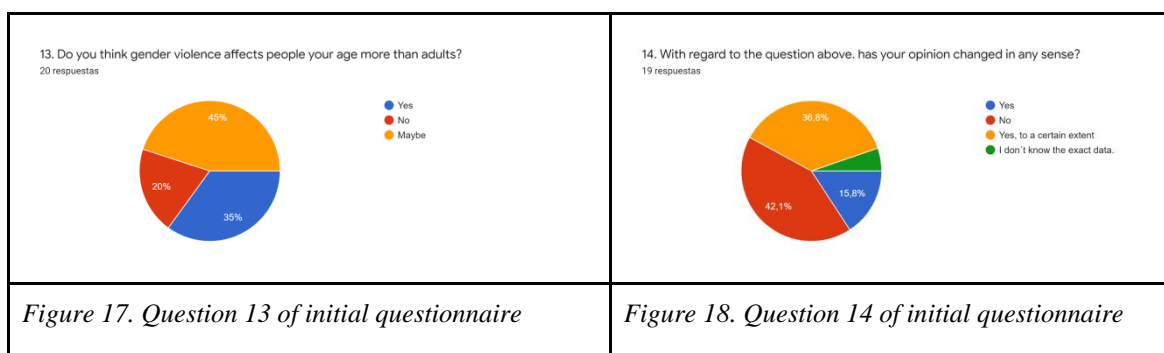


While it is not unexpected that students believed that their written skills had improved after a project based on literature (*Figure 13*), the fact that most students considered that they had been able to improve their oral skills is a noticeable evolution, taking into account their point of departure in this respect.

As regards the students' consideration of the usefulness of literature as a tool for raising awareness of social conflicts, especially gender violence, the final questionnaire also revealed a positive change. Comparing answers to this question in initial questionnaire (*Figure 15*) to those after implementation (*Figure 16*), it is revealed that more students judged literature as an adequate tool for social change.



As described in section 5.1. Needs analysis and justification, a certain detachment from the problem related to people their age was detected in students. Since contributing to consolidate cross-curricular values was one of the subsidiary aims of this project, making students aware that gender violence was more present in their age groups than they believed became one of the main goals of my implementation. Results of the final questionnaire reveal that students had changed their concept as regards gender violence among young people after implementation.



Finally, with the objective of collecting students' feedback for future improvement, students were invited to declare which activities they had enjoyed most and the least (**for full answers see appendix 54**). Six students answered that what they had liked the least was the KWL chart and using the mind map to organise their reading. Only two students declared they had not enjoyed the cooperative writing because they preferred writing on their own. The rest declared having enjoyed the activities as they were proposed. 13 out of 20 students expressed their preference for the writing activity, either because it implied collaborative work, which they enjoyed and welcomed as a new experience, or because they found giving 'The Geranium' a new ending challenging and exciting. Five students decided on the True false activity about gender data and the debate and discovery activities about gender violence as the most interesting for them.

In any case, these results reveal that the aims of the project were attained. Students enjoyed and learnt about the topic and strengthened their views about the importance of both literature as a learning tool for communication and cooperation, and the need to introduce social topics in the EFL classroom. They benefited from a cooperative task which they had never faced before and managed to carry it forward successfully. For future improvement, it is fundamental to notice that perhaps the flaws

of this implementation lied on the procedures (inefficient time organisation, scheduling activities which resulted forced, or the use of tools such as the KWL chart or the reading organiser) and that they should be modified and improved according to context and students' needs. On the other hand, it is certainly rewarding to verify that the basic lines of the project operated satisfactorily and that, as it was the point of departure of this project, literature can be a tool of social transformation when approached to students in a meaningful and attractive way

6. Conclusion

This dissertation has aimed to demonstrate the usefulness of literature as a resource for the EFL secondary education classroom, especially for the Bachillerato stage. It has also attempted to prove that organising teaching around active methodologies, such as PBL, and focusing on a social conflict so as to create the climate for critical thinking and significant learning, contributes to the progress of students' communicative competence, while key competences and cross-curricular values are also developed.

Even though a proposal for a whole didactic unit or project has been included in this dissertation, the considerations and judgement that can be made can only relate to the implementation carried out in a real context. Eventually, these conclusions could be extended to the hypothetical implementation of the complete unit or project. Therefore, it could be said that the literary project implemented in four sessions has proved to be effective in improving students' ability in the four skills and, therefore, in their communicative competence in English. Participants also recognised having enjoyed being involved in new learning techniques cooperating with their classmates and using literature as a point of departure. In this sense, that fact that students' valued the use of active and cooperative methodologies such as PBL, which is directly aligned with CLT, demonstrates that the ESL classroom is an ideal scenario for the implementation of tasks which promote participation, active and meaningful learning and critical thinking.

Besides, the final products that the different groups created, namely, the alternative endings for 'The Geranium', are a proof that the objectives were attained. The original ending for 'The Geranium' was somehow atypical for a generic short story and, as soon as the students learnt about the conventions of the genre, they provided the story with interesting, shocking and dramatic new endings. But not only did they internalise the style of the short story, but they also showed a deep understanding and mature awareness towards the social conflict tackled in this unit: gender violence. Furthermore, the linguistic richness displayed in some of the texts written and the zeal to create a good piece of literature that can be inferred is a proof that both the topic and the methodology chosen succeeded in motivating students to get involved in the project. Moreover, the project succeeded in seeding in students certain curiosity for female short story writers and showing them that the use literature read in the EFL subject can become part of their everyday reading interests.

However, the results of the implementation revealed that, although students were used to dealing with cross-curricular topics in the ESL classroom and with the use of literature. Because of this, some students had not had enough opportunities to develop their speaking abilities further than giving opinions and answering the teacher's questions. This demonstrates that, although the communicative approach and subsequent methodologies are at the core of present day educative trends in EFL, they are not fully settled in practice. It must be noted that, as my mentor did not give any directions so as to the grammar points which had to be tackled during the implementation sessions, I had the freedom to focus on meaning and communication.

Because of the points explained, this unit could be modified in order to cover other curricular needs and schedule grammar focused or linguistic focused tasks, in case it was to be implemented in a real situation. However, before writing the final product, students were required to reflect on the grammatical structures they might need, that is, sequences of tenses, adjectives, connectors, indirect speech, etc., in essence, all the grammar knowledge acquired during the ESO years. This is why the unit hereby proposed could be ideal as a review unit at the beginning of the academic year or at the end of it. That way, students could be able to put in practice all their linguistic knowledge in order to understand, learn and communicate about a meaningful topic with literature as the point of departure. Besides, was this project to be implemented in a real context, contents should be adapted to students' level and specific needs.

Finally, this project could be implemented in Bachillerato in the light of the results obtained during implementation. The proposal succeeded in its main objectives, which were approaching students to literature in the EFL classroom, while dealing with values and a social problem such as gender violence, making them develop and progress in their communicative competence and the other key competences.

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8. Appendices

Appendix 1: Readability criteria checklist

TITLE: "Created he them" AUTHOR: Alice Eleanor Jones		
I. Linguistic suitability	YES	NO
Is the language adequate for the students' level?	X	
Does it contain grammatical structures students are not familiar with?		X
Does it contain grammar points that need to be reviewed for the final product?	X	
Does the text contain new linguistic structures (idioms, phrasal verbs, etc.)?	X	
II. Stylistic suitability		
Is the language too archaic?		X
Does the text contain slang or localisms, which hinder comprehension?		X
Is the language functional and recognisable?	X	
Can the style be easily reproduced by students for final writing?	X	
III. Students' background and cultural implications		
Is the setting recognizable and relatable for students?	X	
Is cross-reference easy to make in terms of history, religion or culture?	X	
Are characters and situation recognizable for students?	X	
Do students have enough cultural background to understand the text?	X	
IV. Topic		
Is the plot exposed in a clear way to the reader?	X	
Does the text contribute to SS gender violence awareness?	X	
Is the main problem relatable to the question of gender violence?	X	

Appendix 2: Readability criteria checklist

TITLE: "The tale of the bird" AUTHOR: Emma Donghue		
I. Linguistic suitability	YES	NO
Is the language adequate for the students' level?	X	
Does it contain grammatical structures students are not familiar with?		X
Does it contain grammar points that need to be reviewed for the final product?	X	
Does the text contain new linguistic structures (idioms, phrasal verbs, etc.)?	X	
II. Stylistic suitability		
Is the language too archaic?		X
Does the text contain slang or localisms, which hinder comprehension?		X
Is the language functional and recognisable?	X	
Can the style be easily reproduced by students for final writing?	X	
III. Students' background and cultural implications		
Is the setting recognizable and relatable for students?		x
Is cross-reference easy to make in terms of history, religion or culture?		X
Are characters and situation recognizable for students?	X	
Do students have enough cultural background to understand the text?	X	
IV. Topic		
Is the problem exposed in a clear way to the reader?		X
Does the text contribute to SS gender violence awareness?	X	
Is the main problem relatable to the question of gender violence?	X	

Appendix 3: Readability criteria checklist

TITLE: "In the company of wolves" AUTHOR: Angela Carter		
I. Linguistic suitability	YES	NO
Is the language adequate for the students' level?		X
Does it contain grammatical structures students are not familiar with?	X	
Does it contain grammar points that need to be reviewed for the final product?	X	
Does the text contain new linguistic structures (idioms, phrasal verbs, etc.)?	X	
II. Stylistic suitability		
Is the language too archaic?	X	
Does the text contain slang or localisms, which hinder comprehension?		X
Is the language functional and recognisable?	X	
Can the style be easily reproduced by students for final writing?		X
III. Students' background and cultural implications		
Is the setting recognizable and relatable for students?		X
Is cross-reference easy to make in terms of history, religion or culture?	X	
Are characters and situation recognizable for students?		X
Do students have enough cultural background to understand the text?		X
IV. Topic		
Is the problem exposed in a clear way to the reader?		X
Does the text contribute to SS gender violence awareness?	X	
Is the main problem relatable to the question of gender violence?	X	

Appendix 4: Readability criteria checklist

TITLE: “ Sweat” AUTHOR: Zora Neale Hurston		
I. Linguistic suitability	YES	NO
Is the language adequate for the students’ level?		X
Does it contain grammatical structures students are not familiar with?	X	
Does it contain grammar points that need to be reviewed for the final product?	X	
Does the text contain new linguistic structures (idioms, phrasal verbs, etc.)?		X
II. Stylistic suitability		
Is the language too archaic?		X
Does the text contain slang or localisms, which hinder comprehension?	X	
Is the language functional and recognisable?	X	
Can the style be easily reproduced by students for final writing?		X
III. Students’ background and cultural implications		
Is the setting recognizable and relatable for students?	X	
Is cross-reference easy to make in terms of history, religion or culture?		X
Are characters and situation recognizable for students?		X
Do students have enough cultural background to understand the text?		X
IV. Topic		
Is the problem exposed in a clear way to the reader?		X
Does the text contribute to SS gender violence awareness?	X	
Is the main problem relatable to the question of gender violence?	X	

Appendix 5: Readability criteria checklist

TITLE: “ The Story of an hour” AUTHOR: Kate Chopin		
I. Linguistic suitability	YES	NO
Is the language adequate for the students’ level?	X	
Does it contain grammatical structures students are not familiar with?		X
Does it contain grammar points that need to be reviewed for the final product?	X	
Does the text contain new linguistic structures (idioms, phrasal verbs, etc.)?	X	
II. Stylistic suitability		
Is the language too archaic?		X
Does the text contain slang or localisms, which hinder comprehension?		X
Is the language functional and recognisable?	X	
Can the style be easily reproduced by students for final writing?	X	
III. Students’ background and cultural implications		
Is the setting recognizable and relatable for students?		X
Is cross-reference easy to make in terms of history, religion or culture?		X
Are characters and situation recognizable for students?	X	
Do students have enough cultural background to understand the text?	X	
IV. Topic		
Is the problem exposed in a clear way to the reader?		X
Does the text contribute to SS gender violence awareness?	X	
Is the main problem relatable to the question of gender violence?	X	

Appendix 6: Readability criteria checklist

TITLE: "The yellow wallpaper" AUTHOR: Charlotte Perkins Gilman		
I. Linguistic suitability	YES	NO
Is the language adequate for the students' level?	X	
Does it contain grammatical structures students are not familiar with?	X	
Does it contain grammar points that need to be reviewed for the final product?	X	
Does the text contain new linguistic structures (idioms, phrasal verbs, etc.)?	X	
II. Stylistic suitability		
Is the language too archaic?		X
Does the text contain slang or localisms, which hinder comprehension?		X
Is the language functional and recognisable?	X	
Can the style be easily reproduced by students for final writing?	X	
III. Students' background and cultural implications		
Is the setting recognizable and relatable for students?	X	
Is cross-reference easy to make in terms of history, religion or culture?	X	
Are characters and situation recognizable for students?	X	
Do students have enough cultural background to understand the text?	X	
IV. Topic		
Is the problem exposed in a clear way to the reader?		X
Does the text contribute to SS gender violence awareness?	X	
Is the main problem relatable to the question of gender violence?		X

Appendix 7: Readability criteria checklist

TITLE: "A Good Man is HARD to Find" AUTHOR: Flannery O'Connor		
I. Linguistic suitability	YES	NO
Is the language adequate for the students' level?	X	
Does it contain grammatical structures students are not familiar with?		X
Does it contain grammar points that need to be reviewed for the final product?	X	
Does the text contain new linguistic structures (idioms, phrasal verbs, etc.)?	X	
II. Stylistic suitability		
Is the language too archaic?		X
Does the text contain slang or localisms, which hinder comprehension?	X	
Is the language functional and recognisable?	X	
Can the style be easily reproduced by students for final writing?		X
III. Students' background and cultural implications		
Is the setting recognizable and relatable for students?	X	
Is cross-reference easy to make in terms of history, religion or culture?		X
Are characters and situation recognizable for students?	X	
Do students have enough cultural background to understand the text?		X
IV. Topic		
Is the problem exposed in a clear way to the reader?		X
Does the text contribute to SS gender violence awareness?		X
Is the main problem relatable to the question of gender violence?		X

Appendix 8: Readability criteria checklist

TITLE: "The Geranium" AUTHOR: Patricia Grace		
I. Linguistic suitability	YES	NO
Is the language adequate for the students' level?	X	
Does it contain grammatical structures students are not familiar with?		X
Does it contain grammar points that need to be reviewed for the final product?	X	
Does the text contain new linguistic structures (idioms, phrasal verbs, etc.)?	X	
II. Stylistic suitability		
Is the language too archaic?		X
Does the text contain slang or localisms, which hinder comprehension?		X
Is the language functional and recognisable?	X	
Can the style be easily reproduced by students for final writing?	X	
III. Students' background and cultural implications		
Is the setting recognizable and relatable for students?	X	X
Is cross-reference easy to make in terms of history, religion or culture?	X	
Are characters and situation recognizable for students?	X	
Do students have enough cultural background to understand the text?	X	
IV. Topic		
Is the problem exposed in a clear way to the reader?	X	
Does the text contribute to SS gender violence awareness?	X	
Is the main problem relatable to the question of gender violence?	X	

Appendix 9 . Students’ observation sheet.

Session	Activity	Description	
Observation of students’ performance			
Aspects of the learning process		Rating (1- inadequate 5-succesful)	Comments
SS are actively engaged in the task			
SS participate in the task			
SS interact with their teammates and other classmates			
SS ask questions and ask for clarification			
SS show understanding of the task			
SS maintain their attention towards the task			
SS use mother tongue throughout the task			
SS show initiative and autonomy in the task			
SS take risks to communicate			

Appendix 10. Teacher's observation sheet.

Session	Activity	Description	
Observation of teacher's performance			
Aspect of teaching	Rating (1- inadequate 5-succesful)	Comments	
Classroom management			
Organisation of time, pacing of activities			
Explanation of activities and procedures			
Clarification of the communicative purpose of the activity			
Logic and clarity of instructions			
Gives feedback on error			
Makes the activities interesting and attractive			

Appendix 11. Initial questionnaire (pre-test)

https://docs.google.com/forms/d/1y0QUyEs5Tzp9OaMDI5eHUQWOIyTjNY0CfdCJHsKCoR0/edit?usp=drive_web



Appendix 12. Final questionnaire (post-test)

https://docs.google.com/forms/d/1fWWsnXjBF-jbFZHdo8LTDcZLbvK78Kb6WRDqy2mh32c/edit?usp=drive_web



Appendix 13. Lesson plan for session 1 (Challenge)

LESSON 1						
<p>Learning outcomes At the end of this lesson, students should be able:</p> <ul style="list-style-type: none"> - To define what they expect from the project ahead. - To organise the information they receive in order to produce coherent ideas. - To express ideas and views about the key points of the project. 						
Project stage: Deepening/Mini unit stage	Procedure	Timing	Interaction pattern	Materials and resources	Key competences	Evaluation Criteria
Project Presentation	T. explains the main objectives of the project, what is expected from SS throughout the lesson and some basic rules and ideas for work.	5 min	Teacher fronted	PPT presentation (see appendix)	CCL-CAA	
Project Presentation	T asks SS to have access to a Google form questionnaire and start answering and ask in class any doubts they may have	10 min	Individual	Google form (see appendix)	CCL-CD-CAA	Crit.IN.3.1.2.
Activation	<ol style="list-style-type: none"> 1. T introduces the key points of the project and the driving question. 2. T asks SS to wonder in pairs what may be the relationship between female literature and the topic of 	5 min	Teacher to whole class Pair work	PPT presentation (see appendix) Worksheet (see	CCL-CAA-CSC	Crit.IN.1.1.2. Crit.IN.2.2.

	gender violence			appendix)		
Activation	Voki and poster T plays a Voki that introduces the challenge and shows the poster that advertises the contest	5 min	Teacher to whole class	PPT presentation (see appendix)	CCL-CAA	Crit.IN.1.1.1. Crit.IN.1.1.2.
Activation of previous knowledge	Word cloud presentation/ activation T divides SS in two big groups: one group makes collaboratively a word cloud about short stories and the other about gender violence (5') T&SS put in common what they know about both topics.	10 min	Group work	PPT presentation (see appendix) Word cloud creator SS's mobile phones, tablets or laptops.	CCL-CCEC-CSC-CAA-CD	Crit.IN.2.2. Crit. IN.3.1.
Deepening	T explains the main part of the work will be done collaboratively and asks tells SS to arrange in groups of four	5 min	Group work Whole class	PPT presentation (see appendix)	CCL-CCA-CSC	Crit.IN.2.2.
Deepening	Visible thinking routine: compass point Groups of SS are encouraged to fill in the compass point worksheet, keeping in mind the final product of the project: the short story about gender violence.	10 min	Group work	Compass point worksheet (see appendix)	CCL-CSC-CAA	Crit.IN.2.2. Crit.IN.4.1.

HOMEWORK: Students must read 'The Geranium' before the next class and fill in the Reading organiser (see appendix). SS must finish and submit their answers of the Google form questionnaire.

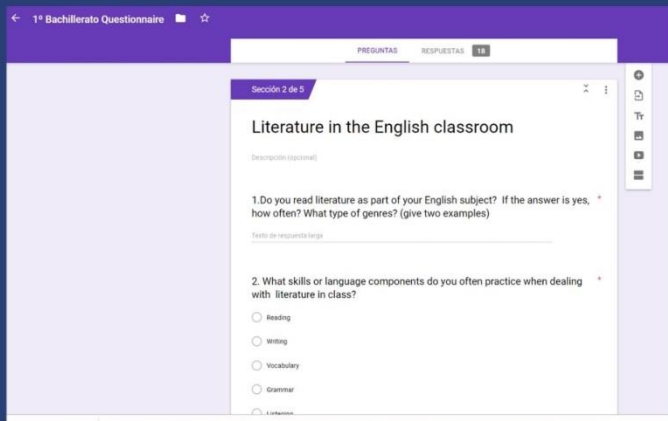
Appendix 14. Teacher's PPT of session 1



BASIC IDEAS AND RULES

- Literature is key in this unit.
- You will have to reflect about gender violence and issues.
- We will be working cooperatively.
- You must keep readings and work updated.
- Active involvement in team work is demanded.
- Rely on the teacher and your team mates.





BEFORE WE START, I NEED TO KNOW MORE ABOUT YOU...

Follow this link and start to answer the questionnaire. You have 5 minutes
<https://docs.google.com/forms/d/1yoQUyEs5Tzp9OaMDl5eHUQWOIyTjNYoCfdCHsKCoRo/edit>

*I you have not finished , please do it at home.

LITERATURE

Short stories as a genre are a vehicle for learning in this project.

GENDER VIOLENCE AWARENESS

The stories we will deal with have this topic as central issue.

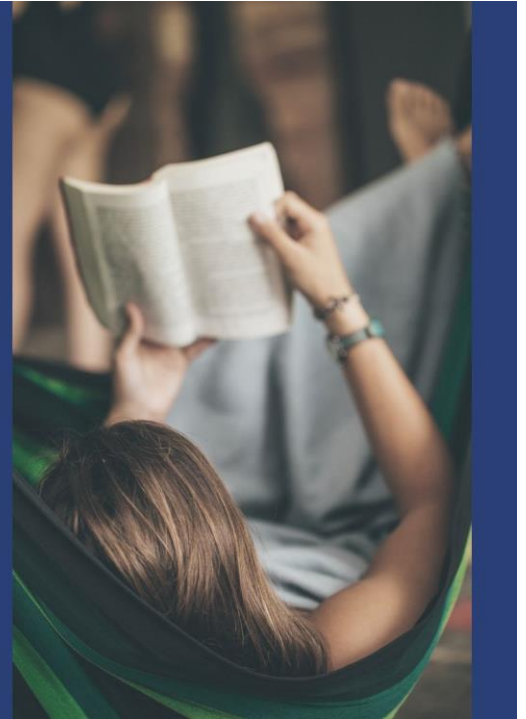
COLLABORATIVE WORK PROJECT

You will work in teams on a final product.

FOCUS ON SPEAKING AND WRITING

We will debate and reflect, read and write about an interesting issue with a purpose.

HOW DO YOU THINK
LITERATURE HAS A
RELATION WITH THE
PROBLEM OF GENDER
VIOLENCE?



EUROPEAN LITERARY CONTEST FOR SECONDARY SCHOOL STUDENTS 2019

**SHORT
STORIES FOR
GENDER
VIOLENCE
AWARENESS**

*WRITE YOUR SHORT STORY AND
REPRESENT YOUR SCHOOL!*

November , Domestic Violence Awareness Month



Education, Youth, Culture and Sports Council

Individual or group work

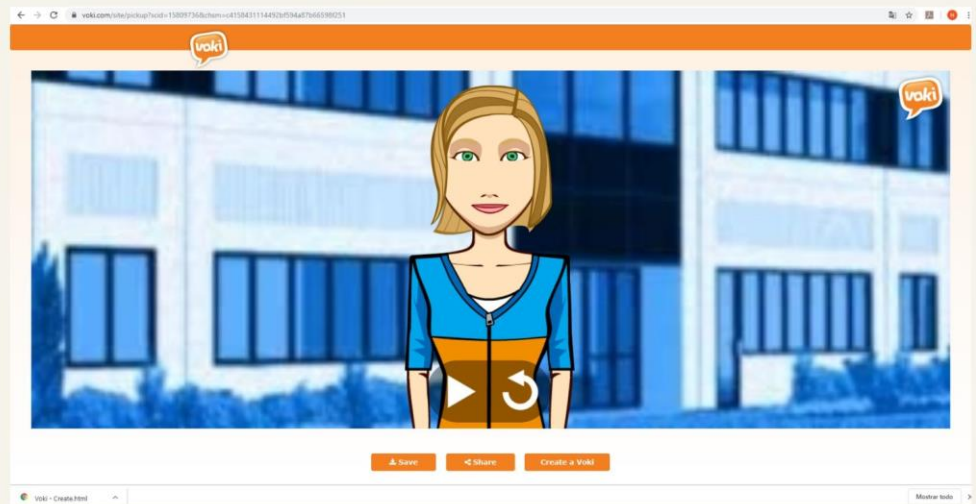
1000-1200 words

Date of submission: 5th of November 2019

**OUR CHALLENGE:
WRITE A SHORT STORY
TO REPRESENT OUR
SCHOOL IN THE
FOLLOWING CONTEST**

LISTEN TO AVA GREEN, FROM THE EUROPEAN EDUCATION, YOUTH, SPORTS AND CULTURE COUNCIL, FOR MORE INFORMATION

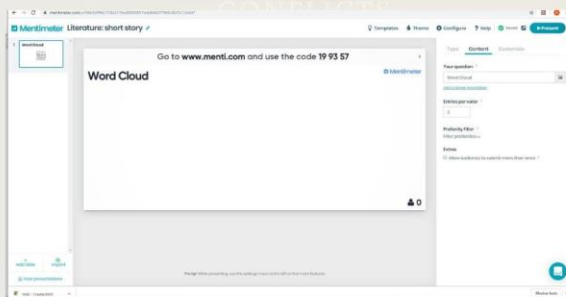
[HTTPS://WWW.VOKL.COM/SITE/PICKUP?SCID=15809736&CHSM-G4158431114492BF591A87B66598F251](https://www.vokl.com/site/pickup?SCID=15809736&CHSM-G4158431114492BF591A87B66598F251)



NOW, TAKE YOUR MOBILE PHONES, DIVIDE IN TWO BIG GROUPS AND ENTER MENTIMETER

Group A, enter the code 19 93 57 and write 3 words that the concept "short story" brings to your mind

Group B, enter the code 34 31 4 and write 3 words that the concept "gender violence" brings to your mind



MAKE TEAMS OF FOUR PARTICIPANTS

- Throughout the next classes we will learn the **characteristics of the short story as a genre**.
- We will read **three short stories written by female writers** which have the problem of domestic and **gender violence as central problem**.
- You will be **working cooperatively** on several writings and in the final short story to represent our school in the contest.
- Only one short story will win.
- Choose your team mates wisely because you will be working together for the next weeks.
- You have 5 minutes!



COMPASS POINT

Join your team mates and keep in mind the idea that by the end of the project you will be writing a short story with the question of gender violence as main topic. Talk, reflect and fill in the following worksheet.

NAMES:

DATE:

COMPASS POINT

WHAT DO WE NEED TO KNOW TO WRITE OUR STORY?

WHAT WORRIES US ABOUT WRITING THE SHORT STORY?

WITH THIS PROJECT, WE ARE EXCITED ABOUT...

SUGGESTIONS FOR MOVING FORWARD

Evaluation for the project: this is how you work will be assessed throughout this unit

Assessment activities and tools	Marking criteria
Listening Boiling frog syndrome Tool: worksheet (max. 20p)	10% (group mark)
Individual listening task 'The Handmaid's Tale' Tool: worksheet (max. 10p)	15% (individual mark)
Individual writing task Tool: rubric	15% (individual mark)
Speaking task Tool: rubric	20% (individual mark)
Cooperative final writing task Tool: rubric	30% (group mark)
Other activities: - 'What I see chart' - Reading organiser for 'The Geranium' - Collaborative reading of 'The Yellow Wallpaper chart' - The Handmaid's tale groupal listening' - Group report	5% (1% for each task done, individual or group mark, depending on the task)
Student's attitude and participation	5% (individual mark)



HOMEWORK

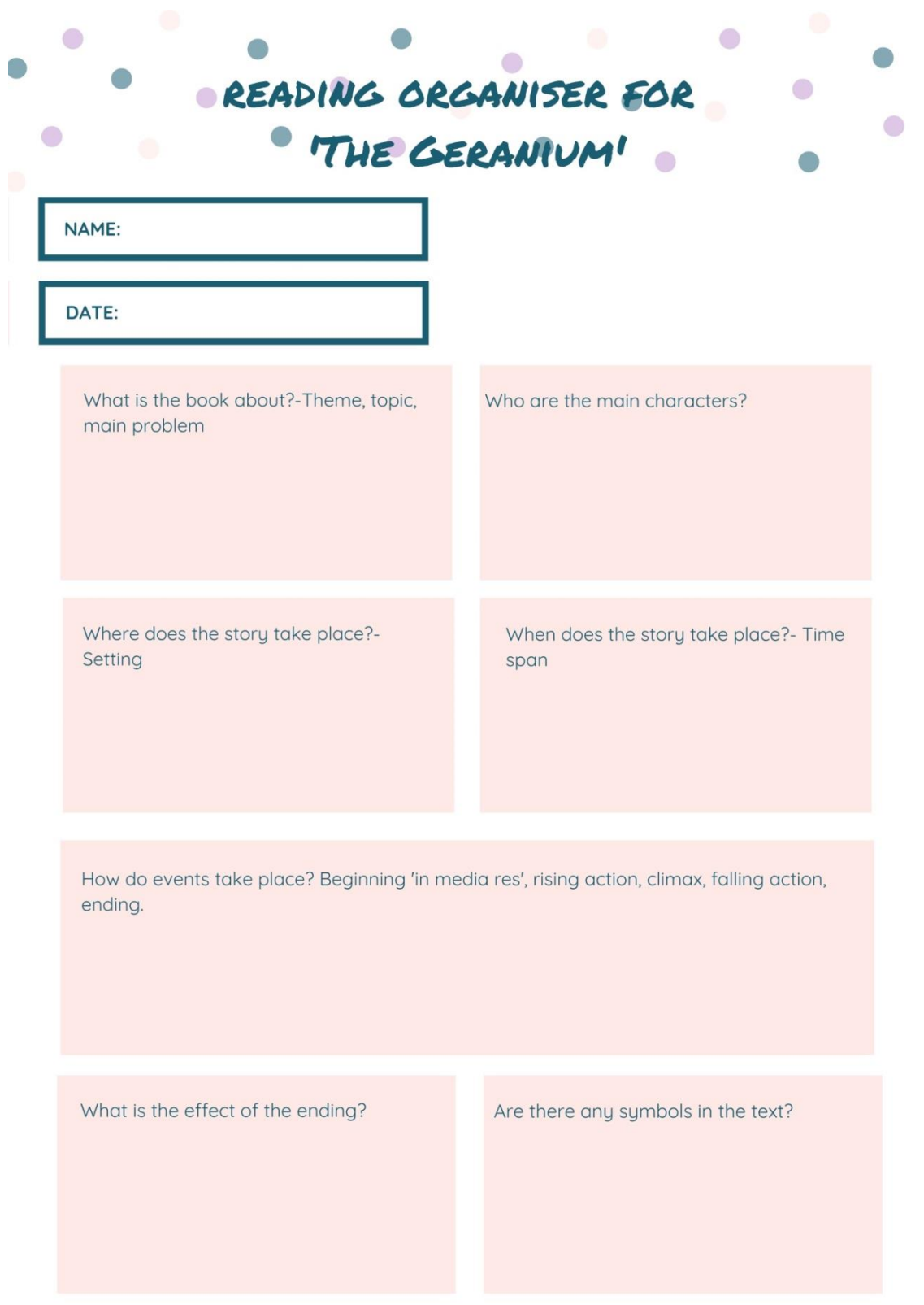
- Finish answering and submit the Google form questionnaire.
- For our next class, read the short story 'The Geranium' by Patricia Grace.
- Use the following reading organiser to help you understand the the text.

Appendix 15. Compass point of session 1

COMPASS POINT	NAMES:
	DATE:



Appendix 16. Reading organiser for 'The Geranium'.



READING ORGANISER FOR
'THE GERANIUM'

NAME:

DATE:

What is the book about?-Theme, topic, main problem

Who are the main characters?

Where does the story take place?- Setting

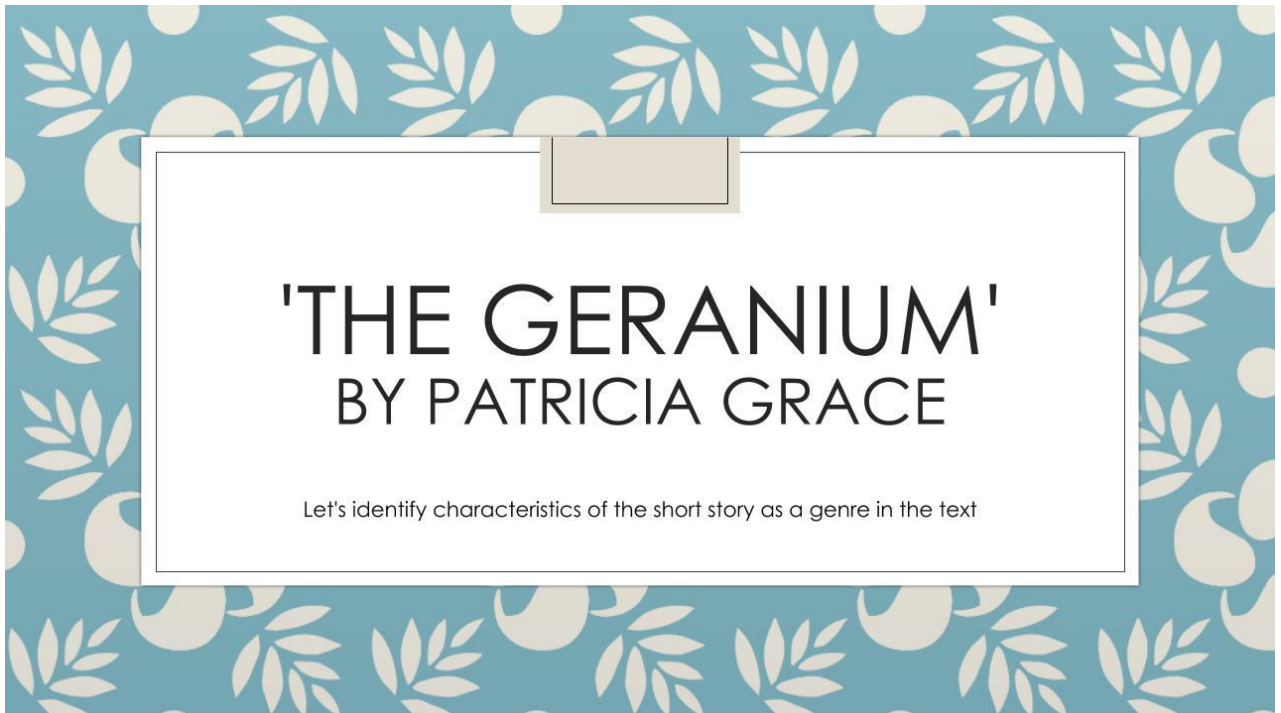
When does the story take place?- Time span

How do events take place? Beginning 'in media res', rising action, climax, falling action, ending.

What is the effect of the ending?

Are there any symbols in the text?

Appendix 17. Teacher's PPT of sessions 2, 3 and 4



'THE GERANIUM'
BY PATRICIA GRACE

Let's identify characteristics of the short story as a genre in the text

Do you think gender violence is a problem of adults?

Work now with your face partner. Decide whether the following statements are true or false.

FALSE 1. In Spain 18.000 young women under 20 have a protection order.

FALSE 2. Young women under 19 perceive that gender violence has decreased quite a lot.

FALSE 3. Women who have been married have more protection orders than young non-married women. Around 2000 divorced women have a protection orders, whereas almost 3000 young non-married women had one in 2018

TRUE 4. 13% of young men consider that it is normal to spy on their boyfriends mobile phones.

FALSE 5. Gender violence between teenagers has increased by 23.7% since 2007

Lesson 2

Sources: INE (2018), Centro Reina Sofia(2017), La voz digital.es

Do you think gender violence is a problem of adults?

Work now with your face partner. Decide whether the following statements are true or false.

1. In Spain 16.000 young women under 20 have a protection order.
2. Young women perceive that gender violence has increased.
3. Women who have been married have more protection orders than young non-married women.
4. 13% of young men consider that it is normal to spy on their girlfriends' mobile phones.
5. Gender violence between teenagers has not significantly increased since 2007

Lesson 2

NOW, DO YOU STILL THINK GENDER VIOLENCE
IS NOTHING TO DO WITH YOU OR YOUR AGE
GROUP?

What can young people do in order to solve this problem?

Have you ever seen a friend in this situation? Being a victim or an aggressor? What did you do?

Lesson 2

characteristics of the short story as a literary genre



...answer these questions and think about examples in the text

With your shoulder partner

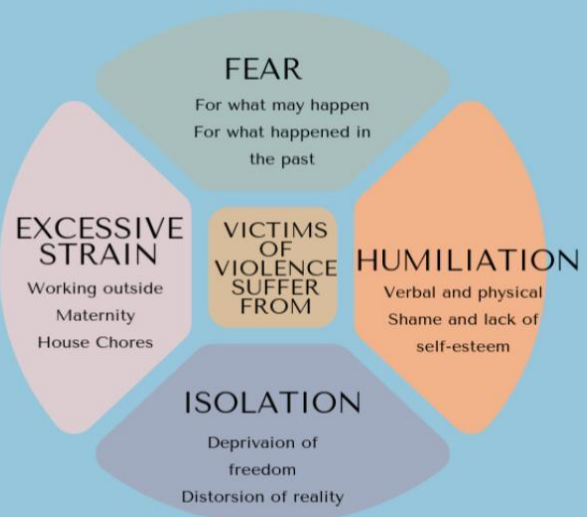
- What is the main problem or conflict in 'The Geranium'?
- What details does the author give us to tell us about the conflict before the climax?
- How does Marney behave?
- How does Bob behave? What does he suspect?
- Do you understand Marney?

In groups of four

- What is violence?
- What is violence against women?
- What types of violence against woman do you know?
- Are some more serious than others?

Lesson 2

Victims of gender violence find themselves inside a cycle they care not always able to get out from
In pairs:
- What of these examples have you found in 'The Geranium'?
- How could Sandra and Joey have helped Marney?



Source: PROGRAMA DE prevención de la violencia de GÉNERO EN EDUCACIÓN SECUNDARIA Direcció General de l'Institut Valencià de les Dones i per la Igualtat de Gènere, col·legi oficial de treball social de valència /56s manual vol. 1

Lesson 3

SHORT FILM: 'WHAT I SEE'

https://www.youtube.com/watch?v=B2h_PO9subA

Lesson 3

'WHAT I SEE'

NAMES:

BEFORE WE WATCH

What kind of atmosphere does the setting suggest?

Who is the 'I' from the title?

WHILE WE WATCH

1'22" What does the boy feel about his dad?

2'15" What has changed? Where and how do you perceive it?

3'11" Why does he get mad? What types of violence does the man display?
Do you think he is going to stop it, remedy, amend or go on with violence? Check

AFTER WE WATCH

Which similarities do you find between 'The Guarani' and this short film? And differences?

What is the neighbour's reaction?

Imagine an ending for this situation

IN GRUPS
OF FOUR
FILL IN THE
CHART

Lesson 3

- What do you think the woman is going to do?
- Is she going to react and leave her abusive and violent husband?
- How will the kid cope with the situation?
- Do you think the husband can change for good?

Lesson 3

- Going back to Marney, from 'The Geranium' and according to what we know about typical endings in short stories, is it typical?
- What does Marney do in the end? Why?
- What does it make you feel?.

Discuss with your shoulder partner.

Lesson 3

Other short stories with powerful endings

'The Yellow Wallpaper' Charlotte Perkins Gilman (1892)



A young woman suffers from depression from childbirth. By medical prescriptions, she is confined in a room with a yellow wallpaper. Her husband will not allow her to go outside and continue with her life. Day by day she gets obsessed by the wallpaper; she sees a woman on it. She gradually becomes mad, she merges with the woman on the wall, and escapes from her domestic prison by crawling over her fainted husband.

'The tale of the Bird' Emma Donoghue (1997)



In this new interpretation of Hans Christian Andersen's Thumbelina, the protagonist describes her miserable childhood. She suffers all types of abuses until her parents sell her. Far from finding peace and happiness, her husband keeps her secluded and isolated from the rest of the world with her baby. Her only comfort is to free a little bird caught in her house. As she watches the bird take flight she thinks "Next time. Next year. I would get away somehow [...] my life was in my own hands now beating faintly".

'The Story of an Hour' Kate Chopin (1894)



Young Mrs. Mallard receives the news that her husband has died. Desperate with grief, she goes to her room to be alone. As a single hour passes by, she realizes that in fact she feels relieved because she did not love her husband and she was in an unwanted marriage for life. She dreams of the opportunities she has now ahead. When the news arrives that her husband is alive, because it has been a mistake, she dies. Her heart cannot cope with the disappointment of not being actually free anymore.



Now, you are going to do a COOPERATIVE WRITING. WE WILL GIVE THE STORY A **NEW** POWERFUL, SHOCKING, DISTURBING, EMPOWERING, LIBERATING **ENDING...** for 'The Geranium'

Lesson 3

- In groups of 4
- Each group will be asked to write an alternative ending

for 'The



before in the next class.

- 150-200 words
- Try to be loyal to the style of the original text and make it sound as authentic and believable as possible.

Lesson 3

PRODUCE A TEXT FOCUSING ON THE PROCESS

- YOU WILL BE GIVEN **5 MINUTES** TO DEVELOP EACH STAGE OF THE WRITING PROCESS
- REMEMBER THAN ALL MEMBERS MUST BE LOYAL TO THEIR ROLES



Lesson 3

ROLES FOR COOPERATIVE LEARNING



The time keeper

Controls the amount of time spent on each task. Makes sure the group meets the time targets

The Facilitator

Makes sure everyone does their best. Checks understanding among members. Encourages everyone to work. Ensures quality.



The spokesperson

Acts as a connecting line between the group and the teacher. Poses questions about the activity and asks for linguistic support if needed

The recorder/scribe

Writes down the group's work and drafts. Keeps record on process. Writes and hands in the final version.



Lesson 3

Then she realised that the kids would be home soon. All of a sudden...-

... She tried to look around but all she could feel were the goose bumps on her skin.

Let's get to work!

Lesson 4

1. Brainstorm



Lesson 4

2. Organize your ideas



Lesson 4

3. Focus on language



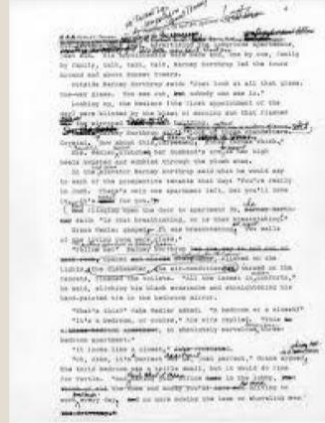
- vocabulary
- tenses
- connectors
- cohesion
- coherence
- style

Hey! I'm here to help you!

Lesson 4

4. Write first draft

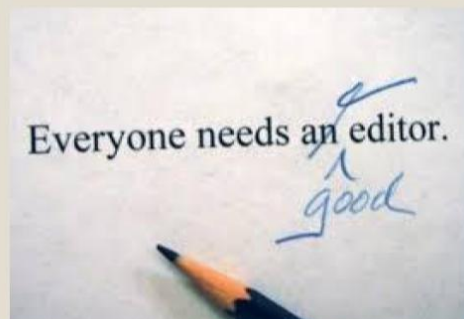
Call me as soon as you have it so that I can give you feedback!



Lesson 4

5. Editing

- Improve your ending using feedback.
- Add new ideas only if you are sure they fit.
- Now's the time to make the last changes...now or never!



Lesson 4

6. Final writing



- Now recopy your ending in a (please) clear and legible handwriting with appropriate margins.
- Write the names of all the members of the group.
- Please, give them to me before you leave.

Lesson 4

When you finish your ending, please, e-mail it to me

Use the time you have left to familiarise with the rubric you will be using to evaluate your classmates' endings

Group:	Excellent (4)	Good(3)	Average(2)	Needs improvement (1)
Originality	It is interesting and unexpected. It gives a superb shift to the story.	It has a shocking ending which improves the original story.	It offers a good alternative ending to the story.	It fails at giving the story an interesting ending
Adequacy and effectiveness	The ending offers a real solution to the conflict and gives an opportunity for future action	The ending is convenient and demonstrates good understanding of the main conflict	The ending is correct and demonstrates understanding of the main conflict	The ending does not really offer a solution to the main conflict
Style	The text perfectly maintains the style, language and atmosphere of the original text	The text skillfully maintains the style of the original story	The text correct maintains the style and language of the original story	The text fails at maintaining the style and language of the original story
Linguistic aspects	The text displays rich grammar, vocabulary, use of connectors, adverbs, expressions, etc. No mistakes	The text displays good grammar, vocabulary, use of connectors, adverbs, expressions, etc. Few mistakes.	The text displays average grammar, vocabulary, use of connectors, adverbs, expressions, etc. Some mistakes.	The text displays poor grammar, vocabulary, use of connectors, adverbs, expressions, etc. Some major mistakes.

- In our next class we will start working on 'The Yellow Wallpaper', by Charlotte Perkins Gilman.
- Knowing about the role and situation of women in the period will help you a lot to understand the text.

HOMEWORK: Investigate and take notes about the author and her actions and views as regards the role of women in 19th century America.

I give you a clue right here! 

ATLANTA CONSTITUTION MAGAZINE SECTION

What is "FEMINISM"?

The Most Famous of "Feminists," Charlotte Perkins Gilman, Answers the Timely Question in a Characteristically Frank and Forceful Way—An Analysis of the Modern Woman's Aims and a Prophecy of Her Future.



As Mrs. Gilman Sees Feminism

Feminism, really, is the social awakening of the women of all the world.

Women are going through, in a century or so, what men have gone through in the same steps of social progress which each have been struggling through in hundreds of thousands of years.

We have to thank men for all the loving kindness, the wise helplessness, the justice and generosity which have been given to women; and we have to blame men for a long black record of rank injustice, cruelty, and the most violent and unfair opposition to every step of woman's upward progress.

A woman who holds the wholly ignominious, helpless and subordinate position to common a century or more ago, is now the conspicuous one.

The female is the race-type—not the male. The male is the sex-type, especially, just then human—so far as his masculinity allows. His being a male hinders his being human more than his being a female does.

A more feminine world means a better world, cleaner, safer, healthier, better taught.

The essential duty of the female as such is to exercise careful selection in choosing a father for her children. This requires freedom, and knowledge.

Women will always love men. They always have, even with the kind of men the past has given them, even with the kind of treatment they have had to bear. With that fact in mind need we doubt that they will love the wiser, cleaner, nobler men who are coming?

People who are happily mated do not talk, write, or sing about it all the time.

Feminism, step by step, makes possible closer union, deeper attachments between men and women, because it develops in the woman the broader human characteristics, it means comradeship, friendship, a bigger love.

It is going to surround the home, take it off man's shoulders, bring it up abreast with our scientific management, yet free four-fifths of its labor, reduce its outrageous cost, improve its methods.

By Charlotte Perkins Gilman

Charlotte Perkins Gilman, great-granddaughter of Lyman Beecher, author, lecturer, exponent of the modern woman, has seemed to be the one person to whom the question of the kind of this paper could be put with greatest assurance of an unobtrusive answer. On both sides of the Atlantic Mrs. Gilman is recognized as perhaps the expert voice of today's womanhood, and the work critic of the "man-made world."

Author of "Women and Economics," "Citizenship Children," "Moving the Mountains," and other powerful books, a brilliant and convincing speaker, Mrs. Gilman is equipped to set forth in the most pointed form the meaning of the remarkable revolution of which the European war has been not the least important of recent factors.

What is it?

There is a woman as big as the better half of the world, and as well as the better half, but her position, her place in the world, has been almost entirely that of a minor. For the most part she has been a creature of convenience, a creature of expediency, a creature of utility. She has been a creature of the man's world, a creature of the man's world, a creature of the man's world.

As for her own part, she has been a creature of the man's world, a creature of the man's world, a creature of the man's world.

There are two kinds of men, the man-made and the man-made. The man-made is the man-made, the man-made is the man-made.

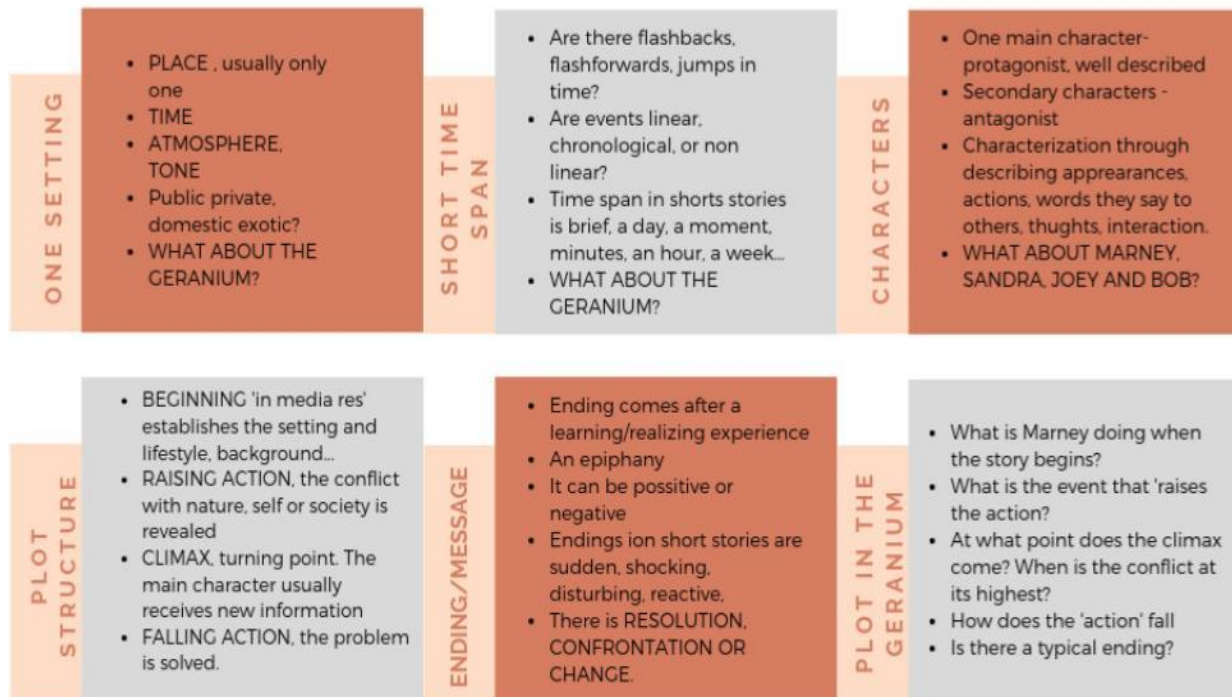
Appendix 18. Lesson plan for session 2

LESSON 2						
<p>Learning outcomes At the end of this unit, students should be able:</p> <ul style="list-style-type: none"> - To infer the authenticity of statements with data related to a topic and communicate their ideas. - To identify the main features of short stories in 'The Geranium'. - To express their views and opinions about 'The Geranium', its events and characters. 						
Project stage: Deepening/Mini unit stage	Procedure	Timing	Interaction pattern	Materials and resources	Key competences	Evaluation Criteria
Discovery/Activation	<p>Introduction to the concept of short story as a literary genre</p> <p>T tells SS about that the author of 'The Geranium' and that this first mini-unit focuses on the characteristics of the genre, which have been advanced in the reading organiser.</p>	5 min	Teacher fronted	PPT presentation (see appendix 17)	CCL-CSC-CCEC	Crit. IN.1.1.
Discovery/Activation	T reminds SS that gender violence is the central topic of the project.	15 min	Pair work and whole	PPT presentation	CCL-CSC	Crit. IN.2.1.

	<ol style="list-style-type: none"> 1. T projects statements with actual data about gender violence. 2. SS try to guess whether they are true or false. 3. T reveals the answers. 4. T elicits answers and engages SS in a debate about the main theme among the young. 		class	(see appendix 17)		<p>Crit. IN.2.2.</p> <p>Crit. IN.3.1.</p>
Deepening	<p>Characteristics of the short story</p> <ol style="list-style-type: none"> 3. T asks SS to look at the reading organiser and elicits answers from them. 4. T goes through the cheat sheet of characteristics of the gender (slide no. 5). 5. SS identify and check their notes with the diagram in the PPT. 	15 min	<p>Teacher to whole class</p> <p>Group work</p>	<p>PPT presentation</p> <p>Cheatsheet</p> <p>(see appendix 19)</p>	CCL-CAA-CCEC	<p>Crit. IN.1.1.</p> <p>Crit. IN.2.1.</p> <p>Crit. IN.4.1.</p>
Deepening	<p>Debate about the story</p> <p>T asks SS to debate in pairs a series of questions.</p> <p>SS put in common their answers about the story.</p>	10 min	Teacher to whole class	<p>PPT presentation</p> <p>(see appendix 17)</p>	CCL-CSC-CCEC	<p>Crit. IN.2.1.</p> <p>Crit. IN.4.1.</p>
Deepening	<p>Introduction to gender violence</p> <p>Before the end of the session, T asks SS to make groups of four and reflect about a series of questions.</p>	5 min	Group work	<p>PPT presentation</p> <p>(see appendix 17)</p>	CCL-CCEC	<p>Crit. IN.2.1.</p> <p>Crit. IN.4.1.</p>

Appendix 19. Cheatsheet. Characteristics of the short story genre.

characteristics of the short story as a literary genre



Lesson 2

Appendix 19. Lesson plan for session 3.

LESSON 3						
<p>Learning outcomes At the end of this unit, students should be able:</p> <ul style="list-style-type: none"> - To express what they know about gender violence and to add new information to their knowledge about it. - To reflect about the ending of ‘The Geranium’, as regards plot and adequacy to the conventions of the genre. - To identify and recognise the different roles of a collaborative task 						
Project stage: Deepening/Mini unit stage	Procedure	Timing	Interaction pattern	Materials and resources	Key competences	Evaluation Criteria
Deepening	Deeper reflection of the question of gender violence <ol style="list-style-type: none"> 1. T shows SS a diagram about the different types and reasons of gender violence 2. T proposes questions to SS which relate the topic to ‘The Geranium’ and elicits answers. 	10 min	Teacher fronted	PPT presentation (see appendix 17)	CCL-CSC-CCEC	Crit. IN.1.1. Crit. IN.1.2. Crit. IN.2.1. Crit. IN.2.2.
Deepening	Listening ‘What I see’ <ol style="list-style-type: none"> 1. T tells SS to arrange in groups of four. 2. T distributes one handout per group. 3. The teacher plays the video 3 times and follows the steps in the worksheet 	15 min	Pair work and whole class	PPT presentation (see appendix 17) Worksheet (see appendix 20) Youtube video	CCL-CAA-CSC-CCEC	Crit. IN.1.1. Crit. IN.1.2.

Deepening	<p>Debate about the ending of ‘The Geranium’</p> <ol style="list-style-type: none"> 6. T asks SS keep the groups of four for the Listening activity. 7. T launches a discussion following the questions written in the PPT. 	5 min	Teacher to whole class Group work	PPT presentation	CCL- CCEC	Crit. IN.1.1. Crit. IN.2.1.
Deepening	<p>Powerful endings to short stories</p> <ol style="list-style-type: none"> 1. T shows three different endings adapted from three short stories. 2. Each ending is read aloud by one student so that the rest of the class can follow. 3. T gives some extra information about each of the stories. 	10 min	Teacher to whole class	PPT presentation	CCL- CCEC	Crit. IN.2.1. Crit. IN.3.1.
Planning	<p>Introduction to the collaborative task</p> <p>T explains SS what the task for this mini-unit will be about. T invites SS to express doubts and to start thinking about the a possible alternative ending to ‘The Geranium’.</p>	5 min	Teacher to whole class	PPT presentation	CCL-CAA- CIEE	Crit. IN.1.1. Crit. IN.1.2.
Planning	<p>Roles for collaborative work</p> <p>Before the end of the session, T explains to SS the different roles of a collaborative task. T invites SS to ask any questions they have as regards this aspect.</p>	5 min	Group work	PPT presentation (see appendix 17)	CCL-CAA- CIEE	Crit. IN.1.1. Crit. IN.1.2.

Appendix 20. 'What I see', listening activity chart

'WHAT I SEE'

NAMES:

BEFORE WE WATCH

What kind of atmosphere does the setting suggest?

Who is the 'I' from the title?

WHILE WE WATCH

1'22" What does the boy feel about his dad?

2'15" What has changed? Where and how do you perceive it?

3'11" Why does he get mad? What types of violence does the man display?
Do you think he is going to stop it, remedy, amend or continue with violence? Check

AFTER WE WATCH

Which similarities do you find between 'The Geranium' and this short film? And differences?

What is the neighbour's reaction?

Imagine an ending for this situation

Appendix 21. 'Powerful short story endings' chart.

Other short stories with powerful endings

'The Yellow Wallpaper' Charlotte Perkins Gilman (1892)



A young woman suffers from depression from childbirth. By medical prescriptions, she is confined in a room with a yellow wallpaper. Her husband will not allow her to go outside and continue with her life. Day by day she gets obsessed by the wallpaper; she sees a woman on it. She gradually becomes mad, she merges with the woman on the wall, and escapes from her domestic prison by crawling over her fainted husband.

'The tale of the Bird' Emma Donoghue (1997)



In this new interpretation of Hans Christian Andersen's Thumbelina, the protagonist describes her miserable childhood. She suffers all types of abuses until her parents sell her. Far from finding peace and happiness, her husband keeps her secluded and isolated from the rest of the world with her baby. Her only comfort is to free a little bird caught in her house. As she watches the bird take flight she thinks "Next time. Next year. I would get away somehow [...] my life was in my own hands now beating faintly".

The Story of an Hour



'The Story of an Hour' Kate Chopin (1894)

Young Mrs. Mallard receives the news that her husband has died. Desperate with grief, she goes to her room to be alone. As a single hour passes by, she realizes that in fact she feels relieved because she did not love her husband and she was in an unwanted marriage for life. She dreams of the opportunities she has now ahead. When the news arrives that her husband is alive, because it has been a mistake, she dies. Her heart cannot cope with the disappointment of not being actually free anymore.

Appendix 22. Lesson plan for session 4.

LESSON 4						
<p>Learning outcomes</p> <p>At the end of this unit, students should be able:</p> <ul style="list-style-type: none"> - To go through a writing process following the phases of a writing process. - To write an alternative ending to ‘The Geranium’ following immediate guidelines. - To work collaboratively and perform a specific role in a cooperative task. - To assess and evaluate classmates’ work using a rubric. 						
Project stage: Deepening/Mini unit stage	Procedure	Timing	Interaction pattern	Materials and resources	Key competences	Evaluation Criteria
Planning	<ol style="list-style-type: none"> 1. T refreshes and gives SS the final guidelines to start working. 2. T shows SS the six phases of the writing process and warns them she/he will inform when to go to the next phase. 	5 min	Teacher fronted	PPT presentation (see appendix 17)	CCL-CAA	Crit. IN.1.1. Crit. IN.2.2. Crit. IN.3.1.
Creation	<p>SS seat in groups and start working. T monitors activity visiting groups. T warns every 5 minutes about the phase of the writing process they should ideally be at.</p>	20 min	Group work	SS’s tablets or laptops (one per group)	CCL-CAA- CSC-CD	Crit. IN.4.1. Crit. IN.4.2.

Publishing	When they have finished, SS e-mail the T their endings. T copies reviews endings, copies and projects them on board. Meanwhile SS familiarise with the rubric for assessing other teams.	5 min	Group work	PPT presentation (see appendix 17) Rubric (see appendix 22)	CCL- CAA- CD	Crit. IN.3.1. Crit. IN.3.2.
Publishing	Reading of teams' endings 4. T projects the endings. 5. Each ending is read aloud by the spokesperson of each team so that the rest of the class can follow.	10 min	Teacher to whole class	PPT presentation	CCL- CCEC	Crit. IN.2.1. Crit. IN.3.1.
Assessment and reflection	Voting 1. Each team evaluates each other team's ending by means of a rubric. 2. T asks SS to vote for the best ending.	5 min	Whole class	PPT presentation (see appendix 17) Rubric (see appendix 23)	CCL-CAA- CIEE	Crit. IN.1.1. Crit. IN.1.2.
Assessment and reflection	Feedback and introduction to next short story 1. T tells SS her/his impression about their work as a group. 2. T tells SS what story they are to work with next. 3. As homework, T asks SS to learn about the author of 'The Yellow Wallpaper' as a warm up for the next class.	5 min	Group work	PPT presentation (see appendix 17)	CCL-CSC - CIEE	Crit. IN.1.1. Crit. IN.1.2.

Appendix 23. Rubric for peer assessment.

Group:	Excellent (4)	Good(3)	Average(2)	Needs improvement (1)
Originality	It is interesting and unexpected. It gives a superb shift to the story.	It has a shocking ending which improves the original story.	It offers a good alternative ending to the story.	It fails at giving the story an interesting ending
Adequacy and effectiveness	The ending offers a real solution to the conflict and gives an opportunity for future action	The ending is convenient and demonstrates good understanding of the main conflict	The ending is correct and demonstrates understanding of the main conflict	The ending does not really offer a solution to the main conflict
Style	The text perfectly maintains the style, language and atmosphere of the original text	The text skillfully maintains the style of the original story	The text correct maintains the style and language of the original story	The text fails at maintaining the style and language of the original story
Linguistic aspects	The text displays rich grammar, vocabulary, use of connectors, adverbs, expressions, etc. No mistakes	The text displays good grammar, vocabulary, use of connectors, adverbs, expressions, etc. Few mistakes.	The text displays average grammar, vocabulary, use of connectors, adverbs, expressions, etc. Some mistakes.	The text displays poor grammar, vocabulary, use of connectors, adverbs, expressions, etc. Some major mistakes.

Appendix 23. Lesson plan for session 5.

LESSON 5						
Learning outcomes At the end of this unit, students should be able: - To apply collaborative techniques in order to read a text. - To identify the main characterization techniques in shorts stories. -To share information they have read and complete the text through interaction.						
Project stage: Deepening/Mini unit stage	Procedure	Timing	Interaction pattern	Materials and resources	Key competences	Evaluation Criteria
Discovery/Activation	Introduction to the short story and the figure of the author. 1. T tells SS about the collaborative work they will be asked to do by the end of the unit.	5 min	Whole class	PPT presentation (see appendix 30)	CCL-CSC-CCEC	Est.IN.1.1.1.
Discovery/Activation	1. T asks students to report information they have gathered about the author, as suggested by the end of previous unit. 2. T asks SS to debate in pairs the meaning of the author's quotes. 3. T elicits from pairs answers about the relation between quotes and gender issues.	10 min	Pair work and whole class	PPT presentation (see appendix 30)	CCCL-CCEC-CSC	Est.IN.2.2.1.
Deepening	Instructions for collaborative reading of 'The Yellow Wallpaper' 8. T gives instructions about how to distribute the	5 min	Teacher to whole class Group work	PPT presentation(see appendix 30)	CCL-CAA	Est.IN.1.1.1.

	<p>text.</p> <p>9. SS take time to make teams and distribute pages</p> <p>10. SS observe the worksheet they will be asked to fill in once they have read the text.</p>			Worksheet (see appendix 25)		
Deepening	T gives tips to SS about how to face a text of certain difficulty	5 min	Teacher to whole class	PPT presentation cheatsheet	CCL-CAA	Est.IN.1.1.1. Est.IN.1.1.2.
Deepening	SS are allowed time to read their excerpts	10 min	Individual work	'The Yellow Wallpaper'	CCL-CCEC	Est.IN.3.1.2.
Deepening	SS put in common their ideas and fill in the worksheets SS put in common their results with their groups and T. T guides and corrects SS performance.	10 min	Group work Whole class	Worksheet	CCL-CCA- CSC	Est.IN.2.2.1.
Deepening	T. introduces the idea of characterization in short stories to students. T activates SS curiosity by posing questions. T invites SS to read Cheatsheet about characterization in short stories and tackles most important points.	5 min	Whole class	PPT presentation (slides 7&8)	CCL-CCEC- CAA	Est.IN.1.1.1. Est.IN.1.1.2.
<p>HOMEWORK: Students are asked to reread the complete 'The Yellow Wallpaper' taking into account the characterization techniques shown in the cheatsheet. Write from 5 to 10 lines giving at least three examples.</p>						

Appendix 25. ‘The Yellow Wallpaper’ sequencing events activity

The Yellow Wallpaper- Sequencing events

TEAM NUMBER:

MAIN CONFLICT

MAIN CHARACTERS

SUMMARY OF ARGUMENT

1. BEGINNING 'IN MEDIA RES'

2. RAISING ACTION

3. CLIMAX

4. FALLING ACTION

5. ENDING

Appendix 26. Lesson plan for session 6.

LESSON 6						
<p>Learning outcomes At the end of this unit, students should be able:</p> <ul style="list-style-type: none"> - To identify characterization techniques in and examples in ‘The Yellow Wallpaper’ and other short stories. - To extract general and specific data from a Youtube video - To associate and express complex ideas and debate about abstract ideas. 						
Project stage/Task	Procedure	Timing	Interaction pattern	Materials and resources	Key competences	Evaluation Criteria
Deepening	Characterization in short stories. T. takes up the diagram about characterization and introduces next activity: 1. SS are asked to read in pairs examples of characterization techniques in other short stories and identify them. 2. SS put in common their results and check with T.	10 mins	Whole class Pair work	Cheatsheet PPT presentation	CCL-CCEC	Crit. IN 3.1. Crit. IN 3.1.
Deepening	Homework correction. 1. SS are given time to reread their homework and improve it, according to what they have learnt in the previous	10 mins	Individual work Whole class	Students own texts	CCL-CCEC-CAA	Crit.IN.4.1.

	<p>activity.</p> <p>2. T elicits some examples to be shared with the group.</p> <p>3. T. takes homework.</p>					
Deepening	<p>Listening: The boiling from syndrome</p> <ol style="list-style-type: none"> 1. T explain SS what the task is about (pair work, 2. T asks several activation questions to give SS background information 3. T plays the video from beginning to 00:23, then to the end and a second time. 4. SS have time to fill in they worksheets 	15 mins	Pairwork	<p>PPT presentation</p> <p>Youtube video</p> <p>Worksheet</p>	CCL-CMCT-CAA	<p>Crit. IN. 1.1.</p> <p>Crit. IN. 1.2.</p>
Deepening	<p>Pairs of SS are asked to join other pair and debate about the questions posed in the class PPT</p> <p>Students share their opinions. T encourages SS to make reference to the characters seen in class so far.</p>	10 mins	<p>Groups of four</p> <p>Whole class</p>	PPT presentation	CCL-CSC	<p>Crit. IN. 1.1.</p> <p>Crit. IN. 1.2.</p> <p>Crit.IN. 2.1.</p> <p>Crit.IN. 2.2.</p>
Planning	<p>T tells students about the next day's collaborative work.</p> <p>Teams of SS are encouraged to decide on which of the three options given they will take on the next class and start planning their descriptions.</p>	5 mins	Group work	PPT presentation	CCL-CAA-CIEE	<p>Crit. IN. 1.1.</p> <p>Crit. IN. 2.1.</p>

Appendix 27. 'The boiling from syndrome' listening activity chart.

'BOILING FROG SYNDROME'

NAMES:

FROM 00:00 TO 00:28

Answer the following questions:

- What do you expect to happen in the end?
- Why is the frog uncomfortable?
- What information is the narrator giving us?

AFTER WATCHING ONCE

Say whether these statements are true or false and justify your answer.

- 1- If the temperature raises, the frog preserves its original body temperature.
- 2- When the water is slowly heated the frog is unaware of the changes he goes through.
- 3- If the water heats up to a dangerous temperature for the frog, he will jump out .
- 4- When the frog feels the water is too hot it cannot adapt his body temperature anymore.

AFTER WATCHING TWICE

Fill in the blanks with the words and expressions you hear in the video:

- Although frogs love water, when I _____ this pot of boiling water, this frog is very uncomfortable and climbs to _____.
- The water is room temperature, so he's comfortable when I _____. If I turn the burner in low flame, his body temperature will _____ and slowly _____ with the water.
- If I _____ the burner slowly again, he won't _____ because he'll continue to change to be the same as his _____. Now as I've risen the temperature slowly, he doesn't recognise the _____. He just keeps _____ with the changes in his surroundings.
- By the time he _____ it's killing him it's _____. He won't notice the time because he just _____ himself to _____ with the changes in its surroundings.

Appendix 28. Lesson plan for session 7

LESSON 7

Learning outcomes

At the end of this unit, students should be able:

- To recognise and use the different stages of collaborative writing.
- To agree on a description of a character in a short story.
- To use their own resources in order to write a text using the characterization techniques dealt with in class.

Project stage/Task	Procedure	Timing	Interaction pattern	Materials and resources	Key competences	Evaluation Criteria
Planning	T explains SS in detail what the collaborative task consists of. T reminds SS of the roles in the group and the different stages of writing	10 mins	Teacher fronted Whole class	PPT Presentation (see appendix 30)	CCL-CAA-CIEE	Crit .IN.1.1 Crit .IN.1.2
Creation	In groups, SS write their descriptions	15 mins	Groups work	SS's own material Computers/tablets	CCL-CAA-CIEE-CCEC	Crit .IN.4.1 Crit .IN.4.2
Publishing & Reflection	One finished, SS send the T their texts via e-mail T edits texts to project them on board	5 mins	Group work	SS's own material	CCL-CAA-CIEE-CCEC- CD	Crit .IN.3.1. Crit. IN. 2.2.

	Meanwhile, SS get familiarised the rubric they will be using to evaluate other group's work.			Computers/tablets Rubric (see annex 29)		
Publishing	T projects one by one each text. Time is allowed after each reading so that SS can mark a rubric for each text. One member of the group reads aloud to guide the reading	15 mins	Group work	Computer Projector Rubric (see annex 29)	CCL-CAA- CIEE-CCEC	Crit .IN.3.1. Crit .IN.3.2.
Assessment and reflection	T collects rubrics from each group. SS vote their favourite description. T engages SS a brief debate about the way each group managed to characterize their character.	5 mins	Whole class	Rubric (see annex 29)	CCL-CAA- CIEE- CCEC-CSC	Crit .IN.1.1. Crit .IN.1.2. Crit .IN.2.1. Crit .IN.3.2.

:


Appendix 29. Rubric for peer group assessment of characterization writing task.

Partner's assessment rubric: Characterization techniques

Group:	Excellent (4)	Good(3)	Average(2)	Needs improvement (1)
Originality and style	It implies superb improvement to the story, keeping the story's style.	It implies an interesting contribution to the story, keeping the story's style.	It offers a good description of a character.	It fails at describing a character and incorporating it to the story.
Adequacy and effectiveness	The description adds significant information and really pushes the narrative forward.	The description adds interesting information and is coherent with the rest of the story.	The description adds some information and does not clash with the rest of the story.	The description does not add any information and seems out of place within the narrative.
Use of characterization techniques	Skillful and appropriate use of specific short story characterisation techniques	Wise and adequate use of specific short story characterisation techniques	Correct use of specific short story characterisation techniques	No recognizable characterization techniques have been used.
Linguistic aspects	The text displays rich grammar, vocabulary, use of connectors, adverbs, expressions, etc. No mistakes	The text displays good grammar, vocabulary, use of connectors, adverbs, expressions, etc. Few mistakes.	The text displays average grammar, vocabulary, use of connectors, adverbs, expressions, etc. Some mistakes.	The text displays poor grammar, vocabulary, use of connectors, adverbs, expressions, etc. Some major mistakes.

Appendix 30. Teacher's PPT for Sessions 5, 6 and 7.

CHARACTERISATION IN SHORT STORIES




'THE YELLOW WALLPAPER' (1892)

by Charlotte Perkins Gilman

During our next three lessons we will discover how authors of short stories portray their characters

CHARLOTTE PERKINS GILMAN

Utopian feminist



"There is no female mind. The brain is not an organ of sex. We might as well speak of a female liver"

"Only as we live, feel think and work outside the home do we become humanly developed, civilised, socialised"

What do you know about the author?

Is there any fact about her that you found striking?

Can you relate these quotations to the causes of gender and domestic violence nowadays?

Collaborative Reading of “The Yellow Wallpaper”

- WE MENTIONED THIS STORY WHEN DEALING WITH POWERFUL ENDINGS IN PREVIOUS SESSIONS
- IT IS A BIT LENGTHY, CHALLENGING, DIFFICULT READING IN TERMS OF VOCABULARY AND FOCALIZATION BUT...



LESSON 5

Collaborative Reading of “The Yellow Wallpaper”

- Join your team mates from previous collaborative task
- Each of you must read 4 pages of the story
- You have 10 minutes to read your four pages alone.
- Take notes, underline, make yourselves as many questions as you need

Now, I'll give you some tips to face the reading



- There are many **new words**, some related to the moment the text was written, others are **adjectives and verbs** describing the wallpaper.
- **Do not try to understand everything**, get the main ideas and grasp the "atmosphere"
- Pay special attention to the **characters and how they are described**

- Keep in mind, the story is told or focalised from the protagonist's point of view.
- It is a gothic short story set in a Victorian society. As you read, try to think of examples of gender based violence we have seen so far in class.
- **Now, you have 10 minutes to read your 4 pages... Go for it!**



LESSON 5



Now get together, share the information you have read and fill in the worksheet. Distribute roles for cooperative work but do not repeat the role you had for 'The Geranium' alternative ending task. Use the cheat sheet of events to help you

The Yellow Wallpaper- Sequencing events	
TEAM NUMBER:	SUMMARY OF ARGUMENT
MAIN CONFLICT	
MAIN CHARACTERS	
1. BEGINNING 'IN MEDIA RES'	
2. RISING ACTION	
3. CLIMAX	
4. FALLING ACTION	
5. ENDING	

LESSON 5

“

How does an author portray his or her characters in a narrative?

How you think the length of short stories conditions characterization?



LESSON 5

LESSON 5

LESSON 6



Characterization in short stories

Characterization is the manner in which the author presents the characters.

Generally, short story focuses on one incident or conflict, has a single plot and setting, limited number of characters and covers a short period of time. To describe a character within a very short period is very difficult and challenging. Thus, characterization in short stories is an art because authors must make the most of a few lines or pages to give the reader as much information as they want.

Source: <https://www.ibuzzle.com/articles/the-art-of-characterization-in-short-stories.html>

Characterization in other short stories...

In pairs, look at these examples of characterization techniques and try to identify them according to what we have learnt.

<p>She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength - from <i>The Story of an Hour</i>", by Kate Chopin</p>	<p>Sandra: 'Yeah come for a stretch' (a walk) Marney: 'Well, I'm a bit busy' Sandra: 'Busy my foot. What else you got?' Marney: 'Ironing...' from <i>'The Geranium'</i> by Patricia Grace</p>	<p>In the car, the children began to yell and scream that they wanted to see the house with the secret panel. John Wesley kicked the back of the front seat and June Star whined into her mother's ear that they could never do what THEY wanted to do on their vacation - adapted from 'A good man is hard to find' by Flannery O'Connor</p>
<p>'Her tears her sweat her blood. Two months after the wedding, he had given her the first brutal beating. She was young and soft then, but now she thought of her knotty, muscled limbs, her harsh knuckly hands and drew herself up into an unhappy little ball in the middle of the bed. Too late now to hope for love. Too late for everything except her little home.' - Adapted from 'Sweat' by Zora Neale Hurston.</p>	<p>The geranium is a symbol of Marney's attempt to have her own voice. The pegs and the fact that her husband controls money are symbols of his domination.</p>	<p>Marney is a round, dynamic character described by several means; she suffers changes throughout the narration, even if she does not react in the end. Marney's friends are flat characters, only characterised by a few traits. Marney's husband is a flat, static and stereotypical character because only her violent manners and words give us information.</p>

PHYSICAL DESCRIPTION	WORDS AND DIALOGUES	ACTIONS AND REACTIONS
THOUGHTS AND FEELINGS	SYMBOLS	TYPES OF CHARACTER

*Key to previous task

HOMEWORK...

Reread "The Yellow wallpaper" and try to find examples of different forms of characterization

Listening: The boiling frog syndrome



- You are going to watch a video of an experiment with a frog and heating water.

<https://www.youtube.com/watch?v=TyBKz1wdK0M>
(If you know about the experiment, please do not tell your classmates!)



- Before watching the video, debate in pairs:
-Can you imagine how a frog can be related to topics such as short stories and gender violence?
(keep your guesses for yourselves)

Note: the video is American and the experiment uses degrees Fahrenheit.

In pairs, watch the video and fill in the worksheet.

'BOILING FROG SYNDROME'

NAMES: _____

FROM 00:00 TO 00:28

Answer the following questions:

- What do you expect to happen in the end?
- Why is the frog uncomfortable?
- What information is the narrator giving us?

AFTER WATCHING ONCE

Say whether these statements are true or false and justify your answer.

- 1- If the temperature raises, the frog preserves its original body temperature.
- 2- When the water is slowly heated the frog is unaware of the changes he goes through.
- 3- If the water heats up to a dangerous temperature for the frog, he will jump out.
- 4- When the frog feels the water is too hot it cannot adapt his body temperature anymore.

AFTER WATCHING TWICE

Fill in the blanks with the words and expressions you hear in the video:

- Although frogs love water, when I _____ this pot of boiling water, this frog is very uncomfortable and decides to _____.
- The water is room temperature, so he's comfortable when I _____ if I turn the burner in low flame, his body temperature will _____ and slowly _____ with the water.
- If I _____ the burner slowly again, he won't _____ because he'll continue to change to be the same as his _____. How as the room the temperature slowly, he doesn't recognize the _____ He just keeps _____ with the changes in his surroundings.
- By the time he _____ it's killing him it's _____. He won't notice the time because he just _____ himself to _____ with the changes in its surroundings.

Once we have watched the video twice and you have filled in Worksheet I, join another pair and in groups of four debate about the following issues:

- To what extent do victims of gender violence suffer from this syndrome?
- Does the main character in 'The Yellow Wallpaper' become a boiled frog? Why?
- Remember Marney from 'The Geranium'. How does she adjust to her surroundings.

* Remember the listening worksheet will be submitted to be marked as part of your assessment for this unit.

Collaborative writing task

IN GROUPS WRITE A DETAILED DESCRIPTION (8-10 LINES) OF A CHARACTER IN 'THE YELLOW WALLPAPER'. AGREE AND CHOOSE FROM:



- Detailed description of a character than already exists in the text (the husband, his sister, the woman, the woman in the wallpaper, etc)
- Invent a new character with a secondary role in the text and describe it.
- Explain where in the text you would place your description.

- Get together with you writing team.
- Now, let' remember roles and stages of a collaborative writing task before you start working

ROLES FOR COLLABORATIVE LEARNING

The time keeper



The spokesperson



The facilitator



The record/scribe



- The record/scribe will be responsible for sending the teacher group's final product

STAGES OF COLLABORATIVE WRITING

1. BRAINSTORM

2. ORGANIZE YOUR IDEAS

To create a stunning presentation, it's best to simplify your thoughts.

3. FOCUS ON LANGUAGE

Pay attention to descriptive vocabulary (nouns, adverbs and adjectives), tenses, common expressions and cohesion and coherence.

4. WRITE FIRST DRAFT

Call me as soon as you have it so that I can give you feedback!

5. EDITING

Improve your description using feedback. Add new ideas only if you are sure they fit. Now's the time to make the last changes!

FINAL WRITING

Once you have the final version, the scribe should e-mail it to me. Do not forget to write the names of all group members.



Partner's assessment rubric: Characterization techniques

Group:	Excellent (4)	Good(3)	Average(2)	Needs improvement (1)
Originality and style	It implies superb improvement to the story, keeping the story's style.	It implies an interesting contribution to the story, keeping the story's style.	It offers a good description of a character.	It fails at describing a character and incorporating it to the story.
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Remember each group will have to use this rubric to evaluate other group's work.

PAY ATTENTION WHILE THE TEXT IS PROJECTED AND READ ALOUD AND ASSESS WISELY.

LET'S GET TO WORK!

- YOU HAVE NOW 20 MINUTES TO E-MAIL ME YOUR FINAL VERSION.
- DO NOT MISS ANY STAGES OF THE COLLABORATIVE WRITING

Appendix 31. Teacher's PPT for Sessions 8, 9 and 10.



ALICE ELEANOR JONES'S

CREATED HE THEM (1955)

Session 8

Alice Elenanor Jones (1916–1981)

- She was born in Philadelphia, where her father Henry worked as a photoengraver for a publishing firm and her mother Lucy stayed home to raise her and her younger sister.
- Jones graduated from the University of Pennsylvania in 1936, continuing her education in the English department—from which she earned her Ph.D. in 1944.
- She married fellow graduate student Homer Nearing Jr. and moved with him to Swarthmore, Pennsylvania. They had two sons, Geoffrey and Gregory, in 1944 and 1948.
- Jones had an intense but brief career as a writer of speculative fiction, publishing five stories in genre magazines between April and December 1955. In April of 1955, she published her first short story, "Life, Incorporated," in Fantasy and Science Fiction under her maiden name. In June of the same year, Jones published "Created He Them," her most successful speculative fiction work.
- Somewhat ironically—given that "Created He Them" details the deprivations suffered by an average housewife in the wake of World War III—Jones used the first check from that story to go shopping buying herself "an extra special dress, the sort that wives of professors normally only look at in shops."
- Her work is recognised for her strong feminist tone.



The American women in the post WWII Era

THE STORY WAS WRITTEN IN 1955

It was a rerified moment for gender relations. Women had efficiently occupied men's places in industry and society during the war, but when men they came back from war they were relegated again to the domestic sphere

PATRIARCHAL VALUES

There was a revival of the nuclear family and patriarchal values to counteract women's new gained freedom

THE GOOD WIFE

Baby boom and dozens of modern domestic appliances kept and relegated women at home for some more decades.

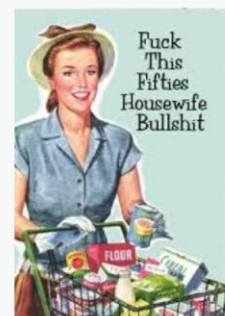
So women after the WWII...



they passed from this



to this



although very few women, like our author, believed this

During our study of short stories we have dealt with characters, the ending...now

THE SETTING!

With your shoulder partner, list 4 aspects which are included in the setting

- Check which concepts you had right.
- Are there any points you did not expect to find here? Which ones?

THE SETTING

The setting is basically place and time but it is much more than that



Session 8

Usually, the **SETTING** determines and conditions the events in the story, above all, when the cultural, social and political conditions around the story are powerful and telling.

In 'Created He Them', the setting is crucial to understand the plot.

Session 8



- Now, in pairs, you are going to work with the short story setting.
- Each of you will be given one of these charts
- You must try and fill them in. After reading, join your class mates and make the whole picture by comparing the information you have collected.

Focusing on the setting

Analysing the setting in 'Created he Them' Chart A- Imagery of the setting

What words and phrases does the writer use to describe the place?	What words and phrases describe the mood in the story?
What words and phrases describe what the people feel like?	What words and phrases describe what you feel as a reader?
What words and phrases describe what you think is interesting?	What do you think the setting influences? Does it determine the story's outcome?

Analysing the setting in 'Created he Them' Chart B- Data of the setting

Place, geographical location.	Time, historical and day, season, time of day, etc.
Weather conditions. Do they influence the narrative?	Social conditions: what is the daily life of characters? What are their customs, values, beliefs?
Mood or atmosphere: What is the feeling created from the language? Does it change? The English checks the English.	Socio-political situation: Can you order from the top to the bottom region or situation of your story?

Session 8



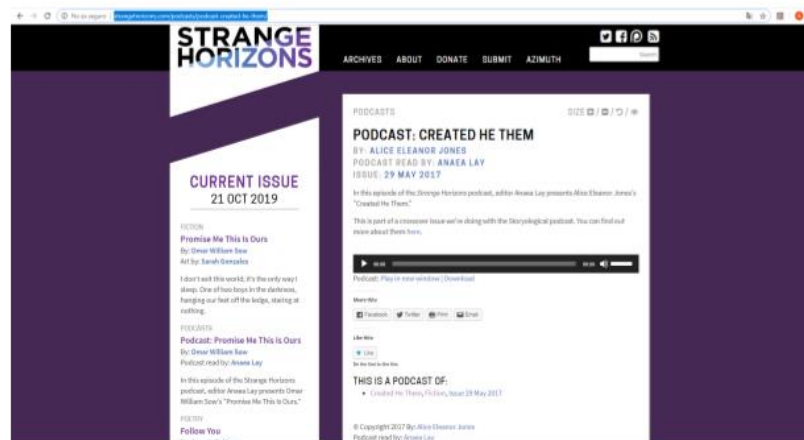
Session 8

Now we are going to hear a podcast with the first part of the short story:

- Every pair has a copy in paper so that you can follow.
- Make as many notes you need.
- Before we start you have 5 minutes to familiarise with the worksheets you can use in order to organise information.
- You have also a glossary of key words and prompts with a series of events to help you follow the text.
- Vocabulary is difficult. Do not worry and try to get the message from context.

Let's listen now to the first part of the story

<http://strangehorizons.com/podcasts/podcast-created-he-them/> from 1:30 to 15:01. Use the paper version.



Session 8

Now we have read the first half...

**JOIN YOUR CLASSMATE
AND SHARE YOUR NOTES
ABOUT THE SETTING**

**REFLECT ABOUT HENRY,
THE ABUSIVE HUSBAND**

To what extent is Ann similar or different from
MArney from 'The Geranium.

What type of violence does Henry exert over Ann?

**IMAGINE WHAT THE SOCIAL
SITUATION IS**

You can speculate, but keep your guesses for our
next class.

**TO WHAT EXTENT DOES
THE SETTING CONDITIONS
THIS FIRST PART OF THE
STORY?**

The cooperative writing in this unit will consist on describing how ' Created He
Them' would change if the setting was different. You will have to focus on the
role of women in those places and times. I'll give you some examples...



FRANCO'S
SPAIN (40'S-
70'S)



EUROPE MIDDLE
AGES



INDUSTRIAL
REVOLUTION
18TH CENTURY



ANCIENT
SPARTA C. 4TH
CENTURY



50'S URBAN
AMERICA

HOMEWORK: START INVESTITAGING ABOUT WOMENS' SITUATION IN THESE CONTEXTS SO THAT YOU CAN HAVE INFORMATION FOR THE WRITING TASK

Let's read now the second part of 'Created he them'

<http://strangehorizons.com/podcasts/podcast-created-he-them/> from 15:01 to 28:00 Use the paper version.

They are really cruel, tough and hard plot, context, male character and ending. This is material for young adults, but I trust you can cope with it!

- Make groups of four.
- Two of you will take notes about the **characters, and characterization techniques used.**
- The other two will be in charge of focusing on the **ending.**
- After listening/reading, share your ideas and reach an agreement as regards the ending and the influence of the setting on the events told in the story.



Session 9

The setting

- IN WHICH TYPE OF SOCIETY DOES THE STORY TAKE PLACE?
- WHAT HAPPENS TO THE CHILDREN IN THIS COUNTRY?
- THINK ABOUT FOOD, CLOTHES AND ELECTRICITY... WHY ARE ALL THESE GOODS SO LIMITED?
- WHAT DO YOU THINK THAT HAPPENED 10 YEARS AGO?
- WHAT IS THE CENTER AND WHO IS THE DIRECTOR?
- WHY DOES ANN AGREE TO SLEEPING WITH HENRY DESPITE WHAT HE FEELS FOR HIM?

According to the setting...do you know what type of narrative is 'Created he them'?



Session 9

Dystopia



- Subgenre in literature and film, close to sci-fi.
- Usually placed in an undesirable future
- After a nuclear war, a chemical or weather disaster.
- Often totalitarian governments take advantage from chaos.
- Humans are dispossessed of their humanity.
- Usually a warning to what could actually happen.

Session 9

Other dystopias

Other examples of dystopias in literature and film: *1984*, *The Hunger Games*, *Brave new World*, *Fahrenheit 451*, *The Road*, etc.

In all of these narratives, the setting dramatically determines the plot, as it is the case in 'Created he Them'.

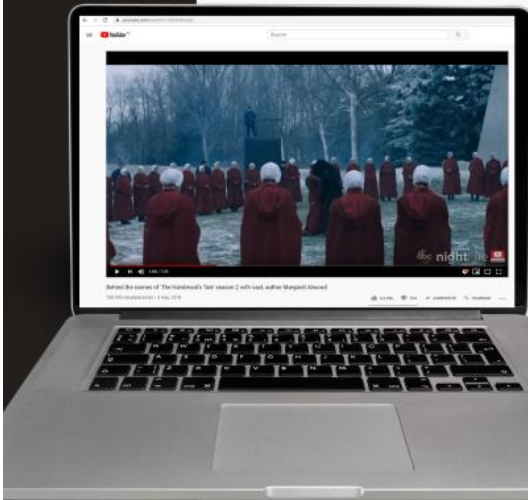


In 1985, Canadian writer Margaret Atwood published a feminist dystopian novel, which has some similarities to 'Created he Them'. Since 2016, it has been transformed into an HBO award winner TV series, which is now in its 4th season.



Session 9

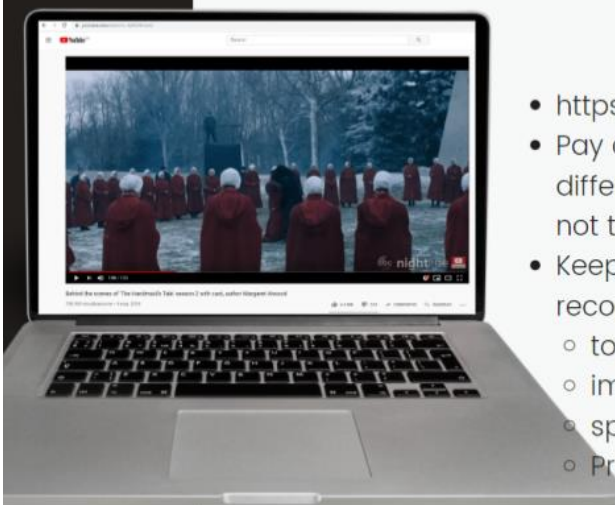
The Handmaid's Tale: Listening



Session 9

1. You are going to watch a youtube video about the TV show
2. It is a report about the shooting location of the TV show.
3. You will have the opportunity to see some of the actors form the cast and the author Margaret Atwood herself, because she is a consultant for the TV show.
4. Obviously, having watched the TV series or knowing anything about the plot will help.

The Handmaid's Tale: Listening



Session 9

- <https://www.youtube.com/watch?v=KjI2G9bSsaQ>
- Pay attention the location, the settings and different places that appear in the video but do not take notes.
- Keep in mind the following concepts and try to recognise them in the video:
 - totalitarian regime
 - impregnated
 - speculative fiction
 - President Trump

The Handmaid's Tale: Listening

- Make groups of four.
- First, try to remember settings by yourself. Then pass your worksheets round to gather as many places as possible.
- Next, gather and try to explain about the presence of those concepts in the video.
- You will only watch the video once in class. You can watch it again at home: Behind the scenes of 'The Handmaid's Tale' season 2 with cast, author Margaret Atwood

**THE HANDMAID'S TALE:
LISTENING**

NAME: _____

SETTINGS AND PLACES I REMEMBER:



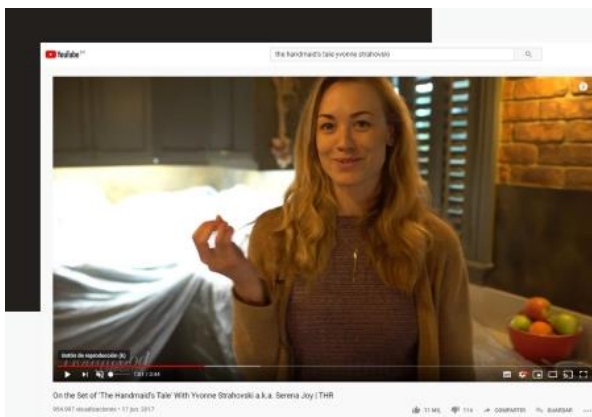
PLUS ONE _____

PLUS ONE _____

PLUS ONE _____

WHY DO THESE TERMS APPEAR IN THE VIDEO? WHAT DO THEY MEAN? WHAT ARE THEY RELATED TO?

TOTALITARIAN REGIME	IMPREGNATED
SPECULATIVE FICTION	DONALD TRUMP



<https://www.youtube.com/watch?v=IAfv77waG6g&t=28s>

- Individually, fill in the following worksheet.
- You will watch the video twice.
- This task will count as the listening 15% of your mark for this unit.
-

Assessable listening task:

On the set of 'The Handmaid's Tale' with Yvonne Strahovski

NAME: _____ DATE: _____

SCORE: _____

THE HANDMAID'S TALE

Listening

On the set of 'The Handmaid's Tale' with Yvonne Strahovski (Serena Joy)
Say whether the following statements are true or false. Justify with your own words.

- The producer of the show Bryan Miller bought the watercooler from an art gallery.
- In the show, the character of June is kept in her room because of Serena.
- Yvonne is not used to the weather in Toronto.
- Serena keeps clothes for the lady she is going to have because she is pregnant.
- The commander's office is the place where she shoots most of her scenes.



Assessable writing task

- 15% of your mark for this unit corresponds to an individual writing task.
- Write 150–200 words. You can choose from:
 - a reflection about the violence situation suffered by Ann.
 - a description of Henry, the abuser.
 - an alternative ending to the story.
 - a description of the setting.
 - a composition about the text and the context in which it was written.

Submission date: the last day of this unit-project, the session when we vote for the best short story.

- **How can we relate 'The Handmaid's Tale' and 'Created He Them'?**
- **What are the similarities and differences?**
- **How are women victimised in these stories?**
- **How is the setting important in these stories?**

Session 10

Experts on gender violence

- In groups of four, each of you must choose one of the concepts related to gender violence below.
- Each of you, join the other classmates who chose your same concept and join them in one corner of the classroom.
- You have 10 minutes to learn as much as you can about your concept. You can use ICT's, share your views with other 'experts', take notes, etc.
- The concepts are the following:

GASLIGHTING

**LEARNED
HELPLESSNESS**

**SYMBOLIC
VIOLENCE**

ISOLATION

Session 10

ASSESSABLE SPEAKING TASK

- Join the members of your group.
- In turns, you must do a short monologue explaining your team mates the concept you have learnt about. The others can ask questions if they need clarification.
- Each monologue+questions+ expert's answers cannot be longer than 4 minutes.
- You can use your notes, but you cannot write anymore.
- Record your speaking task and send it to me via google drive or e-mail before the end of the class.
- If you are able to relate the concept with any of the abusive situations we have seen throughout this project, you will get one extra point.



Cooperative writing task

- Imagine that the family in 'Created he them' lived in any of the following contexts.
- Keeping the violence situation and the abusive relationship between Henry and Ann, explain four ways in which the story would change if the setting was different.
- Your team will get an extra point if you are able to give an adequate and interesting 'short story' ending.



ANCIENT SPARTA C. 4TH CENTURY



50'S URBAN AMERICA



FRANCO'S SPAIN (40'S-70'S)



EUROPE MIDDLE AGES



BRITAIN IN THE INDUSTRIAL REVOLUTION 18TH CENTURY



let's get to work!
You are almost experts by now but remember...

- *distribute roles for group work!*
- *make sure you follow the phases of the writing process!*

- You only have 15 minutes to do this task. Remember I already introduced this task before.
- Your writing must have 200-250 words.
- You can either give it to me in paper or e-mail it before the end of the class.

Appendix 32. Lesson plan for lesson 8

LESSON 8						
<p>Learning outcomes At the end of this unit, students should be able:</p> <ul style="list-style-type: none"> - To work with others to write a new ending following the phases of the writing process (brainstorm, focus on language, drafting, editing, final version, etc). - To work collaboratively and perform a specific role in a cooperative task. - To use strategies to solve specific tasks, such as reading intensively, identifying second meanings or taking notes. - To critically consider and debate with other team members about the appropriateness of the ending chosen. 						
Project stage: Deepening Mini project stage	Procedure	Timing	Interaction pattern	Materials and resources	Key competences	Evaluation Criteria
Activation	Introduction to the figure of Alice Eleanor Jones <ol style="list-style-type: none"> 1. T asks SS to read about the author 2. T elicits from SS ideas about what 'speculative fiction' is. 3. T presents to students the situation for women in the 50's as a warm up for the reading. 	10 min	Teacher to whole class	PPT presentation (see appendix,31)	CCL-CSC - CCEC	Crit. IN.3.1. Crit. IN.2.1.
Discovery	Introduction to the concept of setting <ol style="list-style-type: none"> 1. T informs the SS that in these sessions focus will be on the setting. 2. SS join in pairs and try to guess what categories are included in setting 3. T shows SS diagram of the setting 	10 min	Teacher to whole class our work In pairs	PPT presentation (see appendix 31)	CCL -CCEC	Crit. IN.1.1. Crit. IN.1.2.

	<p>4. SS check their answers. 5. T relates the importance of the setting to 'Created he them'</p>					
<p>Deepening</p>	<p>Presentation of the listening/reading task</p> <ol style="list-style-type: none"> 1. T asks to work in pairs. 2. Each of the SS in the pair will be given a chart which to be filled while reading. SS look at the chart. 3. T plays a podcast of the first half of 'Created he them'. 4. SS follow the podcast by reading the story in paper 5. Then SS share and compare the notes about the setting they have taken, and complete information. 	<p>3 min 14 min 3 min</p>	<p>Teacher fronted</p>	<p>PPT presentation (see appendix 31) Charts A&B (see appendix 33)</p>	<p>CCL-CAA</p>	<p>Crit. IN.1.1. Crit. IN.2.2. Crit. IN.3.1.</p>
<p>Deepening</p>	<p>Debate about 'Created he them'</p> <ol style="list-style-type: none"> 1. T asks SS to join another pair. In groups of four SS debate and give opinion about a series of questions regarding the husband in the story, the setting and to infer what the political situation is from what they have read/heard. 2. T elicits answers from groups and SS put in common and justify their ideas. T does not reveal the answers. 	<p>7 min</p>	<p>Groups of four Whole class</p>	<p>SS's phones, tablets or laptops (one per group) Charts A&B (see appendix 33)</p>	<p>CCL-CAA- CSC-CD</p>	<p>Crit. IN.4.1. Crit. IN.4.2.</p>

Deepening	<p>Presentation of cooperative work</p> <ol style="list-style-type: none"> 1. T explains SS what the cooperative writing of this mini-unit will be. 2. T tackles the different possibilities given. 3. SS are asked to start thinking about their choice of setting for the final task. 	3 min	<p>Teacher fronted</p> <p>Group work</p>	PPT presentation (see appendix 31)	CCL- CAA- CCEC	<p>Crit. IN.3.1.</p> <p>Crit. IN.3.2.</p>
<p>HOMEWORK: SS must look for information about society, and especially the role of women, of the setting the will be working with.</p>						

Appendix 33. Charts for comparing notes about the setting in “Created he he Them”.

Analising the setting in 'Created he Them' Chart A- Imagery of the setting

what words and phrases describe what you can TOUCH in this place?

What words and phrases describe SOUDS in this story?

What words and phrases describe what this place TASTES like?

What words and phrases describe what you SEE in this place?.

What words and phrases describe what you SMELL in this place?

I think the setting determines/ does not determine the story because...

Analising the setting in 'Created he Them' Chart B- Data of the setting

Place, geographical location.

Time, historical and day, season, time of the year...

Weather conditions. dO THEY INFLUENCE THE NARRATIVE?

Social conditions: what is the daily life if characters? What are their customs, values, beliefs?

Mood or athmosphere. What is the feeling created from the beginning? Does it change ? Is it bright, cheerful, dark, frightening, =

Sociopolitical situation. Can you infer from the text the political regime or situaion of war, peace, et?

Appendix 34: Lesson plan for session 9

LESSON 9

Learning outcomes

At the end of this unit, students should be able:

- To identify and point at characterization techniques and characteristic short story ending learnt in previous lessons.
- To formulate hypothesis and give opinions as regards the setting of the story.
- To compare and agree with classmates about the content of a listening.
- To infer meaning and define certain terms according to what has been heard.

Project stage: Deepening	Procedure	Timing	Interaction pattern	Materials and resources	Key competences	Evaluation Criteria
Deepening	Listening/Reading the second part of 'Created He Them' <ol style="list-style-type: none"> 1. T asks to SS to arrange in groups of four 2. T tells SS what they must focus on during the listening and encourages them to take notes. 3. SS have some minutes to share their ideas. 	15 min	Groups of four	PPT presentation (see appendix 31)	CCL-CSC - CCEC	Crit. IN.1.1. Crit. IN.3.1.
Deepening	Debate about the setting in 'Created He Them' <ol style="list-style-type: none"> 1. T asks one member of each group questions about the setting. 2. T encourages debate among SS 3. By means of introducing a question about the type of narrative of the current short story 	10 min	Teacher to whole class our work Whole class	PPT presentation (see appendix 31)	CCL -CCEC- CSC	Crit. IN.2.1. Crit. IN.2.2. Crit. IN.2.3.


Deepening	<p>Introduction of the concept of 'dystopia'</p> <ol style="list-style-type: none"> 1. T explains to students the concept of dystopia and relates it to 'Created He Them' and 'The Handmaid's Tale'. 2. T invites SS to ask doubts about the concept and give examples of dystopias they know in literature and cinema. 3. 	5 min	Teacher fronted	PPT presentation (see appendix 31)	CCL-CSC-CCEC	Crit. IN.1.2. Crit. IN.1.3.
Deepening	<p>'The Handmaid's Tale' Listening</p> <ol style="list-style-type: none"> 1. T introduces SS the listening activity and reminds them to pay attention to a series of terms which appear in the video 2. T asks SS to make groups of four and hands out a working sheet per group 3. T plays the video once and pass the worksheet around and try to remember as many places as possible 4. SS share their ideas about the key terms and the teacher gives answers 	10 min	Groups of four Whole class	PPT presentation (see appendix 31) Listening worksheet (see appendix 35)	CCL-CAA-CSC-CD	Crit. IN.4.1. Crit. IN.4.2.
Deepening	<p>Individual assessable listening task</p> <ol style="list-style-type: none"> 1. T gives indications about the assessable task. 2. T plays the video twice. 3. SS fill in the answersheets. 4. T gathers answersheets 	10 min	Individual work	PPT presentation (see appendix 31) Answer sheet (36)	CCL-CAA-CCEC-CSC	Crit. IN.1.1. Crit. IN.1.2. Crit. IN.4.2. Crit. IN.4.3.

Appendix 35. Chart 'The Handmaid's Tale' listening activity.

THE HANDMAID'S TALE: LISTENING

NAME: _____

SETTINGS AND PLACES I REMEMBER:



PLUS ONE _____

PLUS ONE _____

PLUS ONE _____

WHY DO THESE TERMS APPEAR IN THE VIDEO? WHAT DO THEY MEAN?
WHAT ARE THEY RELATED TO?

TOTALITARIAN REGIME	IMPREGNATED
SPECULATIVE FICTION	DONALD TRUMP

Appendix 36. Chart 'The Handmaid's Tale' assessable individual task.

NAME: _____ DATE: _____

SCORE: _____



Listening

On the set of 'The Handmaid's Tale' with Yvonne Strahovski (Serena Joy)

Say whether the following statements are true or false. Justify with your own words.

1. The producer of the show, Bruce Miller, bought the watercolours from an art gallery.

2. In the show, the character of June is kept in her room because of Serena.

3. Yvonne is not used to the weather in Toronto.

4. Serena keeps clothes for the baby she is going to have because she is pregnant.

5. The commander's office is the place where she shoots most of her scenes.

Appendix 37. Lesson plan for session 10.

LESSON 10						
Learning outcomes At the end of this unit, students should be able: <ul style="list-style-type: none"> - To use language to relate literary concepts and a social issue such as gender violence. - To orally define and describe a complex concept previously investigated. - To work with classmates to write a collaborative essay based on the instructions given. 						
Project stage: Planning, creation, publishing, assessment and reflection	Procedure	Timing	Interaction pattern	Materials and resources	Key competences	Evaluation Criteria
Assessment and reflection	Introduction to the assessable writing task T explains SS that they must write a composition. They can choose the topic among a series of choices given.	5 min	Teacher fronted/individually	PPT presentation (see appendix 31)	CCL-CSC - CCEC-CAA	Crit. IN.1.1. Crit. IN.1.3.
Deepening	Debate about the relation of ‘Created He Them’ and ‘The Handmaid’s Tale’ T asks SS about the relation of both	5 min	Teacher to whole class	PPT presentation (see appendix	CCL-CCEC- CSC	Crit. IN.1.1. Crit. IN.1.2.

	narratives and SS share their opinions.		Whole class	31)		Crit. IN.2.2.
Deepening/ assessment	<p>Group experts and assessable speaking task</p> <ol style="list-style-type: none"> 1. T explains SS the activity: each member of the groups must learn as much as possible about a concept related to gender violence. And try to relate it to the narratives seen in class. 2. SS make 4-minute monologues about their concepts and answer their group partners' questions. 3. SS send their recordings to the teacher for its evaluation. 	20 mins	Groups of four	<p>PPT presentation (see appendix 31)</p> <p>ICT's, computers, mobile phones laptops.</p>	CCL-CSC-CCEC-CAA-CD	<p>Crit. IN.1.2.</p> <p>Crit. IN.1.3.</p> <p>Crit. IN.2.1.</p> <p>Crit. IN.2.2.</p> <p>Crit. IN.3.1.</p> <p>Crit. IN.3.3.</p>
Creation and publishing	<p>Collaborative writing task</p> <ol style="list-style-type: none"> 1. T introduces SS the collaborative writing task. 2. T reminds SS to distribute roles and follow the phases of the writing process. 3. SS have 15 minutes to write their essays. 4. SS send T their writings. This writing is not shared in class. 	20 min	Groups of four	<p>PPT presentation (see appendix 31)</p> <p>Computer or laptops (optional)</p>	CCL-CAA-CSC-CD-CCEC-	<p>Crit. IN.2.2.</p> <p>Crit. IN.2.3.</p>

WRITING OUR SHORT STORIES

Join your team mates. But first, let's review some concepts...

REMEMBER THE ROLES FOR COLLABORATIVE WORK!

- Each of you must try and stick to their role.
- You can agree to choose the one you feel most comfortable with.



The time keeper

Controls the amount of time spent on each task. Makes sure the group meets the time targets



The spokesperson

Acts as a connecting line between the group and the teacher. Poses questions about the activity and asks for linguistic support if needed

The Facilitator

Makes sure everyone does their best. Checks understanding among members. Encourages everyone to work. Ensures quality.



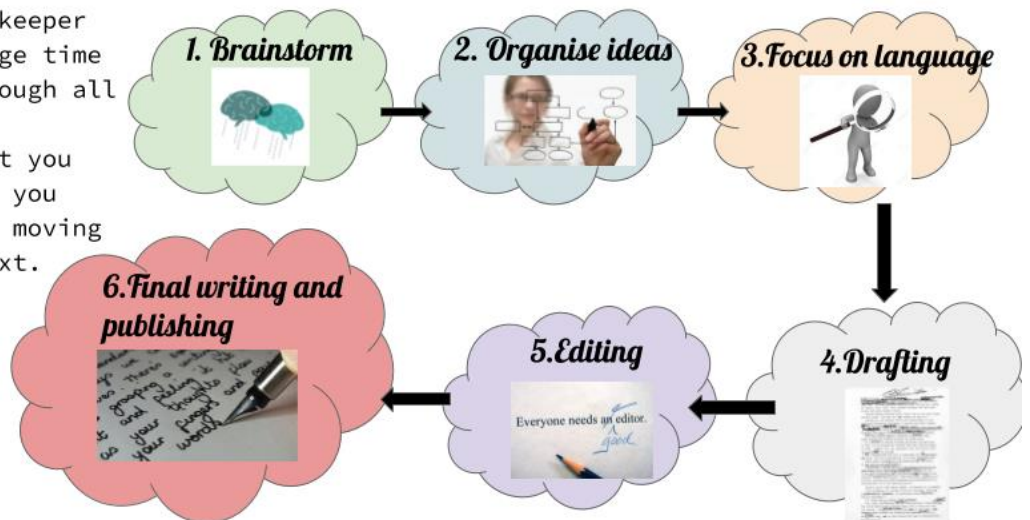
The recorder/scribe

Writes down the group's work and drafts. Keeps record on process. Writes and hands in the final version.



NOW REMEMBER THE PHASES OF THE WRITING PROCESS

- The time keeper must manage time to go through all phases.
- I will let you know when you should be moving to the next.



LET'S FOCUS NOW ON LANGUAGE

- With your team, think of the linguistic aspects you will need to be careful about. Keep in mind that...
 - you are going to express a series of events, usually in the past.
 - you will need to link ideas and events.
 - you must describe your characters and locations.
 - you might need to express what your characters say directly or indirectly.

LET'S FOCUS NOW ON LANGUAGE

YOU HAVE 5 MINUTES TO CONSIDER
WHAT GRAMMATICAL AND LEXICAL
ASPECTS YOU MUST FOCUS ON,
ESPECIALLY WHEN EDITING.

USEFUL LANGUAGE TIPS

You can review these grammar and vocabulary point in your class notes or textbooks.

Tenses: *Make good use of sequences of pasts tenses*
(Past Perfect, Present Perfect, Simple Past, conditionals, continuous tenses...)

Adjectives: remember to use a wide variety of rich and original, but coherent, adjectives. *Pay attention to order: quantity, quality, size, age, shape, color, nationality, material and purpose.*

Connectors: help the reader relate events and ideas by using different categories of connectors such as then, afterwards, however, although, unless, after, therefore, etc...

Direct and Indirect Speech: You can make characters speak with dialogues but if you are saying what they said, remember to review the tense and pronoun changes in *Indirect Speech*.

Adverbs: texts can be richer, by explaining the frequency, time, place and manner characters do things or events happen. Remember some adverbs have specific positions in the sentence.

Cohesion and coherence: make sure your sentences make sense with the previous and subsequent ones, especially if they are long ones. Review correlation of possessives with pronouns and nouns.

NOW, LET'S START WORKING

Remember I am here to answer your questions.
You have 30 minutes from now!

ONCE YOU HAVE FINISHED...

- The recorder/scribe must e-mail me your short story.
- **HOMEWORK:** take one copy of the checklist and group work report and read it before our next class.

Cooperative writing: Group Report

Name: _____ Group number: _____

Date: _____

PLEASE COMPLETE THE FOLLOWING STATEMENTS WITH YOUR OPINION. TRY TO BE HONEST AND REFLECTIVE. YOUR OPINION IS VERY IMPORTANT FOR YOUR ASSESSMENT. THANK YOU!

How did you distribute your roles? _____

Did you bring ideas to class before start writing? _____

All of us have been responsible for... _____

What aspects worked best in your group? _____

We have not enjoyed working cooperatively in groups because... _____

What we have most liked about working with our classmates for this activity is... _____

What we have least liked about working in group for this activity is... _____

We think this activity could be improved by... _____

Signature _____

CHECKLIST FOR SHORT STORIES ASSESSMENT

Evaluator group number: _____

Assessed group number: _____

CATEGORY	YES/NO	COMMENTS
Does the story have a typical short story structure?	<input type="checkbox"/> <input type="checkbox"/>	_____
Does it have a shocking/ surprising ending?	<input type="checkbox"/> <input type="checkbox"/>	_____
Are the characters well characterised?	<input type="checkbox"/> <input type="checkbox"/>	_____
Have they used short story characterization techniques?	<input type="checkbox"/> <input type="checkbox"/>	_____
Have they used the language creatively?	<input type="checkbox"/> <input type="checkbox"/>	_____
Is grammatically correct?	<input type="checkbox"/> <input type="checkbox"/>	_____
Have they raised the a meaningful problem?	<input type="checkbox"/> <input type="checkbox"/>	_____
Does the setting contribute to the story development?	<input type="checkbox"/> <input type="checkbox"/>	_____

Final mark: (min 1, max 8 points)

Appendix 39. Lesson plan for session 11

LESSON 11						
<p>Learning outcomes</p> <p>At the end of this lesson, students should be able:</p> <ul style="list-style-type: none"> - To reflect language and consider what structures and vocabulary they need for their writings. - To put in practice the collaborative work skills practised in previous sessions to write the final product. - To create a story considering the stylistic and thematic aspects of the short story learnt throughout the unit. 						
Project stage	Procedure	Timing	Interaction pattern	Materials and resources	Key competences	Evaluation Criteria
Planning	<p>T. refreshes SS rules for cooperative learning</p> <p>T refreshes SS stages for writing a collaborative piece of writing</p>	5 min	Teacher fronted	PPT presentation (see appendix 38)	CCL-CAA	Crit.IN.1.1.
Planning	<p>Focus on language</p> <p>T. asks SS to think about what language they are</p>	10 min	Group work	PPT presentation (see appendix	CCL-CAA	<p>Crit.IN.3.1.</p> <p>Crit.IN.3.2.</p>

	going to need in order to write their short story T. gives SS some tips and shows SS a cheat sheet to check their answers and use it during the writing stage.			38) Grammar appendix from textbook		
Creation	SS write their short story. T reminds every two minutes to go to the next stage of the writing and offers help to SS to solve linguistic and stylistic doubts.	30 min	Teacher to whole class Group work	SS's tablets or laptops	CCL-CAA-CCEC-CIEE	Crit.IN.4.1. Crit.IN.4.2.
Creation and publishing	T checks that every team has finished their story. SS send T the short story via e-mail. T gives SS material to work with for the next class.	5 min	Teacher to whole class	SS's tablets or laptops	CCL-CAA	
<p>HOMEWORK: T gives SS the, materials they will be working with in the last session so that they can be familiarised with them: individual report, group work report, and rubric for assessment of other stories.</p>						

:

Appendix 40. Lesson plan for session 12.

LESSON 12						
<p>Learning outcomes</p> <p>At the end of this lesson, students should be able:</p> <ul style="list-style-type: none"> - To present and defend a piece of work by using pertinent vocabulary, grammar and expressions related to the target topics: short story genre and gender violence. - To assess their own work and classmate's work according to what has been learnt in previous lessons. - To reflect their experience and give feedback about their experience with the project. 						
Project stage	Procedure	Timing	Interaction pattern	Materials and resources	Key competences	Evaluation Criteria
Publishing and assessment	<ol style="list-style-type: none"> 1 T. projects on board the texts sent by each team and hand out copies in paper. 2 The spokesperson read their text aloud so that everyone can follow. 3 After each story is publishes, other teams can make questions to the team presenting. 	30 min	<p>Whole class</p> <p>Group</p>	PPT presentation (see appendix 38)	CCL-CAA	<p>Crit.IN.1.1.</p> <p>Crit.IN.1.2.</p> <p>Crit.IN.2.1.</p> <p>Crit.IN.2.2.</p>
Assessment and reflection	SS fill in a checklist for each of the other stories and give a mark.	5 min	Group work	Hand outs given by teacher	CCL-CAA	<p>Crit.IN.2.1.</p> <p>Crit.IN.3.2.</p>

	Each team fills in a team work report and evaluate themselves.					
Assessment and reflection	T gives oral and immediate feedback to SS about the project. SS vote for the best story (one S, one vote).	5 min	Teacher to whole class Group work		CCL-CAA- CCEC-CIEE	Crit.IN.1.1. Crit.IN.3.2.
Assessment and reflection	SS answer the final questionnaire which will be used by the teacher as self-assessment and feedback.	10 min	Individual work	SS's tablets or laptops	CCL-CD	Crit.IN.3.1. Crit.IN.4.2.

Appendix 41. Rubric for the individual writing task.

Category	Excellent (4)	Good (3)	Average (2)	Poor (1)
Short story style	The writing is engaging and focused. Ideas are original and show learning from concepts seen in class.	The writing is interesting and focused. The ideas are argued with relevant details.	The writing is optimal for the topic and the ideas are limited and exposed in a simple way.	The contents are unclear and irrelevant to the topic chosen. No evidence of learning about the topic.
Originality	Ideas are organized according to a certain structure. Excellent use of connectors to take the reader through the text.	There is a correct and coherent organization of ideas and correct use of connectors.	Evidence of an organizational structure. Attempt to make certain structure but ideas are sometimes unconnected.	There is no evidence of connection of ideas according to a structure and lack of connectors.
Linguistic aspects	The writer shows an excellent command of grammar and uses different tenses and patterns to enrich the writing.	The writer uses the structures he/she controls adequately and tries to include variety of structures.	The writer's command of language supports meaning, but there are some minor mistakes.	The writer limits to use simple structures and expressions, with some mistakes.
Coherence, cohesion and structure	Excellent control over language which enriches meaning and shows clear evidence of learning.	The writer's command of vocabulary supports meaning and evidences new learning.	Vocabulary is basic and does not show incorporation of new terms and expressions.	Vocabulary is repetitive and limited.

Appendix 42. Rubric for the individual oral presentation.

Category	Excellent (4)	Good (3)	Average(2)	Poor(1)
Organisation and clarity of speech	Speech is well prepared and transmitted clear and loud	Speech is fairly prepared.	Speech is prepared but there are certain inconsistencies and repetitions.	Speech is little prepared. No structure of ideas whatsoever.
Content accuracy	The concept is reported with a variety of details and some examples from the texts	The concept is correctly reported with the basic elements. One or two examples are taken from the texts	Basic ideas are reported. No examples from the texts,	Fails communicating the concept he/she was in charge of investigating.
Fluency	Smooth and fluent speech, even if he/she has to stop for words.	Fluent speech briefly stops in search for words.	Speech is correct but at times hesitant; often needs to rephrase.	Speech is slow and very hesitant. Relies on memorized sentences.
Vocabulary	Wide lexical richness. Introduces terms learnt in class.	Good lexical variety, uses well-chosen synonyms .	Good vocabulary control, though range is lacking.	Weak and basic vocabulary. Repetitive terms.
Grammar	No grammar mistakes. Great use of different structures and tenses accordingly and suitably.	No major grammar mistakes. Uses different structures and tenses when needed.	Some major grammar mistakes. Uses some structures and tenses in a repetitive way.	Many major grammar mistakes. Does not manage to choose expressions and tenses adequately.
Interaction with other team mates	Follows and answers other students' questions. Gives alternative examples and arguments.	Student is able to answer questions and argument correctly.	Student has certain difficulties maintaining conversation.	Student fails at answering questions and conversation breaks.
Pronunciation and accent	Excellent pronunciation; good effort at making stressed pattern speech	Good pronunciation; certain effort at linking words and rhythm	Pronunciation is comprehensible but there are some important mistakes.	Pronunciation is hard to understand and difficult comprehension.

Appendix. 43. Rubric for final collaborative writing task.

Category	Excellent (4)	Good (3)	Average (2)	Needs improvement (1)
Short story style and conventions	Skilful and appropriate use of specific short story, plot and characterisation techniques, symbols, setting...	Wise and adequate use of specific short story plot and characterization techniques, symbols,...	Correct use of the short story plot and characterisation techniques. Some attempt to use symbols	No recognizable characterization techniques have been used.
Originality	It is very interesting and original. Events push the narrative in an unexpected way.	Interesting and original plot, which offers a surprise which engages the reader.	Correct sequence of events and plot attempt to be new and original.	It fails at engaging and interesting the reader in the narrative and relies on previous texts.
Linguistic Aspects	The text displays rich grammar, vocabulary, use of connectors, adverbs, expressions, etc. No mistakes.	The text displays good grammar, vocabulary, use of connectors, adverbs, expressions, etc. Few mistakes.	The text displays average grammar, vocabulary, use of connectors, adverbs, expressions, etc. Some mistakes.	The text displays poor grammar, vocabulary, use of connectors, adverbs, expressions, etc. Some major mistakes.
Coherence and structure	Events are strategically revealed and are coherent and with the short story genre. The ending is shocking and revealing.	The events are narratively coherent and follow the short story structure and contribute to the narrative. Interesting ending.	The events are sequenced in a correct way but are sometimes predictable and irregular. The ending tries to give a solution to the main problem.	Events are mixed and reader is not able to follow a logical series of events. There is no clear ending.
Introductions of the gender violence topic	The topic of gender violence is introduced in a complex way, giving examples of	The topic of gender violence is central and is treated in a mature way and	The topic of gender violence is included in the narrative in a plain manner but	The topic of gender violence is not included in the reader or in a very slight way.

	different types of abuse.	makes readers think.	does not condition the story.	
Group work	The group has worked following the stages of the writing process, collaboratively and interpreting their cooperative roles.	Cooperative roles have been used and group work has been fluid and cooperative. Members have works equally.	The group has works cooperatively correctly but there have been some problems at maintaining roles and phases.	The group has worked regardless of phases of the writing process or cooperative roles. Not all members have worked equally.
Presentation and argumentation	Group members have been able to give perfect account of what they wrote and give reasons and explain further implications.	Group members have read and defended their story giving a mature insight of the plot, characters and events.	Group members have read their story and been able to answer classmates questions in a correct way	Group members have read their narrative but have not been able to explain why or what they had wrote.

Appendix 44. Teacher's PPT for the implementation sessions.

Raising awareness of
gender violence through
literature:
'The Geranium'

Session 1

LITERATURE IN THE ENGLISH CLASS

- Short story as a literary gender.
- Female literature: **literature written BY women**, usually outside the canon
- The question of **domestic and gender violence** as central problem

Cooperative work
In this unit you are going to work in teams. You will be asked to do a collaborative writing.

I need to know more about you!

Please take your mobile phones, tablets or laptops and fill in the initial questionnaire. You have 10 minutes!

The screenshot shows a Google Form titled "Literature in the English classroom" with two questions. Question 1 asks if the respondent reads literature as part of their English subject and how often, with a request for two examples of genres. Question 2 asks what skills or language components are often practiced when dealing with literature in class, with radio button options for Reading, Writing, Vocabulary, Grammar, Listening, and Speaking. The form is displayed on a mobile device interface.

https://docs.google.com/forms/d/1y0QUyEs5Tzp9OaMDI5eHUQWOlyTjNY0CfdCJHsKCoR0/edit?usp=drive_web

- Now, I'd like you to use this KWL chart.
- Now please fill in the first row.
- I will tell you when to fill in the rest.
- I'll pick them up after our last session.

KWL chart			
Name:			
Date:			
Topic: Raising awareness of gender violence through literature	Know (before we start, what you think you know about the topic)	Wonder (before or during your work, record questions about the topic, things you would like to know)	Learned (after we finish the lesson, what unexpected things have you learned?)
about FEMALE LITERATURE			
about the SHORT STORY as a genre			
about GENDER VIOLENCE			
Comments:			

'The Geranium' (1993)



...a short story written by
Patricia Grace
(1937, Wellington, NZ).

- MARNEY, A HOUSEWIFE URBAN AREA
60's-90's, WESTERN WORLD
- DOMESTICITY, FAMILY LIFE
- ACTION STARTS 'IN MEDIA RES',
AFTER KIDS HAVE GONE TO SCHOOL
ANY TYPICAL DAY



Now read the first lines of the short story and, with your shoulder partner, look for 5 adjectives that could describe the effect or language or the atmosphere the author creates in these first lines.

AFTER THE KIDS HAD GONE TO SCHOOL MARNEY STARTED ON the work. She did the dishes, washed the tea-towels and hung them out. She wiped down the table and the bench, and the windowsill and the frame of the window. She cleaned the window and the fireplace, and took the ashpan out and emptied it where she'd been digging. She wiped the hearth with a damp cloth. Then she put the mat outside so she could sweep and mop out. She liked the mat, which was new. Bob had come home with it the week before and she'd put it in the centre of the room where it wouldn't get marked.

'THE GERANIUM'

BY PATRICIA GRACE

Let's identify characteristics of the short story as a genre in the text

Let's refresh our memories!

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____

1. Write the name of the main character
2. Two words describing the main character
3. Three words describing the setting
4. Four words stating the main problem in the story
5. Five words describing the main character's activities
6. Six words describing one event
7. Seven words describing another event
8. Eight describing the most disturbing moment

Do you think gender violence is a problem of adults?

Work now with your face partner. Decide whether the following statements are true or false and say why..

1. In Spain 16.000 young women under 20 have a protection order.
2. Young women perceive that gender violence has increased.
3. Women who have been married have more protection orders than young non-married women.
4. 13% of young men consider that it is normal to spy on their girlfriends' mobile phones.
5. Gender violence between teenagers has not significantly increased since 2007

Do you think gender violence is a problem of adults?

Work now with your face partner. Decide whether the following statements are true or false.

- FALSE 1.** In Spain 18.000 young women under 20 have a protection order.
- FALSE 2.** Young women under 19 perceive that gender violence has decreased quite a lot.
- FALSE 3.** Women who have been married have more protection orders than young non-married women. Around 2000 divorced women have a protection orders, whereas almost 3000 young non-married women had one in 2018
- TRUE 4.** 13% of young men consider that it is normal to spy on their boyfriends mobile phones.
- FALSE 5.** Gender violence between teenagers has increased by 23,7% since 2007

Sources: INE (2018). Centro Reina Sofía(2017). La voz digital.es

NOW, DO YOU STILL THINK GENDER VIOLENCE IS NOTHING TO DO WITH YOU OR YOUR AGE GROUP?

What can young people do in order to solve this problem?

Have you ever seen a friend in this situation? Being a victim or an aggressor? What did you do?

characteristics of the short story as a literary genre



...answer these questions and think about examples in the text

With your shoulder partner

- What is the main problem or conflict in 'The Geranium'?
- What details does the author give us to tell us about the conflict before the climax?
- How does Marney behave?
- How does Bob behave? What does he suspect?
- Do you understand Marney?

In groups of four

- What is violence?
- What is violence against women?
- What types of violence against woman do you know?
- Are some more serious than others?

Victims of gender violence find themselves inside a cycle they care not always able to get out from

In pairs:

- What of these examples have you found in 'The Geranium'?
- How could Sandra and Joey have helped Marney?



Source: PROGRAMA DE prevención de la violencia de GéNERO EN EDUCACIÓN SECUNDARIA Direcció General de l'Institut Valencià de les Dones i per la Igualtat de Gènere. col·legi oficial de treball social de valència /56s manual vol 2



'WHAT I SEE'

NAMES:

BEFORE WE WATCH

What kind of atmosphere does the setting suggest?

Who is the 'Y' from the title?

WHILE WE WATCH

1'22" What does the boy feel about his dad?

2'13" What has changed? Where and how do you perceive it?

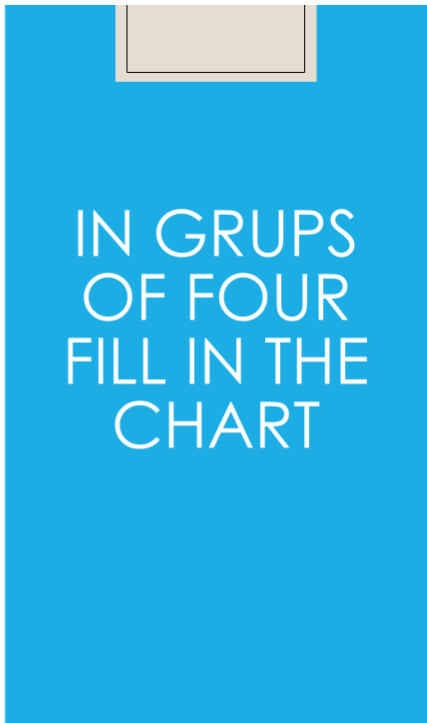
3'11" Why does he get mad? What types of violence does the man display?
Do you think he is going to stop, K, remedy, amend or go on with violence? Check

AFTER WE WATCH

Which similarities do you find between 'The Geranium' and this short film? And differences?

What is the neighbour's reaction?

Imagine an ending for this situation



Other short stories with powerful endings

'The Yellow Wallpaper' Charlotte Perkins Gilman (1892)



A young woman suffers from depression from childbirth. By medical prescriptions, she is confined in a room with a yellow wallpaper. Her husband will not allow her to go outside and continue with her life. Day by day she gets obsessed by the wallpaper; she sees a woman on it. She gradually becomes mad, she merges with the woman on the wall, and escapes from her domestic prison by crawling over her fainted husband.

'The tale of the Bird' Emma Donoghue (1997)



In this new interpretation of Hans Christian Andersen's Thumbelina, the protagonist describes her miserable childhood. She suffers all types of abuses until her parents sell her. Far from finding peace and happiness, her husband keeps her secluded and isolated from the rest of the world with her baby. Her only comfort is to free a little bird caught in her house. As she watches the bird take flight she thinks "Next time. Next year. I would get away somehow [...] my life was in my own hands now beating faintly".

The Story of an Hour



'The Story of an Hour' Kate Chopin (1894)

Young Mrs. Mallard receives the news that her husband has died. Desperate with grief, she goes to her room to be alone. As a single hour passes by, she realizes that in fact she feels relieved because she did not love her husband and she was in an unwanted marriage for life. She dreams of the opportunities she has now ahead. When the news arrives that her husband is alive, because it has been a mistake, she dies. Her heart cannot cope with the disappointment of not being actually free anymore.

- Going back to Marney, from 'The Geranium' and according to what we know about typical endings in short stories, is it typical?


- What does Marney do in the end? Why?

- What does it make you feel?.

Discuss with your shoulder partner.

Now, you are going to do a COOPERATIVE WRITING. WE WILL GIVE THE STORY A **NEW** POWERFUL, SHOCKING, DISTURBING, EMPOWERING, LIBERATING **ENDING...**

Lesson 3

- In groups of 4
- Each group will be asked to write an alternative ending for 'The  before in the next class.
- 150-200 words
- Try to be loyal to the style of the original text and make it sound as authentic and believable as possible.

PRODUCE A TEXT FOCUSING ON THE PROCESS

- YOU WILL BE GIVEN **5 MINUTES** TO DEVELOP EACH STAGE OF THE WRITING PROCESS
- REMEMBER THAN ALL MEMBERS MUST STICK TO THEIR ROLES



Lesson 3

ROLES FOR COOPERATIVE LEARNING



The time keeper

Controls the amount of time spent on each task. Makes sure the group meets the time targets

The Facilitator

Makes sure everyone does their best. Checks understanding among members. Encourages everyone to work. Ensures quality.



The spokesperson

Acts as a connecting line between the group and the teacher. Poses questions about the activity and asks for linguistic support if needed

The recorder/scribe

Writes down the group's work and drafts. Keeps record on process. Writes and hands in the final version.



Then she realised that the kids would be home soon. All of a sudden...-

... She tried to look around but all she could feel were the goose bumps on her skin.

Let's get to work!

1. Brainstorm



3. Focus on language



- vocabulary
- tenses
- connectors
- cohesion
- coherence
- style

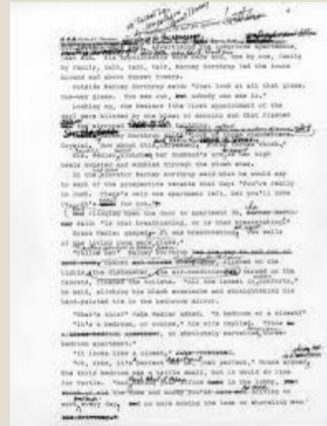
Hey! I'm here to help you!

2. Organize your ideas



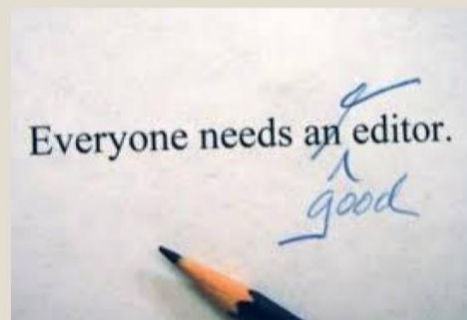
4. Write first draft

Call me as soon as you have it so that I can give you feedback!



5. Editing

- Improve your ending using feedback.
- Add new ideas only if you are sure they fit.
- Now's the time to make the last changes...now or never!



6. Final writing

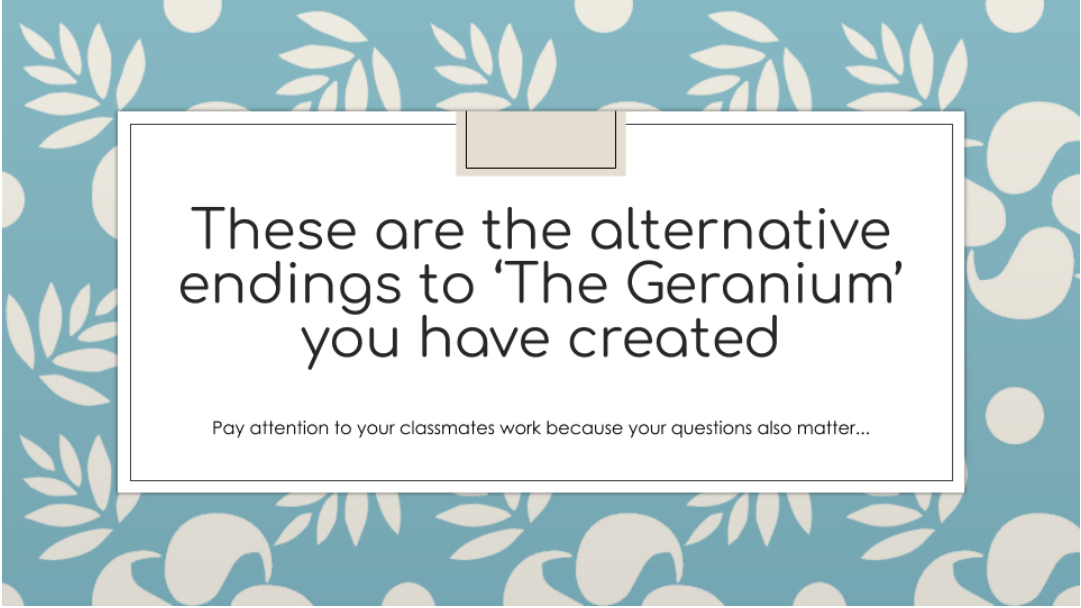


- Now the scribe in your group should type the ending in the electronic device you decided.
- Write the names of all the members of the group and the group number.
- Please, send it to me before you leave.

When you finish your ending, please, e-mail it to me

Use the time you have left to familiarise with the rubric you will be using to evaluate your classmates' endings

Group:	Excellent (4)	Good(3)	Average(2)	Needs improvement (1)
Originality	It is interesting and unexpected. It gives a superb shift to the story.	It has a shocking ending which improves the original story.	It offers a good alternative ending to the story.	It fails at giving the story an interesting ending
Adequacy and effectiveness	The ending offers a real solution to the conflict and gives an opportunity for future action	The ending is convenient and demonstrates good understanding of the main conflict	The ending is correct and demonstrates understanding of the main conflict	The ending does not really offer a solution to the main conflict
Style	The text perfectly maintains the style, language and atmosphere of the original text	The text skillfully maintains the style of the original story	The text correct maintains the style and language of the original story	The text fails at maintaining the style and language of the original story
Linguistic aspects	The text displays rich grammar, vocabulary, use of connectors, adverbs, expressions, etc. No mistakes	The text displays good grammar, vocabulary, use of connectors, adverbs, expressions, etc. Few mistakes.	The text displays average grammar, vocabulary, use of connectors, adverbs, expressions, etc. Some mistakes.	The text displays poor grammar, vocabulary, use of connectors, adverbs, expressions, etc. Some major mistakes.



These are the alternative
endings to 'The Geranium'
you have created

Pay attention to your classmates work because your questions also matter...



GROUP 1. Alejandro Martínez, Lidia Berdejo, Patricia Sevil, Candela Royo.

Then she realised the children were about to come back. All of a sudden something came to her mind. While she was looking at the geranium she noticed she didn't want her life to end up in a trash bin like the flower did because of Bob. That's not what she had asked for. She deserved more than that. It might be keeping her alive, but it wasn't life. She needed to cut off her roots and go grow somewhere else.

She started wondering what her new life could be like: happiness, liberation, fearlessness, power, FREEDOM.

Once the kids had arrived from school, cleaning their clothes would be the perfect excuse to send Bob out to the stores to buy some pegs. That's when they would have their chance to run away and never look back...

GROUP 2 Lena Pina, Adriana Capablo, Antonio Ratia and Jordan Nasser

Then Bob exploded, he cried at them and started pointing to the dirty floor. She tried to stop him but the moment her arm brushed him she was shoved with strength and the shock made her fall. The last thing she could see before heading to the kitchen aimlessly was Bob's hand making its way towards the little one's cheek. When she was already there her mind didn't understand the situation, she reached the garbage can and took the geranium, examining it. How would she had loved to plant it and seeing it grow. Almost as if she was following orders she came back to where she left the kids. There she witnessed one kid lying on the floor and the other one shrieking with pain.

Her hand embraced the geranium, Bob turned towards her, and in just a moment the geranium was thrust into his eye. The body slowly fell backwards and Marney hugged and guided her kids towards their room. With the house quiet she fetched a shovel and dragged the corpse to the garden, digging a hole. In that same hole the geranium grew, accompanied by many more flowers and plants, displaying happiness and colours all over the place.

GROUP 3 Sofia Alcalde, Meritxell Barberán, Bruno Castellano, Diego Recaj

Marney laid awake at night, restless, she couldn't stop thinking about the set of events that had just taken place, she was doubtful. It was as if the sight of her kids was the key that opened her mind and let her see through the nebula of suffering that had been clouding her mind all this time...

When morning came, everything went as usual. She prepared breakfast, did the dusting, washed the dishes, swept the front yard, hung the clothes up and saw the kids and Bob off with a kiss on the cheek. She waved goodbye at them and after the last footsteps faded in the distance, she closed the door and leaned on it with a sigh of relief, her back making a thump as she did. She walked to the living room, sat on the flowery canopy that faced the TV, picked up her weekly newspaper and decided that this was her day off.

It was time for Bob to arrive home, but before, she had something else to do. She took the geranium and planted it in the most wonderful jar she found, and set in the middle of the table, where everyone could see it. All she could feel were these goose bumps on her skin; a feeling she had forgotten long ago flowed through her body: freedom. It was then she realized it all.

GROUP 3 Sofia Alcalde, Meritxell Barberán, Bruno Castellano, Diego Recaj

She thought that way everything would happen faster. She could feel how he raised his arm. Suddenly she didn't notice any tears falling anymore. She didn't feel her face and she didn't understand anything, until she realized that he had done it. Bob had gone for a smoke, but Marney had had enough: she plucked up her courage and managed to sneak to the dining room, where the phone was. She dialed 911 and when Bob came back it was already too late, the police were on the way. Marney was told to hide until the police came and so she did, she locked herself in the bathroom. Five minutes later the police arrived to Bob and Marney's House. The police were knocking at the door. Bob opened the door, he didn't know who were behind the door. They handcuffed Bob immediately after they saw him. As soon as his face appeared in the news, his friends were shocked and they found out who he really was. Marney could not believe what had happened. She was free now from all the suffering and pain. She would no longer have to bear with the screams, humiliation or beatings. Marney could finally have the happy life she had always dreamed of.

Now let's for vote the best ending!

You have some extra time to finish and hand in your rubrics.

Now, please fill in the personal report

You have 5 minutes to do it. Be honest and try to give me information I may have not noticed during our sessions together.

Cooperative writing: Personal Report

Name: _____ Group number: _____

Date: _____

PLEASE COMPLETE THE FOLLOWING STATEMENTS WITH YOUR OWN OPINIONS. TRY TO BE HONEST AND REFLECTIVE. YOUR OPINION IS VERY IMPORTANT FOR MY RESEARCH. THANK YOU!

I have been mostly responsible for ... _____

My classmates have been mostly responsible for ... _____

All of us have been responsible for ... _____

I have enjoyed working cooperatively in groups because ... _____

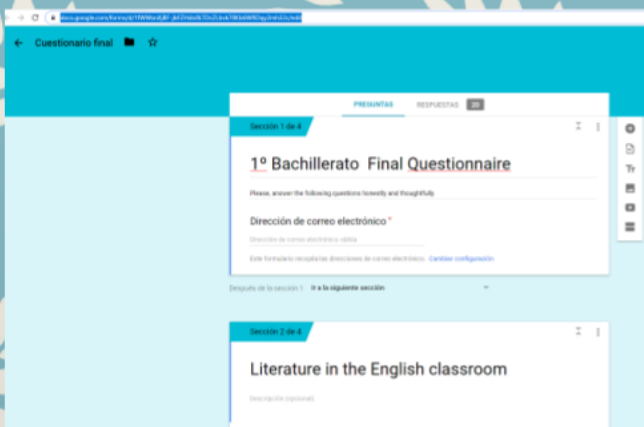
I have not enjoyed working cooperatively in groups because ... _____

What I have most liked about working with my classmates for this activity is ... _____

What I have least liked about working with my classmates for this activity is ... _____

I think this activity could be improved by ... _____

Signature _____



I need one more effort from you. During the next week, I need you to fill in a Final Questionnaire in Google form. Your answers are essential for my masters investigation. Thanks in advance

This is the Google form link
<https://docs.google.com/forms/d/1fWWsnXjBF-jbFZHdo8LTDcZLbvK78Kb6WRDqy2mh32c/edit>

Thank you for your attention and hard work!
You have been an amazing group!

Appendix 45. Lesson plan for session 1 of implementation.

LESSON 1						
<p>Learning outcomes At the end of this unit, students should be able:</p> <ul style="list-style-type: none"> - To use a KWL chart to express their previous knowledge about the main focus of the project. - To predict the plot of ‘The Geranium’ from a brief context using modals and expressions such as <i>I think, perhaps, maybe, I believe that...</i> - To agree on series of adjectives that best describe the first paragraph of ‘The Geranium’. 						
Project stage:	Procedure	Timing	Interaction pattern	Materials and resources	Key competences	Evaluation Criteria
Introduction	Introduction to the project T explains SS the mains aspects of the project: the focus on literature, the approach to the topic of gender violence and the fact that they are going to work cooperatively.	5 min	Teacher fronted	PPT presentation (see appendix 44)	CCL-CSC-CCEC	Crit. IN.1.1.
Activation/discovery	Initial questionnaire T asks SS to use their electronic devices in order to fill in a questionnaire.	15 min	Individual work	PPT presentation (see appendix 44) SS’ mobile pones, laptops or tablets.	CCL-CSC	Crit. IN.3.1. Crit. IN.4.1.
Activation	KWL chart 1. T hands out each a copy of a KWL chart. 2. T explains SS what a KWL chart is.	5 min	Individual work	PPT presentation (see appendix 44) KWL chart	CCL-CAA-CCEC	Crit. IN.4.1. Crit. IN.4.2.

	3. T asks SS to fill in the first row.			(see appendix 46)		
Discovery	<p>Introduction to ‘The Geranium’</p> <ol style="list-style-type: none"> 1. T introduces SS to the short story they will be working with and its author. 2. T gives some insight about the context of the story. 3. T encourages SS to venture to say what the story may be about, taking into account the topic and the context. 	10 min	Whole class	PPT presentation (see appendix 44)	CCL-CSC-CCEC	<p>Crit. IN.2.1.</p> <p>Crit. IN.4.1.</p>
Deepening	<p>Reading the first lines</p> <ol style="list-style-type: none"> 1. T projects the first lines of the text. 2. With their shoulder partner, SS agree on which adjectives could describe the paragraph. 3. T elicits for answers, pairs put their adjectives in common and all try to find coincidences. 	10 min	<p>Whole class</p> <p>Pair work</p>	PPT presentation (see appendix 44)	CCL-CSC-CCEC	<p>Crit. IN.3.1.</p> <p>Crit. IN.3.2.</p> <p>Crit. IN.2.2.</p>
Deepening	T presents SS a reading organiser in the form of a mind map, and gives instructions for reading the text.	5 min	Whole class	<p>PPT presentation (see appendix 44)</p> <p>Reading organiser (see appendix 47))</p>	CCL-CAA-CCEC	<p>Crit. IN.3.1.</p> <p>Crit. IN.3.2.</p>

Appendix 46. KWL chart

KWL chart			
Name:			
Date:			
Topic: Raising awareness of gender violence through literature	Know (before we start, what you think you know about the topic)	Wonder (before or during your work, record questions about the topic, things you would like to know)	Learned (after we finish the lesson, what unexpected things have you learned?)
about FEMALE LITERATURE			
about the SHORT STORY as a genre			
about GENDER VIOLENCE			
Comments:			

Appendix 47. Reading organiser for ‘The Geranium’ reading task.

Created He Them by Alice Eleanor Jones (1955)

You are invited to read the short story proposed during your Easter holidays. I hope you have time to enjoy yourself, relax and recharge your batteries for the last term but, please, I would be most grateful if you filled in this brief mind map with one or two ideas and aspects you notice about each of these elements in the story. Try to fill in the chart once you have read it or, ideally, after reading it for a second time. We will be working on it after the Easter break. Enjoy the reading!

SHORT STORIES (STYLE AND CONVENTIONS)

- STRUCTURE**
 - RAISING ACTION
 - BEGINNING 'IN MEDIA RES'
 - CLIMAX
 - FALLING ACTION
 - ENDING: CHANGE, CONFRONTATION, RESOLUTION?
- CHARACTERS**
 - POINT OF VIEW
 - DESCRIPTION
 - NUMBER OF SETTINGS, PLACES
- SETTING**
 - DESCRIPTION
 - CHRONOLOGY
- THEME**
 - EFFECT OR MESSAGE?
 - MAIN CONFLICT
 - PROBLEMS

Appendix 48. Lesson plan for session 2 of implementation.

LESSON 2						
<p>Learning outcomes</p> <p>At the end of this unit, students should be able:</p> <ul style="list-style-type: none"> - To infer the authenticity of statements with data related to the question of gender violence among the young and communicate their beliefs and points of views. - To spontaneously participate in a debate about a sensible matter such as gender violence adapting their interactions to the context and their expressive abilities. - To express what they know about gender violence using past tenses, conditionals and modals to describe past events and express certainty, probability, doubt and possibility. - To reflect about the ending of ‘The Geranium’, as regards plot and adequacy, and why it is/is not a typical short story ending organizing their discourse and argumentation. 						
Project stage: Deepening/Mini unit stage	Procedure	Timing	Interaction pattern	Materials and resources	Key competences	Evaluation Criteria
Deepening	<p>Pyramid for memory refreshing.</p> <ol style="list-style-type: none"> 1. To refresh SS’ memories after the Easter break, T asks SS to fill in a pyramid. worksheet in groups of two or three. 2. Guided by the T, SS put in common their words. 	5 min	Pair work	Pyramid worksheet (appendix 49)	CCL-CAA	<p>Crit. IN.1.1.</p> <p>Crit. IN.1.2.</p>
Deepening	<p>True or false ice-breaker.</p> <ol style="list-style-type: none"> 1. Students are presented with actual data related to 	8 min	Pair work and whole class	PPT presentation (see appendix 44)	CCL-CSC	<p>Crit. IN.2.1.</p> <p>Crit. IN.2.2.</p>

	<p>teenagers and gender violence.</p> <ol style="list-style-type: none"> 2. In pairs, SS try to guess whether they are true or false. 3. T reveals the answers so that SS can check their assumptions. 4. T elicits answers and engages SS in a debate about the main theme among the young. 					Crit. IN.3.1.
Deepening	<p>Characteristics of the short story</p> <ol style="list-style-type: none"> 11. T asks SS to look at the reading organiser they were given in the first session and elicits answers from them. 12. T goes through the cheat sheet of characteristics of the gender (slide no. 5). 13. SS identify and check their notes with the diagram in the PPT. 	10 min	<p>Teacher to whole class</p> <p>Group work</p>	<p>PPT presentation (see appendix 44)</p> <p>Short story characteristics cheat sheet (see page 77)</p> <p>Reading organiser (see appendix 47)</p>	CCL-CAA-CCEC	<p>Crit. IN.1.1.</p> <p>Crit. IN.2.1.</p> <p>Crit. IN.4.1.</p>
Deepening	<p>Deeper reflection of the question of gender violence</p> <ol style="list-style-type: none"> 3. T shows SS a diagram about the different types and reasons of gender violence 4. T proposes questions to SS which relate the topic to 'The Geranium' and elicits answers. 	10 min	Teacher fronted	PPT presentation (see appendix 44)	CCL-CSC-CCEC	<p>Crit. IN.1.1.</p> <p>Crit. IN.1.2.</p> <p>Crit. IN.2.1.</p> <p>Crit. IN.2.2.</p>
Deepening	Listening 'What I see'	10 min	Pair work and whole class	PPT presentation (see appendix 44)	CCL-CAA-CSC-CCEC	Crit. IN.1.1.

	<ol style="list-style-type: none"> 4. T tells SS to arrange in groups of four. 5. T distributes one hand out per group. 6. The teacher plays the video 3 times and follows the steps in the worksheet 			<p>Worksheet (see appendix 20)</p> <p>Youtube video</p>		Crit. IN.1.2.
Deepening	<p>Debate about the ending of ‘The Geranium’</p> <ol style="list-style-type: none"> 14. T asks SS keep the groups of four for the Listening activity. 15. T encourages a discussion following the questions written in the PPT. 	3 min	<p>Teacher to whole class</p> <p>Group work</p>	PPT presentation (see appendix 44)	CCL- CCEC	<p>Crit. IN.1.1.</p> <p>Crit. IN.2.1.</p>
Deepening	<p>Powerful endings to short stories</p> <ol style="list-style-type: none"> 6. T shows three different endings adapted from three short stories. 7. Each ending is read aloud by one student so that the rest of the class can follow. 8. T gives some extra information about each of the stories. 	5 min	Teacher to whole class	PPT presentation (see appendix 44)	CCL- CCEC	<p>Crit. IN.2.1.</p> <p>Crit. IN.3.1.</p>

Appendix 49. Pyramid for remembering ‘The Geranium’.

Let’s refresh our memories!

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____

1. Write the name of the main character
2. Two words describing the main character
3. Three words describing the setting
4. Four words stating the main problem in the story
5. Five words describing the main character’s activities
6. Six words describing one event
7. Seven words describing another event
8. Eight describing the most disturbing moment

Appendix 49. Lesson plan for session 3 of implementation.

LESSON 3						
<p>Learning outcomes</p> <p>At the end of this unit, students should be able:</p> <ul style="list-style-type: none"> - To work with others to write a new ending following the phases of the writing process (brainstorm, focus on language, drafting, editing, final version, etc). - To work collaboratively and perform a specific role in a cooperative task. - To use strategies to solve specific tasks, such as reading intensively, identifying second meanings or taking notes. - To critically consider and debate with other team members about the appropriateness of the ending chosen. 						
Project stage:	Procedure	Timing	Interaction pattern	Materials and resources	Key competences	Evaluation Criteria
Planning	<p>Introduction to the collaborative task</p> <ol style="list-style-type: none"> 1. T explains SS what the task for this mini-unit will be about. 2. T invites SS to express doubts and to start thinking about a possible alternative ending to 'The Geranium'. 	5 min	Teacher to whole class	PPT presentation (see appendix)	CCL-CAA-CIEE	<p>Crit. IN.1.1.</p> <p>Crit. IN.1.2.</p>
Planning	<p>Roles for collaborative work</p> <ol style="list-style-type: none"> 1. T explains to SS the different roles of a collaborative task. 2. SS have 2 minutes to join their groups. SS 	5 min	Group work	PPT presentation (see appendix)	CCL-CAA-CIEE	<p>Crit. IN.1.1.</p> <p>Crit. IN.1.2.</p>

	<p>seat with their group mates.</p> <p>1. T invites SS to ask any questions they have as regards this aspect.</p>					
Planning	<p>Phases of the writing process</p> <p>T shows SS the six phases of the writing process and warns them she/he will inform when to go to the next phase.</p>	5 min	Teacher fronted	PPT presentation (see appendix 44)	CCL-CAA	<p>Crit. IN.1.1.</p> <p>Crit. IN.2.2.</p> <p>Crit. IN.3.1.</p>
Creation	<p>Writing of alternative ending to ‘The Geranium’</p> <p>T monitors activity visiting groups.</p> <p>T warns every 5 minutes about the phase of the writing process they should ideally be at.</p>	30 min	Group work	SS’s phones, tablets or laptops (one per group)	CCL-CAA-CSC-CD	<p>Crit. IN.4.1.</p> <p>Crit. IN.4.2.</p>
Publishing	<p>When they have finished, SS e-mail the T their endings.</p> <p>Meanwhile SS familiarize with the rubric for assessing other teams.</p>	5 min	Group work	<p>PPT presentation (see appendix 44)</p> <p>Rubric (see appendix 52)</p>	CCL- CAA-CD	<p>Crit. IN.3.1.</p> <p>Crit. IN.3.2.</p>

Appendix 50. Lesson plan for session 4 of implementation.

LESSON 4						
<p>Learning outcomes At the end of this unit, students should be able:</p> <ul style="list-style-type: none"> - To expose and defend their choice of an ending for ‘The Geranium’ using persuasive and argumentative language if needed. -To ask and express doubts, to classmates about their endings. - To critically consider the adequacy of language, structure and plot of a story and negotiating its meaning with partners. - To assess and evaluate classmates’ work using a rubric. 						
Project stage:	Procedure	Timing	Interaction pattern	Materials and resources	Key competences	Evaluation Criteria
Publishing	<p>T explains to SS the structure of today’s class.</p> <p>T reminds SS to use one rubric to per group to evaluate each team’s endings.</p> <p>T encourages SS to ask for questions and reason to other groups after they have finished exposing their endings.</p>	5 min	Teacher fronted	PPT presentation (see appendix	CCL-CAA	<p>Crit. IN.1.1.</p> <p>Crit. IN.1.2.</p>
Publishing	<p>Reading of teams’ endings</p> <p>9. T projects the endings.</p> <p>10. Each ending is read aloud by the spokesperson of</p>	30 min	Groups to whole class	PPT presentation	CCL- CCEC- CCEC	<p>Crit. IN.2.1.</p> <p>Crit. IN.3.1.</p>

	<p>each team so that the rest of the class can follow.</p> <ol style="list-style-type: none"> 11. After reading question time: other groups can ask the group exposing for clarification or for a justification of their endings. 12. The spokesperson must defend their ending. Other members of the group can intervene in the exposition. <p>Each group disposes of 5 minutes approximately.</p>					Crit. IN.3.2.
Assessment and reflection	<p>Voting</p> <ol style="list-style-type: none"> 3. Each team evaluates each other team's ending by means of a rubric. The rubric is handed in to the T. 4. T asks SS to vote for the best ending. The voting is guided by the T. 5. T announces the winner. 	5 min	Whole class	<p>PPT presentation (see appendix</p> <p>Rubric (see appendix</p>	CCL-CAA-CIEE-CSC	<p>Crit. IN.1.1.</p> <p>Crit. IN.1.2.</p>
Assessment and reflection	<p>Feedback</p> <ol style="list-style-type: none"> 4. T tells SS her/his impression about their work as a group. 5. T. encourages debate and feedback about the adequacy of the classes and their experiences. 6. T hands out copies of a personal report and tells SS to fill it in in 5 minutes. 7. T thanks SS for their performance and interest. 8. T asks SS to fill in a final questionnaire at home in over the following week. 	10 min	Group work	<p>PPT presentation (see appendix</p> <p>Individual report sheets (see appendix)</p>	CCL-CSC - CIEE	<p>Crit. IN.1.1.</p> <p>Crit. IN.1.2.</p>

Appendix 52. Rubric for peer groups' alternative ending assessment

Group:	Excellent (4)	Good(3)	Average(2)	Needs improvement (1)
Originality	It is interesting and unexpected. It gives a superb shift to the story.	It has a shocking ending which improves the original story.	It offers a good alternative ending to the story.	It fails at giving the story an interesting ending
Adequacy and effectiveness	The ending offers a real solution to the conflict and gives an opportunity for future action	The ending is convenient and demonstrates good understanding of the main conflict	The ending is correct and demonstrates understanding of the main conflict	The ending does not really offer a solution to the main conflict
Style	The text perfectly maintains the style, language and atmosphere of the original text	The text skillfully maintains the style of the original story	The text correct maintains the style and language of the original story	The text fails at maintaining the style and language of the original story
Linguistic aspects	The text displays rich grammar, vocabulary, use of connectors, adverbs, expressions, etc. No mistakes	The text displays good grammar, vocabulary, use of connectors, adverbs, expressions, etc. Few mistakes.	The text displays average grammar, vocabulary, use of connectors, adverbs, expressions, etc. Some mistakes.	The text displays poor grammar, vocabulary, use of connectors, adverbs, expressions, etc. Some major mistakes.

Appendix 53. Initial questionnaire results (pre-test)

docs.google.com/forms/d1y0QUyEs5Tzp9OaMDI5eHUQWOITjNY0CJHsKCoR0/edit#responser



Appendix 54. Results for final questionnaire (post-test).

docs.google.com/forms/d/1fWWsnXjBF-jbFZHdo8LTDcZLbvk78KbWRDqy2mh32c/edit#responses



